

# **2019-2020 Funding Plan**

**AUCKLAND REGIONAL AMENITIES  
FUNDING BOARD**

April 2019

# Contents

|   |            |
|---|------------|
| <b>CONTENTS</b> .....   | <b>2</b>   |
| <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>2019-2020 PROVISIONAL GRANT ALLOCATIONS TO SPECIFIED AMENITIES</b> .....   | <b>10</b>  |
| <b>INDICATIVE GRANT REQUESTS FOR JULY 2020 TO JUNE 2022</b> .....             | <b>11</b>  |
| <b>FUNDING LEVY</b> .....   | <b>12</b>  |
| <b>FINANCIAL INFORMATION</b> .....  | <b>13</b>  |
| <b>THE BOARD</b> .....  | <b>14</b>  |
| <b>FUNDING BOARD MEMBERS REMUNERATION</b> .....                               | <b>15</b>  |
| AMOUNT PAYABLE TO THE ADVISORY OFFICER.....                                   | 15         |
| <b>ADMINISTRATION</b> .....   | <b>16</b>  |
| <b>THE AMENITIES INTRODUCED</b> .....   | <b>17</b>  |
| AUCKLAND FESTIVAL TRUST .....   | 18         |
| AUCKLAND PHILHARMONIA TRUST .....   | 25         |
| AUCKLAND RESCUE HELICOPTER TRUST .....  | 30         |
| AUCKLAND THEATRE COMPANY LIMITED .....  | 32         |
| COASTGUARD NORTHERN REGION INCORPORATED .....                                 | 36         |
| DROWNING PREVENTION AUCKLAND - WATERSAFE AUCKLAND INCORPORATED .....          | 38         |
| NEW ZEALAND OPERA LIMITED.....  | 42         |
| STARDOME - AUCKLAND OBSERVATORY AND PLANETARIUM TRUST BOARD.....              | 47         |
| SURF LIFE SAVING NORTHERN REGION INCORPORATED .....                           | 51         |
| <b>SUBMISSIONS PROCESS FOR THE 2019-2020 FUNDING PLAN</b> .....               | <b>55</b>  |
| <b>DIRECTORY OF SPECIFIED AMENITIES AND ASSOCIATED/RELATED ENTITIES</b> ..... | <b>56</b>  |
| <b>DIRECTORY</b> .....  | <b>577</b> |

## Chair's Report

The 2019-2020 Funding Plan represents the tenth year the Funding Board is distributing grants to the Specified Amenities. It is timely to reflect on the significant changes this funding has had on these organisations.

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

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

In 2019-2020 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.

Over the last ten years the Funding Board has gained 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 allocation of grants for 2019-2020.

It is pleasing to see in the funding applications received and assessed by the Funding Board that, where appropriate and practical, specific outcomes relating to the interests of Māori are incorporated into the day to day operations of the Specified Amenities. Some of these initiatives are detailed in the summaries prepared by each organisation starting from Page 18 onwards.

The total gross 2019-2020 proposed levy is set at \$15,504,500. This represents additional funding towards the Specified Amenities of \$877,500 for 2019-2020.

As in previous years, the Specified Amenities return a significant proportion of the annual levy back to Auckland Council in the form of rent, hire charges, rates, and regulatory charges. In 2019-2020 that amount is estimated to be close to \$1.7 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 5 – 6 years ago. For example, the exceptionally high demand for inner-city hotel accommodation means that those amenities that rely on overseas artists to deliver their performances are facing significant cost increases as hotel occupancy rates remain at record high levels.

During 2018 two new board members joined the Funding Board and quickly assimilated themselves becoming familiar with Funding Board processes and the Specified Amenities themselves. Due to other professional demands, one of the new directors has subsequently resigned and the Amenities Board has recently appointed a replacement.

I would like to take this opportunity to thank my Board colleagues for their diligence and professional work during the development of the 2019-2020 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 2019-2020 Funding Plan is one that delivers a mechanism to provide adequate, secure and sustainable funding within a fiscally responsible framework.



Vern Walsh  
Chair

April 2019

## Introduction

This Funding Plan, covering the period 1 July 2019 to 30 June 2020 is the tenth plan published by the Auckland Regional Amenities Funding Board, (Funding Board).

The 2019-2020 Funding Plan represents the tenth year that the Funding Board has assessed and recommended the distribution of grants to the Specified Amenities, and it will be the eleventh year that grants will be distributed to the amenities. The Funding Board believes that the levels of funding proposed in this plan are in line with the key funding principles outlined in the Act, and in accordance with the primary purpose of the Act, namely the provision of a mechanism for adequate, sustainable and secure funding for the Specified Amenities.

## Background

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

In this tenth year, the maximum funding permissible as defined in the Act of being no more than 2% of the rates collected by Auckland Council in the previous financial year. For 2019-2020, the maximum levy cap has been calculated as \$34,360,000. 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 2019-2020 gross levy represents 45.12% 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 taken into account as they arise. It allows grants to either increase or decrease as the Board considers appropriate, noting that the Act does not stipulate that annual grant funding should remain at a minimum or constant level.

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

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

The Funding Board recognises that for some of the amenities the grants are the largest single source of funding received. However, there are also numerous other partner organisations involved in supporting them and funding many aspects of the amenities work, some of which is highlighted in this plan. That is important, as the nature of much of their work is dependent upon developing and maintaining strong links with partners 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 or not 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 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 2019-2020; 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 8.



## 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 2019-2020 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 2019-2020 Funding Plan, will satisfy that obligation for the majority of amenities.

## Grant Allocations to Specified Amenities 2019- -2020

| Specified Amenity  | Grant Allocation 2018-2019 | Amenity Funding Application 2019-2020 | Grant Allocation 2019-2020 | Year on Year Change 2018-2019 to 2019-2020 |
|--|----------------------------|---------------------------------------|----------------------------|--|
| Auckland Festival Trust                                      | \$3,437,000                | \$4,250,000                           | <b>\$3,837,000</b>         | +\$400,000                                 |
| Auckland Philharmonia Trust                                  | \$3,157,000                | \$3,440,000                           | <b>\$3,267,000</b>         | +\$110,000                                 |
| Auckland Rescue Helicopter Trust                             | \$450,000                  | \$680,000                             | <b>\$450,000</b>           | 0  |
| Auckland Theatre Company Ltd                                 | \$1,600,000                | \$1,920,000                           | <b>\$1,800,000</b>         | +200,000                                   |
| Coastguard Northern Region Inc.                              | \$764,000                  | \$824,000                             | <b>\$824,000</b>           | +60,000                                    |
| Drowning Prevention Auckland-WaterSafe Auckland Incorporated | \$1,050,000                | \$1,050,000                           | <b>\$1,050,000</b>         | 0  |
| New Zealand Opera Limited                                    | \$1,100,000                | \$1,370,000                           | <b>\$1,100,000</b>         | 0  |
| Stardome - Auckland Observatory and Planetarium Trust Board  | \$1,363,000                | \$1,551,000                           | <b>\$1,440,500</b>         | +\$77,500                                  |
| Surf Life Saving Northern Region Incorporated                | \$1,366,000                | \$1,396,000                           | <b>\$1,396,000</b>         | +\$60,000                                  |
| <b>Total</b>   | <b>\$14,287,000</b>        | <b>\$16,481,000</b>                   | <b>\$15,164,500</b>        | <b>+\$877,500</b>                          |
| Funding Board administration budget                          | \$315,000                  |                                       | <b>\$340,000</b>           | +25,000                                    |
| <b>Total Levy payable by Auckland Council</b>                | <b>\$14,602,000</b>        |                                       | <b>\$15,504,500</b>        | <b>\$902,500</b>                           |

### Specific Conditions Attached to the Grants:

In 2019-2020 the Funding Board has attached the following conditions to the grants:

**Auckland Philharmonia Trust** – Included in the additional \$110,000 grant funding for 2019-2020 is an amount of \$75,000 as a contribution towards the cost of a review of the APO. The Funding Board will advance this amount to the APO during 2018-2019. The APO is required to fully reimburse the Funding Board the sum of \$75,000 on the same day the 2019-2020 grants are distributed to the specified amenities.

**Stardome** – The additional funding for 2019-2020, (\$77,500), is to be used as a contribution towards the first year of Stardome’s move to paying personnel a living wage and the virtual classroom initiative.

## Indicative Grant Requests for July 2020 to June 2022

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 2020 to 30 June 2021, and 1 July 2021 to 30 June 2022. 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: 2020-2021 | Indicative Grant Request: 2021-2022 |
|--|-------------------------------------|-------------------------------------|
| Auckland Festival Trust  | \$4,750,000                         | \$5,000,000                         |
| Auckland Philharmonia Trust                                    | \$3,665,000                         | \$4,065,000                         |
| Auckland Rescue Helicopter Trust                               | \$680,000                           | \$680,000                           |
| Auckland Theatre Company Limited                               | \$1,920,000                         | \$1,935,500                         |
| Coastguard Northern Region Incorporated                        | \$840,480                           | \$857,290                           |
| Drowning Prevention Auckland - WaterSafe Auckland Incorporated | \$1,050,000                         | \$1,050,000                         |
| New Zealand Opera Limited                                      | \$1,402,880                         | \$1,436,549                         |
| Stardome - Auckland Observatory & Planetarium Trust Board      | \$1,600,000                         | \$1,640,000                         |
| Surf Life Saving Northern Region Incorporated                  | \$1,465,800                         | \$1,469,290                         |
| <b>Total</b>   | <b>\$17,374,160</b>                 | <b>\$18,133,629</b>                 |

## Funding Levy

The maximum levy that can be charged for 2019-2020 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 2019-2020 has been calculated as \$34,360,000. This is based on the annual rates revenue stated as \$1,718 million in Auckland Council’s 2018 Annual Report.

For 2019-2020, the Funding Board is proposing a gross levy of \$15,504,500 (45.12% of the maximum) to be apportioned as follows:

|   |                     |
|---|---------------------|
| Allocated to nine Specified Amenities       | \$15,164,500        |
| Administration costs                        | \$340,000           |
| <b>Total Auckland Council Gross Levy</b>    | <b>\$15,504,500</b> |
| <br>  |                     |
| <b>Net Levy Payable by Auckland Council</b> | <b>\$15,504,500</b> |

The levy payable in 2018-2019 in respect of nine amenities was \$14,602,000. The gross levy for 2019-2020 to nine amenities is \$15,164,500, representing an overall increase of grants to the Specified Amenities of \$877,500 (6.14%) compared to 2018-2019.

The levies are payable to the Funding Board by the Auckland Council on 1 July 2019. The levies will be distributed as grants to the Specified Amenities no later than 15 August 2019.

## Financial Information

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

|                                       | 2018-2019           | 2019-2020           |
|---------------------------------------|---------------------|---------------------|
| <b>Income</b>                         |                     |                     |
| Levies receivable                     | \$14,602,000        | \$15,504,500        |
| <b>Total</b>                          | <b>\$14,602,000</b> | <b>\$15,504,500</b> |
| <b>Expenditure</b>                    |                     |                     |
| Grants to be distributed to amenities | \$14,287,000        | \$15,164,500        |
| Honorarium                            | \$178,250           | \$189,750           |
| Audit Fees                            | \$8,000             | \$9,000             |
| Administration costs                  | \$10,250            | \$9,750             |
| Advisory Services                     | \$56,500            | \$56,500            |
| Legal and Consultancy                 | \$62,000            | \$75,000            |
| <b>Total</b>                          | <b>\$14,602,000</b> | <b>\$15,504,500</b> |
| <b>Net Surplus/(deficit)</b>          | \$0                 | \$0                 |

For 2020-2021 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 (\$15,164,500) is not subject to GST. That portion of the levy collected for administration costs (\$340,000) 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 |
| Mr Vern Walsh - Chair           | •                      |             |
| Ms Anita Killeen - Deputy Chair | •                      |             |
| Ms Paula Browning               |                        | •           |
| Ms Victoria Carter              | •                      |             |
| Ms Precious Clark               | •                      |             |
| Ms Catherine Harland            |                        | •           |
| Ms Lyn Lim                      |                        | •           |
| Ms Megan McSweeney              | •                      |             |
| Mr Bryan Mogridge               | •                      |             |
| Mr Scott Pearson                |                        | •           |

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 2019 must be approved by Auckland Council. The rates of remuneration approved by Auckland Council for 2019-2020 are as follows:

|              | 2018-2019 | 2019-2020 | Annual Change |
|--------------|-----------|-----------|---------------|
| Chair        | \$31,000  | \$33,000  | \$2,000       |
| Deputy Chair | \$23,250  | \$24,750  | \$1,500       |
| Members (8)  | \$15,500  | \$16,500  | \$1,000       |

### Amount Payable to the Advisory Officer

No arrangement had been entered into with Auckland Council regarding the appointment of an Advisory Officer for the period 1 July 2019 to 30 June 2020 or subsequent periods.

The Funding Board has appointed an Advisory Officer. The board may consider re-appointing the current Advisory Officer for the period 1 June 2019 to 31 May 2020. The rate of remuneration for 2019-2020 will be determined closer to the time, however as a matter of reference the current (2018-2019) rate paid is \$4,719 per month, with the option for the parties to renew the existing contract for a further period.

## Administration

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

For the 2019-2020 financial year, the proposed administrative costs are \$340,000.

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

|                           | <b>Budget 2019</b>  | <b>Budget 2020</b>             | <b>Budget 2021</b>             | <b>Budget 2022</b>             |
|---------------------------|---------------------|--------------------------------|--------------------------------|--------------------------------|
| <b>Income</b>             |                     | <i>Excl. Levies for Grants</i> | <i>Excl. Levies for Grants</i> | <i>Excl. Levies for Grants</i> |
| Levies for Grants         | \$14,287,000        | \$15,164,500                   |                                |                                |
| Levies for Admin Costs    | \$315,000           | \$340,000                      | \$350,000                      | \$350,000                      |
| <b>Total income</b>       | <b>\$14,602,000</b> | <b>\$15,504,500</b>            | <b>\$350,000</b>               | <b>\$350,000</b>               |
|                           |                     |                                |                                |                                |
| <b>Expenses</b>           |                     |                                |                                |                                |
| Audit fees                | \$8,000             | \$9,000                        | \$9,500                        | \$9,500                        |
| Grants distributed        | \$14,287,000        | \$15,164,500                   |                                |                                |
| Legal fees                | \$35,000            | \$10,000                       | \$33,000                       | \$30,500                       |
| Advisory Officer          | \$56,500            | \$56,500                       | 56,500                         | \$56,500                       |
| Consultants               | \$27,000            | \$65,000                       | \$41,500                       | \$38,000                       |
| Board member fees         | \$178,250           | \$189,750                      | \$194,000                      | \$200,000                      |
| Administration expenses   | \$10,250            | \$9,750                        | \$13,500                       | \$15,500                       |
| <b>Total expenses</b>     | <b>\$14,602,000</b> | <b>\$15,504,500</b>            | <b>\$350,000</b>               | <b>\$350,000</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 2019-2020 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 many communities, reaches across the entire Auckland region, and builds future audiences for the arts. As a major commissioner of new work and a significant arts employer, AAF supports Auckland/NZ artists and arts practitioners with a focus on developing and staging Māori, Pacific and NZ Asian work.

Since 2003 AAF has engaged more than 1.9 million people enhancing the liveability and vibrancy of the city and increasing Auckland's standing as a major (and growing) international cultural destination. AAF engages a skilled and diverse workforce with a commitment to tikanga Māori, commissioning and delivering a programme that reflects contemporary Auckland and ensuring greater accessibility to Auckland's many diverse communities.

The Festival stages show across multiple venues and generate box office income with direct and additional flow-on benefits for the venues. AAF contributes to the ongoing viability of the venues through rent paid, hire of equipment and the employment of specialist staff.

Employment opportunities in the arts in Auckland (and the rest of NZ) are often sporadic, as are skill development opportunities for artists and arts workers. As an annual festival AAF is a major employer in the arts and events sector providing events and arts management experience at an international level. Fixed term and part-time employees and contractors account for up to 330 positions ranging in tenure from one week to nine months per annum. This more regular employment is allowing AAF to increase training and up-skilling opportunities in arts administration, technical production and marketing and communication to the long-term benefit of the whole events/arts sector. Many AAF staff go onto work in key roles in the arts industry in Auckland and NZ.

AAF is recognised as developing an increasing number of future arts leaders. This is particularly so in the areas of Pacific and Māori theatre and dance. There are still few opportunities outside the major arts companies for independent artists and producing companies to develop and stage new work in Auckland. This is evidenced by the large number of artists seeking AAF's support to commission, co-produce and stage their work.

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

With an annual festival AAF is also realising the opportunity to develop more work in partnership with other leading arts organisations (both in Auckland and nationally) rather than as standalone projects.

This model builds on successful projects with the Auckland Philharmonia, Silo Theatre, Auckland Theatre Company, The Oryza Foundation, NZ Opera, The Conch, Tikapa Productions, Tawata Productions and the New Zealand Festival. With the introduction of AAF's Toitū Te Reo initiative there is increased focus on working with Māori artists and companies and leading and integrating this into co-producing partnerships with Auckland's established arts companies and venues.

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

Auckland is one of the most culturally diverse cities in the world. Māori and Pacific peoples make up more than a quarter of Auckland's population, and the Asian population is growing rapidly to make up approximately 23% of the population. However, Māori, Pacific and Asian audiences are underrepresented in national figures of arts audiences.

AAF has a proven record of commissioning, developing and staging Māori and Pacific work and presenting work from Asia-region companies. This commitment to a diverse line-up of artists across arts forms means the festival is relevant to a wider cross-section of Aucklanders and this can be seen in our diversity statistics from post-festival research.

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

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

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

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

2020 will see an expansion of AAF's programme for young people and their families. This includes re-establishing a dedicated 'Whānau Hub' at the Bruce Mason Centre and/or in South Auckland and delivering a programme which provides reliable, entertaining and high-quality work that engages young people. The touring of work for young people and families around suburban and regional Auckland centres will continue to be a key element of the programme which, alongside international work, will have strong links to the Toitū te Reo initiative at its core.

An expansion of a more diverse creative learning programme over the coming years is a priority as AAF seeks to engage more schools and more students.

Barriers to access and attendance as evidenced through Creative New Zealand's survey on *New Zealanders and the arts: Attitudes, attendance and participation* are transport and costs. Other

barriers include lack of proficiency in the English language, lack of time, not knowing about an event or an art form or how to find more information about it.

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

AAF programmes events in non-theatre venues to attract audiences that do not normally attend or are less comfortable with traditional theatres and theatre protocol. Events are programmed for outdoor spaces, in the city centre and beyond, and in places where Aucklanders already circulate such as parks, local halls, schools, churches and Marae.

AAF programmes work that does not require language to be appreciated, including dance, visual arts, music and importantly children's work, outdoor work, physical theatre and contemporary circus.

AAF ensures marketing and communications messages are distributed through a broad range of mediums, including non-English speaking channels. These initiatives will be further developed for the 2019 and 2020 festivals.

AAF takes performances directly to communities through programmes such as *Whānui* and regional tours, growing local awareness of the arts and arts audiences. It is planned to grow these outreach activities in 2020.

In 2018 AAF engaged directly with communities outside the CBD through *Whānui* which will see work created and presented in partnership with local communities. *Whānui* is a project where AAF works with local communities to provide resources and expertise for them to tell their own story, on their own terms. This inverts the usual curatorial model and places the citizen in charge of the art, using creativity as the means for communities to talk about what is relevant to them. After successful events in 2017 & 2018, *Whānui* is now core programming for AAF (subject to funding).

AAF provides a mix of free and ticketed event options for all socio-economic levels within Auckland and will continue to do so in 2018-2019 and 2019-2020. It has also developed free programmes which attract large numbers and activate communities across Auckland. The overwhelming number of participants of AAF are through the free programmes, accessible to all.

AAF provides relaxed performances, sign-language and vision impaired services across several performances in the Festival. The success of this programme is that all performances are selected in consultation with the appropriate disability organisations.

In 2018 AAF piloted a new programme to encourage access by disadvantaged Aucklanders for whom price is the principal barrier to attending events. "Pay What You Can" performances as the name suggests, enabled people to see a variety of performances and pay what they could afford. This will continue for 2019 and 2020 and are of a scale limited only by funding support.

In 2019-2020 AAF will increase its focus on Te Reo Māori in partnership with Mana Whenua and national leadership organisations. Consultation has begun, and the shape of the project is yet to be

determined. The objective is to celebrate and promote Te Reo and to normalise its use within the arts.

AAF 2020 will see a comprehensive creative learning programme programmed and delivered to schools 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.

Other education initiatives include:

- Subsidised performance tickets to shows that could not be seen outside of the Festival
- An extensive visual arts programme including AAF commissioned works and seminars around these
- International works specifically programmed for young people with both family and dedicated schools' performances presented regionally
- Development of curriculum-based resources
- Workshops with national and international artists
- Opportunities to participate in the creation of work which will be presented at the Festival (e.g. Whānui Eye Spy)
- Partnerships with other Auckland based arts companies, including the APO and ATC, to increase attendances and ongoing educational opportunities for students
- Work for schools (including Kura in Te Reo Māori)
- Work for schools in non-traditional venues including outdoors

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, in particular 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 publicity areas. Currently working with University of Auckland to develop this programme.
- In line with the new ToiTū Te Reo initiative, led by AAF Māori staff, working 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 and budgeting, marketing and production planning to build their capability.
- In March each year schedule 4-5 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.

AAF has a strong record of producing and delivering successful region wide community programmes across Auckland and will build this further in 2020. The focus will be on increasing participation in community activities through:

- A regional tour of up to 10 Auckland communities (and schools where appropriate) of shows suitable for children and families, including one work in Te Reo in partnership with Taki Rua Productions (touring Ka Tito Au in 2019). It will also seek an international work suitable for small scale touring aimed at older audiences.
- A major low-cost outdoor event for up to 50,000 attendees (similar to Groupe F at Auckland Domain in 2015) that appeals to all sectors of Auckland's population, and is non-language specific.
- Continuation of Whānui working with 3 -5 communities outside of the CBD. This resource heavy programme will be subject to a significant increase in funding support from multiple sources, if it is to be delivered at full capacity.
- Return of an open access Festival hub in Aotea Square or Silo Park with a free music programme, visual arts installations and up to three free whānau days. A volunteer's programme will support the activation and delivery of this.
- Visual arts projects co-produced by AAF with key galleries including Te Tuhi, Te Uru and AAG. Other visual arts exhibition across Auckland's galleries supported by inclusion in the festival programme on a submissions basis. In most cases this will be free entry.
- The Festival is committed to delivering to more Aucklanders through a comprehensive arts accessibility programme. This includes work suitable for Auckland's deaf and vision impaired communities, consisting of touch tours, audio described and sign language interpreted performances as well as introductory written notes and half-price concession tickets for companions or support workers.
- In 2020 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.

Since its inception, AAF has had a commitment to commissioning and presenting Māori works and work with Māori arts practitioners and has celebrated Māori identity through artist pōwhiri involving all staff to welcome visiting domestic and international artists, directors and delegates. This has involved long-standing relationships with iwi.

In 2019, AAF is introducing Toitū Te Reo – a major new three-year programme strand as part of an organisation-wide commitment to tangata whenua and te reo Māori. Using ngā toi (the arts) as a platform to uphold te reo Māori, AAF will weave Toitū Te Reo throughout the programme and integrate it throughout the organisation. In introducing this strand, AAF is being mentored by Te Taura Whiri i te reo Māori (Māori Language Commission). Te Taura Whiri i te reo Māori has confirmed AAF is the first arts organisation in New Zealand they have worked with on a te reo language plan. The core objective of Toitū Te Reo seeks to normalise the use of te reo Māori so that te reo Māori is heard, seen and felt every day of the Festival.

Specific activities to support this objective include:

- Work presented in te reo Māori (theatre, visual arts, music and dance). Two theatre works in te reo Māori are included in the 2019 Festival, alongside works by Māori visual artists, a music show (Waiata Mai), a community ‘sing-a-long’ opening event (Waiata Tira) and aspects of te reo Māori included in Whānau Day and Whanui.
- Opportunities for people to experience and learn te reo Māori through AAF’s Creative Learning and Accessibility programme
- Te reo Māori used in communications and marketing across all channels including the brochure, website and online. Licensed translators will be used for all translation needs and best practice principles applied for the display of bilingual and te reo Māori text.
- AAF staff (Māori and non-Māori) are encouraged and supported in learning and developing te reo Māori and tikanga Māori both in group situations e.g. weekly waiata practice, and in their individual learning.
- Engagement with community – te reo Māori is a point of connection with our rohe and place in Tāmaki Makaurau. This includes iwi, Māori organisations, Kura Kaupapa Māori, Kōhanga Reo and Wānanga.
- Te reo Māori and tikanga Māori is used and celebrated in events throughout the Festival from informal i.e. karakia at shared morning teas to formal Pōwhiri to welcome artists/visitors.
- An ongoing commitment to the Tiriti relationships and working in partnership with mana whenua.

AAF presents an extensive and varied diverse programme developed and curated to reach across Auckland’s diverse communities – ethnic, geographic, socio-economic and of different ages and genders.

The programme is a mix of international and New Zealand works and artists from different cultural backgrounds are invited to perform in the festival at all levels through the programme including mainstage feature shows through to family and community events. Presenting these cultural heroes (and in 2019, this includes a teenage African actor in a lead role in one of the mainstage theatre features) provides opportunities for diverse communities to see their cultures on stage and creates direct relevance links inviting broader participation in the Festival.

As a leader in the arts in Auckland and New Zealand, AAF commissions work from Māori, Pasifika and Asian artists to tell contemporary Auckland and NZ stories, often working in partnership with other arts companies to produce and stage these. In 2019, AAF is working with Taki Rua Theatre Company, Te Rēhia, Auckland Theatre Company, Silo Theatre, Auckland Philharmonia Orchestra and artist Louise Potiki Bryant. Two of these works are presented in te reo Māori as part of the new Toitū Te Reo programme strand.

Each year, AAF presents work in languages other than English and as well as those in te reo, the 2019 programme also includes a physical theatre work in Mandarin.

AAF delivers an Accessibility Programme for deaf and hard of hearing, blind and vision-impaired, and those with sensory disorders. This includes specific shows within the AAF programme which are New Zealand Sign Language (NZSL) interpreted and/or audio-described, touch tours, and relaxed performances at reduced ticket prices. In 2018 AAF received the Arts Access Creative New Zealand Arts for All Award.

AAF's Creative Learning (education) Programme reaches young audiences across Auckland with specific schools' shows programmed for selected shows within the Festival. Schools are provided with educational resources and students in lower-socio-economic schools are encouraged to attend with financial assistance provided for tickets and transport to the venues.

AAF is committed to a diverse staff with employees, contractors and interns drawn from a range of ethnic groups including Māori, Pasifika and Asian. Languages spoken among staff besides English include te reo Māori, Samoan, French, Portuguese, Bahasa Indonesia and Mandarin.





## Auckland Philharmonia Trust

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

Equally important is our community and outreach work. Through our Connecting Department, APO presents the largest orchestral education and outreach programme in New Zealand which benefits, on average, more than 20,000 Aucklanders. The programme operates throughout Auckland, with special emphasis on South Auckland.

APO's digital reach has continued to expand over the past 12 months, with reach (local, national and international) growing from 35,000 in 2016 per annum to close to 200,000 in 2018.

As detailed in the Auckland Plan 2050 the APO, as one of Auckland's leading arts organisations, helps the council deliver key values by *'providing opportunities for all Aucklanders to access, participate in and experience arts and culture, helps create cohesiveness amongst people and communities through learning, understanding and appreciating difference.'*

Additionally, through the rich variety of programming and award-winning education projects, it also offers an annual programme contributing to the 'creativity, culture and the arts that make Auckland a vibrant and dynamic city'.

With the fast pace of change in the Auckland demographic, a key challenge for an orchestra is to maintain relevance. APO reviews its programme annually and makes changes to adapt to Auckland's changes. The variety of APO's offering across targeted age groups, demographics and physical locations helps us to meet this challenge. The introduction of specific family focused events in 2018-2019 has made a great start in this area and will be continued in 2019-2020.

As Auckland's arts and entertainment scene continues to thrive, the amount of entertainment on offer continues to increase. This is great news in that the arts are more to the forefront of people's minds but also offers competition from other performing art forms (theatre and dance), as well as music. While Auckland is a metropolitan city with exceptional arts offering, audiences are still developing. APO has adopted a cautious approach in planning any increased activity in 2019-2020.

### **Working with Te Kura Kaupapa Māori (TKKM) Schools**

Throughout 2018 the APO has demonstrated its commitment to developing the tools necessary to create robust partnerships and relationships with Kura Kaupapa Māori Schools. We acknowledge the need to build our capacity in this area and demonstrate both our commitment to and understanding of how the kaupapa the schools operate within.

Subject to additional funding being sought, in 2019-2020 the APO will continue working with Māori Composer Dr Charles Royal, of Marutūahu Ngāti Raukawa and Ngā Puhi, and aim to partner with two Te Kura Kaupapa Māori (TKKM) to create two narrated chamber performances in te reo Māori. The music for these pieces will be written by Charles, in response to storytelling workshops with tamariki at the schools, and the performances will be narrated by Charles with music from an APO chamber ensemble and the possibility of students taking part in the performance as theatrical performers.

### **Develop Chinese Audiences**

APO is in its second year of delivering a three year 'Chinese Community Engagement Strategy' to develop and foster closer links with the Auckland Chinese community. The main drive of this strategy is to increase engagement and drive ticket sales from this under-represented group at APO events. Some of the main strategic aims of this strategy can be summarised as follows:

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

To ensure that we engage with the Chinese community in the most appropriate way, and make best use of limited APO resources, CNZ also supported Chinese audience focus group research that was carried out by a specialist in Cross-cultural Business Consultancy. This work has provided APO with a clear road map to inform our marketing for the next two years.

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

### **Launch of new Digital Learning Platform**

Relying on new funding the APO seeks to launch a Digital Learning Platform that is tailored to the needs of a New Zealand-based audience and school curriculum. The Platform will be a comprehensive music teaching and learning tool that brings together existing APO resources that have a musicological focus, as well as existing as a platform to facilitate new digital content that showcases the APO to Auckland, New Zealand and the world. It will be an interactive learning experience for not just students, but also concert-goers to explore the APO through a different medium, and a dynamic entry point for newcomers to discover orchestral music. The platform will extend the APO's reach to potentially thousands of more people, locally and internationally; it will bring the APO to life beyond the concert hall and makes classical music accessible for everyone.

### **Celebration of the birth of Beethoven: Beethoven's Big Birthday Bash**

Subject to additional funding and strategic partners the APO has planned an event to celebrate Beethoven's 250<sup>th</sup> birthday in 2020. APO musicians will lead New Zealand's regional orchestras, to create the world's largest geographical orchestra, performing Beethoven's 9<sup>th</sup> Symphony live. The event will include community musicians from throughout the entire country, with an aim to invigorate and unite musicians of all abilities.

### **New Ensembles Week**

Subject to funding being achieved: the APO seeks to engage with every school-aged child at least once during their schooling because we believe that Music Opens Minds. To reach Every Child in Auckland and champion arts education for all, we propose to dedicate up to two weeks of the year in 2019-2020 to school visits across Auckland by chamber ensembles made up of APO musicians. APO endeavours to visit every Intermediate School in Auckland within two years, thereby ensuring every child at intermediate level will have experienced a live performance presented by APO.

### **APO 4 Kids**

In 2019-2020 the APO 4 Kids concert series will happen in North, West and Central Auckland and are a vital part of the APO's engagement with pre-schoolers and their whānau. Musicians showcase their instruments in the foyer, offering the chance to hear and see the instruments up close.

### **APO Orchestral Summer School**

This unique weeklong summer school will continue in January 2020 and will provide up to 55 young musicians with the opportunity to rehearse and perform with APO musicians. Feedback from previous years has shown that there is an unmet need in the engagement of secondary school students in their final year of school/pre-tertiary. 2019-2020 will therefore continue to focus on a slightly older age group in order to address this unmet need with students now being within the 12-17 age group category. The finale concert will not only feature these young musicians but also provide the APO Young Soloist of the Year and APO Rising Star Young Composer-in-Residence with the opportunity to compose and perform with a full symphony orchestra.

### **APOPS**

In 2019-2020 the extensive APOPS programme will partner with up to 65 schools/youth groups and will continue its strong presence across the Auckland region. APOPS provides mentoring and ensemble performances for schools and youth music groups as well as ticketing opportunities to attend the Connecting Education concerts. In order to increase the number of children that have exposure to the APOPS programme, the APO will endeavour to encourage ensemble or group mentoring sessions, rather than one on one mentoring sessions.

### **APO Community Classics**

In 2019-2020 APO Community Classics will bring the APO into the communities of West, South and Central Auckland in a free full orchestral concert. Each of these concerts will have components that are specifically relevant to each local community such as local choirs and presenters. In addition to this, the APO will create new opportunities for local composers to create and have their work performed.

### **Inspire Partnership Programme**

Entering its sixth year in the 2019-2020 period, the Partnership Programme with the University of Auckland School of Music is designed to nurture and support young musicians towards a career in music. There will be some reorganisation of the programme's activities to match the new Bachelor of Music degree structure implemented in 2019. However, there will be a continued emphasis on mentoring, hands-on learning opportunities and providing access to the APO and its artists so that participants experience a unique tailor-made programme to enhance and support their music studies. Activities include masterclasses, open rehearsals, audition preparation workshops, composition workshops and performance opportunities, both in ensemble and solo settings. We are continuing to find new avenues to compliment the degree syllabus. The strength of the relationship between the two organisations also offers opportunities to work on school-wide projects together, such as, APO musicians forming the ensemble for their annual Graduation Gala soloist competition.

### **Composition Programmes**

In 2019-2020 the APO will continue with its extensive engagement with composers from across the educational spectrum. Our composer programmes are a series of activities and events designed to support the development of New Zealand music. Initiatives will include a Secondary Schools Composition Competition, Our Voice workshops for both tertiary and secondary school students, workshop and mentoring with the APO Communities Composer and a residency for an aspiring young composer (Rising Star). "*Our Voice*" was an addition to this programme in 2015, and one which will continue to provide both tertiary and secondary school composition students with the opportunity to develop their works and hear them performed, workshoped and recorded live in 2019-2020. The APO Communities Composer plays an important mentoring role in all of the initiatives mentioned above, as they work with students in preparation of and at the workshop events. They also play an ongoing mentoring role for the Rising Star throughout the duration for their residency.

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

Throughout the 2019-2020 period this extensive programme provides encouragement and opportunities for identified talented musicians aged 16-25 to perform in traditional settings as well as street and community venues. These multi-locational performances develop young musicians' performance experience and capabilities, further expanding the way in which the APO Connecting programme engages with music in Auckland's diverse communities. To provide young talented instrumentalists with industry experience, orchestral interns have multiple opportunities to play as part of the APO in Connecting concert settings and Young Soloists take to the concert hall as a featured artist in front of full orchestra. In addition, our Young Achievers are engaged in a wide variety of geographical locations and venue types, including concerts on Tiritiri Matangi, at Auckland Museum, Auckland Live's Summer in the Square, and various corporate and cocktail events to perform incidental music.

### **Can you be the Conductor?**

In November 2019 and with local funding, the *Can you be the Conductor?* event aims to build on the work of the previous Conductor Leadership Experience Programme and give up to five students from Onehunga High School the opportunity to work with one of the APO's conductors and have the chance (programme permitting) to conduct the orchestra at one of its rehearsals. Students are required to keep a log of their progress as conductors and relate to the impact this new skill has on general leadership qualities that they will develop.

### **Education concerts on the main stage**

APO's Kiwi Kapers (for primary and intermediate students), Discovery (intermediate and secondary students) and Connecting with Music (secondary students from low-decile community schools) concerts will continue in the 2019-2020 programme to be offered with funding support from various trusts. Each concert has either a study guide or pre-concert visit component and offering these extras enables the students attending to potentially engage with the music and/or APO musicians prior to the concert, whilst also providing music teachers with an additional music education teaching resource for their school. With additional funding, we are aiming to be able to continue offering free tickets and bus transports to our Kiwi Kapers concerts for decile one and two community primary schools. This will open up the opportunity for students, who would normally not be able to come to a concert to experience orchestral music live, many for the first time.

### **Unwrap Resource**

Through 2017-2018 with support from funders, the APO has now produced three written study guides to be used alongside a video of one of our "Unwrap the Music" concerts that feature an orchestral work relevant to the New Zealand curriculum. This visual guide is narrated and designed to be used in a classroom context. In 2019-2020, we plan to continue to create this resource (as funding permits) and make it available to schools New Zealand wide.

### **City Mission**

The APO will continue supporting the Auckland City Mission by providing one performance per quarter for its clients in the 2019-2020 year. If additional funding can be secured, the APO will seek to further support the City Mission through a performance at the opening of its new premises, due to open in 2020.

### **Māori**

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

We hold strong values of manaakitanga and this is reflected in our whakataukī: 'Ko Te Rāngai Puoro Tuatini o Tāmaki Makaurau te hā o te oro ki Tāmaki whānui, me te whakaoho i te manawaroa mō te rāngai puoro.'

*(Auckland Philharmonia Orchestra is the musical heart of Auckland and its communities, and inspires a life-long love of orchestral music)*



## **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 New Zealand emergency response service, receiving taskings via the 111 system via St John [Ambulance], 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.

The ARHT 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 therefore 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.

The Auckland Rescue Helicopter Trust is facing a period of significant change and as a result there are a number of issues of relevance to the 2019-2020 year.

Around 48% of ARHT operational costs are covered by way of a service contract that ARHT holds with the Accident Compensation Corporation and the Ministry of Health for the supply of emergency rescue helicopter services. This contract expired on 31 March 2018 and has subsequently been renewed.

The procurement process undertaken by the government has resulted in significant change to the helicopter air ambulance sector in New Zealand. Where previously there were eleven service providers, the Crown has reduced this to three. In order for a bid from ARHT to be considered it was

necessary to join with our colleagues in the Northland Emergency Services Trust (NEST) to submit a joint bid for the Northern Region, meaning that the Auckland Rescue Helicopter Trust and NEST will merge operations in order to deliver on the new contract that has recently awarded.

Within the next 12 months it is anticipated that ARHT will be renamed “Northern Rescue Helicopter Trust” (NRHT) and will join with the Northland Emergency Services Trust (NEST).

With our respective experience in delivery of services in the Auckland and Northern regions there is an opportunity to leverage the vast experience and strengths of each organisation by working together in the future to deliver an even better service to the residents and visitors in the communities of Northland, Auckland and Coromandel.

ARHT will soon take delivery of two new helicopters which will form the core of the service operating out of Auckland. To a large degree these helicopters have been funded through fundraising initiatives, including a significant contribution from the Auckland Council. However, to complete the purchase transaction we will take on some debt. ARHT will change from a cash rich organisation to a cash poor one, as we seek to reduce the debt as quickly as practicable.

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.

Our crew and staff engage with our communities in a number of ways, including speaking in schools, and presenting to community groups at the base.



## Auckland Theatre Company Limited

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

1. 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**.
2. Present a **mainbill subscription season** of six 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.
3. Work with emerging theatre companies to **co-produce** works for diverse audiences. These works are presented in smaller theatres and support the hard and soft arts infrastructure of Auckland.
4. Deliver a comprehensive **Creative Learning** programme of, by, with, and for arts learning experiences 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 encouraging creative thinking.
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. ASB Waterfront Theatre is also our home for MICE and commercial arts activity. The venue has a well-deserved reputation for outstanding quality and service.



2019 is a transition year for ATC. We are reviewing our business as we work towards an arts centre model; with ASB Waterfront Theatre becoming the home for midscale performing arts companies in Auckland, and the place that welcomes diverse audiences and practitioners and encourages new voices to be heard. This is a significant piece of work the outcome of which could substantially change the way ATC operates.

As part of this, we will be looking at:

- ATCs annual main bill programme of works being the anchor for a variety of performing arts experiences taking place at ASB Waterfront Theatre.
- Encouraging a diverse range of Auckland-based performing arts companies, such as Black Grace, to make ASB Waterfront Theatre their home.
- Models for co-productions that support emerging arts organisations.
- Engaging more deeply with toi Māori and breaking down barriers for audiences.
- Increasing diversity of audiences and how ticket price impacts this.
- Developing new subscription models to better reflect the needs of our audience and the competition for entertainment in the digital era.

Creative NZ has identified diversity as an unmet need in performing arts. Auckland is a city of huge diversity and ATC considers this brings huge potential. For performing arts, there is potential to improve diversity in both artistic offering and audience makeup. Currently a number of small and emerging organisations offer diverse theatre to small audiences. ATC considers there is scope to, with support; bring these voices to a larger stage in front of a larger audience. ATC has the ability to do this through our arts partnerships and Creative Learning programmes. However, to do so requires recognition from Creative NZ and other funders that developing diverse audiences and presenting new voices requires a greater level of funding than what is currently received.

The Auckland Plan 2050, in the outcome Opportunity and Prosperity, identifies the immense potential of young people and the significant role they will play as future innovators and entrepreneurs. Further, the plan notes the need to provide appropriate skill development and innovation in the creative sector. Through ATCs creative learning and new works programmes, we continue to offer opportunities for young people to develop their skills in creating and performing. ATC continues to offer young people wanting to pursue a career in the performing arts, opportunities to learn from established professionals.

**In 2017, ATC developed a Māori Engagement Strategy and continues to make steady progress against this.**

The Strategy informs our strategic planning, programming and venue operations. The strategy was developed using the Whare Tapa Whā model developed by Sir Mason Durie in 1982.

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 ensures staff feel safe and comfortable to participate.
- Mana Whenua Cultural Advisor
  - Taha Tinana: promote engagement with Mana Whenua communities of Tāmaki Makaurau, uphold manaakitanga, support theatre works with Māori content or contexts, support induction of new ATC staff.
  - Taha Heningaro: ensure te reo Māori and tikanga concepts and contexts are explained with clarity and maramatanga
  - Taha Wairua: sustain ATC mana motuhake – unique characteristics are explained with clarity and māramatanga
  - Taha Wairua: sustain ATC mana motuhake – unique characteristics. Represent ATC.
  - Taha Whānau: Ensure te ahi kaa 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 Maui Tiktiki a Tāranga (commissioned work by Dr Robert Janke 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 programme, presentation of works, and supporting the development of Māori narratives of Tāmaki Makaurau.
  - Taha Whānau: outreach programme for students and teaches, collaborations for delivering new works.

**Auckland Theatre Company's programme, audience development, and outreach activities to engage and serve Auckland communities in 2019-2020 are as follows:**

- The Company will continue to provide audio described and other accessibility information and services to audience members and visitors to the ASB Waterfront Theatre;
- The New Works programme will prioritise support of Māori and Pasifika artists to foster development of performance work which is relevant to these audiences and communities;
- The Company will seek to work with the Pride Festival bringing LGBTQI voices onto the main stage.
- The Company will work with Pasifika artists to co-produce an annual festival with Black Grace;
- The Company will target Asian performing arts and community groups to perform at the ASB Waterfront Theatre as a way of building relationships with the many diverse Asian communities and audiences in Auckland;
- The Company will seek to co-produce works with emerging artists and arts companies that reflect Auckland's diversity; giving voice to new voices for new audiences on a shared risk shared voice basis ensuring they are partnerships of equals.
- The Creative Learning programme will continue to tour performances to schools across the wider Auckland region, specifically engaging with young audiences from diverse backgrounds;
- The Company will retain its commitment to creating engagement opportunities for young people across the region through specific activities such as the HERE AND NOW FESTIVAL and the annual summer school;
- The Company will continue to collaborate with other organisations through the Arts Partnerships programme to facilitate opportunities for presentation of work drawn from diverse backgrounds; and
- The Subscription Season will continue to be monitored across five key demographic areas (age, gender, education, ethnicity and income) to ensure it reaches as broad an audience as possible.



## Coastguard Northern Region Incorporated

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

Our strategic objectives are to:

1. Provide a Coastguard emergency response to 90% of the popular recreational boating areas within the area of operation, with a rescue vessel on scene within 60 mins of activation 24/365, in up to Force 7 weather conditions;
2. Provide, monitor and manage VHF radio coverage to 95% of our area of operation, giving all vessels with appropriate installations clear radio communications to Coastguard.
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 SAR capability through its 22 Rescue Vessel units, 2 Air Patrols and a dedicated communications team. These assets are coordinated from CNR's Operations Centre at Mechanics Bay, Auckland. Communications are provided through the provision of a Coastguard owned VHF and UHF communications network across the region that enables incident management coordination and boating safety services such as weather forecasting and Nowcasting information and trip and bar crossing services. In addition to these operational services Coastguard Northern Region delivers volunteer training services to the region's approximately 1,000 volunteers and to its members and the general public.

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

Coastguard contributes to the recreational enjoyment and commercial maximisation of Auckland Region's marine environment through the provision of education, communications 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 Auckland Councils goals for opportunity and prosperity and supports Auckland's tourist economy.

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

Downwards pressure on Lottery Grants Board and gaming trust funding is forecast to continue, with general competition for grant funding increasing.

Drowning statistics for the Auckland region show that unnecessary fatalities continue to occur, particularly involving Pacific Island cultures, undertaking subsistence or recreational fishing on West Coast harbours such as the Manukau and Kaipara. CNR intends to continue its heightened investment in boating safety, harbour bar awareness and lifejacket usage through the 2019-2020 period.

In the 2019-2020 period CNR is expected to deliver:

- Boating safety messages to in excess of 24,000 Coastguard Members.
- Boating Education courses to more than 1,900 individuals.
- A programme of Bar Safety courses.

It has yet to be confirmed whether Maritime New Zealand will support Coastguard's Old4New campaign in the FY19/20 year. Confirmation of funding support is likely to occur on completion of this year's campaign in March 2019. Should it be decided not to undertake a nationwide lifejacket campaign it is expected that CNR will undertake an alternate boating safety campaign.

Coastguard Northern Region has approached Foundation North for support and advice in the development of an effective Māori Strategy. Foundation North have confirmed their willingness to assist and CNR expects to work with the Centre for Social Impact in the next quarter. In recent months CNR has commenced internal discussions about broadening its recruitment approaches to reach Māori and Pasifika communities and has worked with Māori television programmers to share marine safety messages and broaden awareness of Coastguard.

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

In 2019-2020 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.

## Drowning Prevention Auckland- Watersafe Auckland Incorporated

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: 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 for 2025

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

1. **Community Programmes, Advocacy and Education** (Water safety programmes and lifejacket hubs for individuals, community-groups and families)
2. **Formal Education Sector** (Resources and professional learning and development for teachers working in early childhood through to tertiary institutions)
3. **Research** (Developing and disseminating knowledge and expertise through research and evaluation to provide evidence for educational direction).
4. **Workplace** (Water competence development for employees specific to their work environment and general water safety education for workers who also engage in aquatic recreation together). Lifeguard training for those interested in a career in the Aquatics space.
5. **Marketing and Communications** (Water safety awareness and advocacy via traditional and ethnic media, social media, website and outgoing communication activities. This includes coordination and collaboration on regional and national sector campaigns, leading to improved coordination of messaging and capacity of the sector, and participation in events enabling engagement with communities at a local level.)

DPA's services contribute to regional well-being by working closely with those who educate our children, those who work in our rapidly changing communities and those who contribute to our economic well-being. DPA strives to protect and nurture good water safety so that drowning is prevented, and safe enjoyment of the region is achieved. As such we align with the second purpose of the act in terms of Auckland Council providing the mechanism for our work, which in turn supports Council's "Quality of Life" objectives.

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

**Lifeguard Temp Service:** The Lifeguard supply in Auckland is undersubscribed; currently some centres have over 100 hours per week of vacancies in their rosters which need to be filled. We will contract out our pool of casuals who will be able to work at different centres to fill those gaps. As the programme grows we will expand the pool of casuals and offer this service to all 22 public pools in Auckland. We will be beginning this programme in 2018-2019 financial year and will look to expand it year on year.

### **Red Zone Training**

We will offer real time emergency training for existing lifeguards and aquatic facility staff. Lifeguards will be 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 will then follow the facility team members through the scenario and will detail the response for a comprehensive feedback session after the scenario is finished. We have already gained interest and expect to begin this training in October 2018 at both Auckland Council and Belgravia Leisure operated facilities.

Whilst gains continue to be made, the wet sector still struggles to work in a collaborative manner. Much of this is due to funding pressures with all the organisations chasing the ever-diminishing funding pool. Underfunding is seen as the biggest issue facing organisations in our sector. We have been involved in the Auckland Strategic Water Safety Plan with Water Safety New Zealand to piece together a strategy that will hopefully enable all the entities within the Auckland space to work collaboratively together.

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

- Little to no high school water safety education. DPA has a dedicated secondary school educator who is making inroads into this gap in the sector. DPA has begun a trial programme at 15 South Auckland high schools offering classroom based sessions with the main focus on decision making, risk assessment and awareness. Upon a successful trial this will be rolled out across Auckland
- 18-25 year old males, they are often risk takers who have overestimated their ability. Our events team specifically target youth events in addition to multiple social media campaigns targeting this specific age group. Our relationship with AUT students enables us to target this at-risk group with specific drowning prevention messages.
- New Settlers, many of whom have never been in or around the ocean or waterways. DPA has an educator dedicated to working with new settler groups to educate them about our oceans and waterways in a safe and practical manner.
- Māori and Pacific communities are oversubscribed in the drowning data. We have two educators dedicated to working with these communities across multiple channels (education, community and workplace) to help reduce this.

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

- Community Programmes and Education
- Education – including ECE and schooling sectors
- Workplace
- Marketing and Communication
- Research
- Lifejacket ‘experiences’/lessons

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

DPA has developed a Māori Water Safety Strategy with support from Ngati Whatua, for the Auckland area, this strategy is currently in draft stage but is the result of numerous hui held within the Auckland area and is backed up by current research and statistics.

DPA has a full time Aquatic Educator whose primary focus is on Māori and improving outcomes for Māori. The strategy refers to numerous practical measures that have been rolled out across the Auckland area and will continually be evaluated to ensure they are delivering quality outcomes for Māori in Auckland.

DPA is also involved with Water Safety New Zealand and the New Zealand wide work they are undertaking on a Māori Water Safety Strategy. Our Māori Aquatic educator is on the Māori advisory group who are feeding into the strategy; this group includes experts from all over New Zealand.

The DPA board meets every February to set the Strategic direction of the organisation for the coming year. This year a number of initiatives that specifically focus on Māori have been added to our short, medium, and long term goals.

These include:

#### **Short Term**

- Commissioned an internal report on the organisation’s responsiveness to the Treaty - Complete
- Staff and Board increase our understanding of Te Reo including an organisation wide Marae visit – underway
- Develop an Auckland water safety strategy for Māori – draft complete

#### **Medium Term**

- All staff and board understand and apply to protocols regarding Tikanga – underway
- Attend events such as Waka Ama nationals – attended and will continue

#### **Long Term**

- All staff enrol in Te Reo course – underway
- Incorporate the Māori Water Safety Strategy nationally



DPA has the means to engage with communities we serve through dedicated Māori, Pasifika, Asian and new settler team members. They operate alongside our well established formal educational sector educators to comprehensively engage 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 Auckland to more effectively engage with local and diverse communities across the rapidly changing face of Auckland. We are also continually updating our resources into other language formats.

## New Zealand Opera

In May 2015 New Zealand Opera published its 2016-2018 Strategic Plan. The company's purpose and strategic objectives were revised.

The purpose of New Zealand Opera is **“Contributing to the cultural life of our community by creating opportunities for people to experience the power of opera”**.

Our ambition is **“Creating a vibrant and sustainable presence for opera in New Zealand”**.

Our three core strategies are as follows:

1. **Programming our future** – co-creating more opportunities for more people to experience opera in many forms
2. **Growing our audience** – understanding our audience, reducing barriers to entry and increasing connectivity and participation
3. **Building a sustainable operating model** – increasing revenues, managing costs, building organisational capability and contributing to the development of the New Zealand opera community.

New Zealand Opera presents professional opera performances on the stages of the Aotea Centre, ASB Waterfront Theatre and Auckland Town Hall as well as in non-traditional performance spaces. In 2019-2020 we plan to present three major projects in Auckland, including performances and partnership projects with Auckland Arts Festival and the Auckland Philharmonia Orchestra.

As the national opera company based in Auckland, we are the only opera company with the facilities and scale of operation to deliver professional opera of size and scale to the people of Auckland. We are also the only company that can offer the range and reach of education and outreach programmes that will have a significant impact on the diverse communities of Auckland. Our Strategic Plan has education and outreach work as a core activity to connect future audiences through engaging programmes as well as developing local arts practitioners. We aspire to invest more in delivering these services across the Auckland region to people of all ages.

Following the appointment of a new General Director in 2018 a major review of the organisation's purpose and strategic objectives is currently taking place. The current Strategic Plan will be used as base for a one-year transition plan (2019) and a new Strategic Plan then issued for 2020-2023 that embodies the new direction for New Zealand Opera. The reach and relevancy of the Company's work to different communities in the Auckland region will be at the heart of that strategy.

Whilst the details of this new strategy are yet to be finalised, it is possible with some confidence to say that the reach and relevancy of the Company's work to different communities in the Auckland region will be at the heart of New Zealand Opera. It is our desire to lead opera in a way that challenges

the art form, nurtures what it might mean for the cultural and social identity of the region and share what we have learned with the rest of the world.

The Company is likely to expand its work in non-traditional performance spaces that bring with them different narratives and audiences. The community will develop as a central pillar in the work of the Company through synergies between professional productions and the work of the Participation Department, previously Education, to diversify our engagement.

A structured and serious engagement with Māori culture and community is also planned that begins with dialogue and small steps towards engaging in a way that aspires to great outcomes in the years to come. The associated expenditure with this new proposed strategy is still under review, however it is imagined that much of this will remain within our existing funding envelope. Our plan to engage more deeply with the Māori community will require additional resources given the specialist knowledge that is not currently available in our existing organisational structure.

The projects are proposed in addition to the Company's traditional commitment to opera of scale and size:

#### **Opera in Concert – a partnership with Auckland Philharmonia Orchestra**

In July 2019 the Auckland Philharmonia Orchestra in partnership with New Zealand Opera will be presenting a semi-staged concert performance of Mozart's opera *Don Giovanni*. Building on previous successful partnerships including *Aida* in 2018, this project will provide an opportunity for audiences to engage with a different work and for members of the Freemasons New Zealand Opera Chorus to perform.

#### **Chamber Opera in the ASB Waterfront Theatre – October 2019**

In October 2019 we will stage Benjamin Britten's opera *Turn of the Screw*. This is a disturbing work, a horror story based on Henry James's novel of the same name that combines the chills of a ghost story with issues of child abuse that are of a very contemporary nature. Cast with New Zealand singers including starring roles for local school children, the production will mark the directorial debut for new General Director Thomas de Mallet Burgess.

#### **Site-specific Festival Opera Production – March 2020**

In collaboration with Auckland Arts Festival, in March 2020 we will stage a site-specific production of Peter Maxwell Davies' ground-breaking work *Eight Songs for a Mad King* across two buildings in Auckland's CBD, separated by a street with members of the public going about their business and able to engage with the performance if they choose. This postmodern suite is written for a small orchestra and a performer singing/speaking/shouting/screaming monologues over the music. The words are based on the insane rantings of King George III of England in his porphyria-induced madness. This project is subject to securing funding.

#### **New work – 6:24 – October 2019 - November 2020**

New work is the life blood of the art form. The 6:24 project puts together 6 teams each consisting of a singer, instrumentalist, composer and writer. It is our intention that these teams fully reflect the diversity of our culture, locality and musical heritage. Each team will be set a task to develop an imaginary opera that may be commissioned in the future. The methodology will be highly

collaborative, with an insistence that there is no right or wrong. Each team will be asked to identify the moment of song in the story and work towards realising the writing, composition and performance of this song. Although there will be a public sharing of the outcome, the importance lies in the process as a means to engage a wide range of voices in what opera might be. This project is designed to be slow-cooking with support, guidance, mentoring and financial support from the company to accompany the milestone delivery dates.

### **Opera of Size and Scale**

In June 2020 we will stage a new production of Mozart's opera *The Marriage of Figaro* at the Aotea Centre. Based on the banned play by Beaumarchais, this narrative follows two women from very different sides of the social divide in pre-revolutionary France, while their male counterparts' huff and puff on the side-lines of history.

### **2020-2021 Projects**

The 2020-2021 programme must of necessity respond completely to the outcome of the Company's forthcoming new Strategic Plan. At this stage the intention is to create a thematic approach to the season that reflects the global cultural dialogue on gender and in particular gender politics. It is hoped that this approach will engage the community in dialogue and reflection on multiple levels with new key partnerships developing.

### **New audiences: Education & Outreach**

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 residents and audiences previously unknown to us.

A number of new initiatives planned in Auckland in 2019-2020 to help achieve these aims will include and are additional to existing programmes:

- Inside View
- 'A Day at Auckland Live' Programme / 'Meet the Opera'
- Opera in Schools Tour
- Accessibility Touch Tour and Audio Described Performance
- 'Pop-Up' Chorus for retirees
- Pick & Mix Programme
- Schools Attendance at Dress Rehearsals
- Pre-Performance Talks
- The Opera Centre Open Day
- Ambassador Programme
- Explore Opera – Workshops for Students
- Design Creative Workshops
- Opera Masterclasses

- Student Stage Management Intern
- Community Engagement Talks
- Community Engagement Tours / Visits
- ‘Little Singer’ workshop and concert with the APO

Our Education and Outreach programmes are structured with the aim of fostering engagement across Auckland’s diverse demographic. At the heart of this engagement lies the ‘Opera in Schools’ touring programme. Thousands of Auckland children every year encounter opera for the first time through this initiative which is structured to introduce the art form to children in an environment familiar to them, surrounded by peers, and presented by a vibrant cast of talented young New Zealand performers. For other students, dress rehearsal attendance gives them their first opportunity to attend opera.

For many students, barriers still exist which prevent them from joining us in a theatre. Offering a ‘virtual field trip’ to the opera is an initiative which levels the playing field. It is accessible to all and offered at no cost. We aspire to continue our relationship with LEARNZ (Core Education) in future should their support from the Ministry of Education be renewed for arts initiatives. Through the past supplementary videos and interviews, we continue to profile and highlight the wealth of talent in New Zealand, and the wide-range of study and career pathways associated with our art form. Over the past three years over 1500 Auckland students and teachers joined us on this digital platform. Our Explore Opera workshop model has been devised to travel to secondary schools. We visit many school communities with a small team of industry professionals and introduce the students to the story, characters, and music of our current opera.

Public ‘free for families’ performances and collaborative opportunities remain a priority for us with participation in Auckland Council’s ‘Summer in the Square’ series. Our 2018 new collaboration with the Royal New Zealand Navy Band was so successful that we are repeating this for the 2019 ‘Summer in the Square’ concerts. These events supplement our much-loved and well-attended annual Music in Parks programming. We continue to seek further opportunities of this kind and we hope to be able to sustain, and ideally undertake more of, this activity in other parts of Auckland.

By the nature of the language or subject of our opera presentations we are able to engage with particular nationalities within the Auckland community, such as the French community for Carmen, the Czech community for Kátya Kabanová, and Chinese and Māori communities for The Bone Feeder. We will continue this connection in line with the language of performance for each production.

We are committed to exploring and sustaining engagement with wider communities to encounter, and have their lives enriched by opera. In 2018 we remained committed to offering an accessibility programme of audio description which comprised a backstage touch tour in advance of the audio-described performance for the blind and vision-impaired community in Auckland. This proved to be very successful and will be repeated in 2019-2020.

We are also very committed to encouraging younger people to attend our mainstage performances and offer the following initiatives:

- Attendance for school groups at our dress rehearsals to enable large numbers of students to experience opera first hand
- Benefactors receive two dress rehearsal tickets and are encouraged to nominate young people under 25, or first-time opera attendees, to attend the rehearsal
- Any young person under 18 years of age can attend a performance for just \$25 when purchased alongside an adult ticket
- For those aged 29 and under, we have the Vanguard subscription. This gives young opera goers who enjoy the social aspect of opera attendance the opportunity to come at a reduced rate
- We have recently trialled a “Student Night” with an allocation of \$30 student tickets available on one night where we have availability of each season that is announced during the lead up to the season opening. We have had an increase in the uptake of student tickets as a result so will continue this in the future. This is shared on our social media platforms and circulated to the target audience.

We have consciously increased our presence online using Facebook and other social media channels and have offered digital entry points to reduce the barriers that exist around opera. In addition, we have broadened our advertising and publicity methods to ensure awareness of our work is available to be seen in many different formats and in a variety of media.



## Stardome Auckland Observatory and Planetarium Trust

Stardome is a planetarium and observatory and its main purpose is to share knowledge of space and the universe with the public of Auckland. Stardome operates primarily from an observatory and planetarium located in One Tree Hill Domain. However, we have recently started an outreach programme under which our educators visit schools in the Auckland region.

Stardome operates a range of services including a number of education programmes for schools, 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.

New Zealand has a diminishing pool of science teachers, as there is pressure to become more a generalist teacher. This means that science is not forefront in the curriculum, especially in primary schools, yet the nature of science is a skill that can assist children throughout their learning journey. The ongoing development of our outreach programme addresses this need, especially at times of the year where our facility reaches capacity (Matariki).

Research completed by the Ministry of Education released in July 2016 has pointed to an increasing gap in achievement standards of two years between decile 1-3 students and decile 8-10 students. The results are measured by the National Monitoring Study of Student Achievement, and have reiterated the gap in English, Maths, Science, Social Studies and PE. The gap is significant and needs to be addressed.

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

Learning experiences outside the classroom offer kiwi kids many benefits:

- Make learning more engaging - We often get comments from teachers that a school trip is something children really look forward to, and that the classroom can become a stale environment. A new learning environment can stimulate a child's curiosity and allow them to think outside the box.
- Make learning relevant - Although we can talk about Space in the classroom, our planetarium offers a real-life simulation of a perfect night sky, which allows children to put their learning into practice.

- Nurture creativity and imagination - Taking children beyond the classroom is like unclipping their wings. Suddenly their minds are free to explore, and you can often end up with some very creative results no matter what subject you're teaching them. We can take children for a trip to their favourite planet; we can explore the surface of Mars or take them to the Matariki cluster.
- Reduce behaviour problems - Whilst learning beyond the classroom certainly means implementing a whole new set of behaviour management processes, on the whole it can often mean a general improvement in behaviour - yet another consequence of children being happy, engaged and motivated. Our programmes have been set up to meet the key learning objectives of the Ministry of Education.
- Expose children to new opportunities — Many children that visit our facility walk away with a new perspective on their place in space. We also talk about different career paths that may be opened for them if they pursue science at a higher level.

Stardome is committed to sharing our love of space science, and as such we work to break down any barriers that may exist to sharing our knowledge

**Education:**

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

Sessions generally start at 9am and carry through the day to our 2pm session. Matariki is by far our busiest time and to accommodate the demand for this programme we also have schools visiting us in the evening - these sessions occur at 6pm and 7pm and allow the opportunity to use telescopes.

Our sessions are catered to the individual learning objectives of the visiting group and are delivered to all age groups from early childhood centres right through to university.

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

We are minimizing barriers to visitation in several ways:

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



**Outreach:**

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

**Exhibitions:**

We will host three exhibitions a year with topical space themes. The concept of this is to involve the community in creating and running the exhibitions to give them relevance. The exhibitions will also refresh our exhibits and give our current visitors a refreshed experience.

**Open Days and Nights:**

Stardome will continue to host two open days during the year, and an open evening for telescope viewing. There will be a gold coin donation for attendance to these events which usually attracts 1600 – 2,000 people per annum.

**Astronomical Events:**

During any astronomical events Stardome has sell out audiences. We are able to offer additional shows focusing on the event that is happening as well as telescope viewing as soon as it is dark.

**Maunga Outcomes Plan:**

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

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

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

**i) Putting Young People First**

Stardome's very purpose as stated in our Vision is to inspire youth to value education and pursue careers in science

Stardome has a strong affinity with the Council's policy of putting young people first. Our education offering is firmly targeted at increasing the knowledge of young people through space science. We have worked to ensure we reach as many young people as possible, and schemes such as our Southern Initiative, Low Decile Scheme and Community Sessions enable us to extend our reach.

To encourage young people to continue exploring the wonders of our universe, we have now implemented free passes to all children visiting with an education group, that way they can re-visit with their families.

## **ii) Reducing Inequality**

- Low Decile Scheme — this scheme subsidises low decile schools so that they visit the facility for a gold coin.
- Stardome Southern Initiative Scheme - Aimed at the four wards identified in the Councils plan offering free visitation for groups to Stardome.

## **iii) Regional Reach**

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

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

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

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

## **iv) Strengthening and Connecting Communities/Cultural Diversity**

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

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

Stardome recognises the importance of a thriving Māori identity for our organisation. As such we have partnered with the Maunga authority to help our organisation highlight the significance of these outcomes. We are also currently working to give Stardome a Māori identity through a Māori name.

Stardome recognises that diversity is a central feature of Auckland. As such we develop our offering to reach as many people from as many diverse backgrounds as possible.



**SURF LIFE SAVING**  
NORTHERN REGION

## Surf Life Saving Northern Region

Surf Life Saving Northern Region (SLSNR) are the lead providers of lifesaving services, coastal aquatic rescue, and beach education services in the region from Raglan to Kaitaia. Ten 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.

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 beach-going public safe every year.

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

- Providing dedicated support and best practice tools for our member clubs to ensure the 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 classroom education for school-age children, particularly low decile schools. These are delivered at patrolled and unpatrolled locations and urban environments to provide access for the wider community.
- The provision of a volunteer-run sport and recreation programme, ranging from junior surf carnivals to world-class high-performance events and competitions allowing for thousands in our community to partake in sport and recreation. These activities have proven to be instrumental in attracting members and encouraging younger members to progress to be qualified lifeguards.

In 2017-2018 we employed four seasonal supervisors for a period of 8 months, these positions now are now full-time as they were necessary to the lifesaving delivery for the Northern Region. These supervisors support the lifesaving patrols throughout the peak season, ensuring that clubs are able to meet the requirements of their service level agreements, help the clubs to make sure that the patrols are delivered to the agreed patrol operational standards and that induction and training are in place and well delivered prior to the season beginning. They provide the lifeguards with the support and confidence to start the season well equipped and prepared, and facilitate the delivery of learning and development programmes and formal examination and assessment of awards, develop new training programmes and standard operating procedures. The supervisors are key personnel to SLSNR and will ensure a smooth delivery of the lifesaving service. Having the roles full time is in line with Surf Life Saving Northern Regions strategic plan to enhance the lifesaving service delivery.

### **Increasing Demands**

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

- 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.

### **Challenges**

Our greatest challenge is obtaining sufficient funding to address our current operational costs and achieving certainty from our funding sources. 43% of our funding is sourced from unsecure funding (grants, sponsorship and donations). Compounding this is the increase in demand for our traditional services, for greater periods and at new locations. Although the increased service is largely provided by volunteers there are significant extra operational costs relating to vehicle and rescue equipment and club facilities.

As the Auckland region population grows the community requires an increase in services. It falls to Surf Life Saving Northern Region to secure funding to cover the additional costs. If a big drop in grant funding occurs the services provided could drop significantly and retained earnings will not be able to cover the cost over a long period of time.

### **Non-compliance**

The other major risk currently facing SLSNR is non-compliant operations. In the majority of operational areas lifesaving services are carried out to a very high standard, but it is essential that we expedite our Health and Safety project and adopt procedures required.

### **Lifesaving Delivery**

SLSNR is currently not responding to identified demands in the Auckland region for patrols at additional locations that are becoming increasingly popular or extending patrol hours at current locations. SLSNR is progressing discussions with Auckland Council to identify specific expectations for increased services.

### **Event Safety**

Currently, there are no regulations or formal standards regarding the provision of lifesaving services for on water events or activities on our beaches and coastlines. The market is wholly unregulated in Auckland and elsewhere. Surfing competitions, ocean swims, coastal adventure runs, kayak and craft races, film and production events, motion picture filming, commercial advertising and content creation, and on brand events, are all carried out without formal event safety. Over the past three years, there have been some drowning deaths at these events. If SLSNR is to be truly successful in reducing drowning and injury on our beaches and coastlines, this needs to be remedied. SLSNR is still working in this space to provide a cost-effective response to these groups to ensure the paid sport and recreational activities maintain water safety standards.

### **Training of volunteers**

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

### **Community Education**

The majority of our community education programmes are targeted at children under 12. There is no follow-up education for these children or teenagers or programmes that specifically target adults or recent immigrants. These are emerging as equally important target groups. There is a need to provide a new format of education and resources that can be delivered by non-lifeguards to broaden the reach of our programmes. Strategic initiatives are planned to explore opportunities to formally review the unmet needs within the sector. Following this, we will engage with stakeholders to determine the most efficient means of delivering this education and equipping other community groups to assist with education in this space.

### **Sport**

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

### **Changes in community programmes**

There are no significant changes for the community education programmes planned. In the previous year there was an increase in cost per person, this was to help cover more of the programme costs. No increase in this cost is proposed for the 2019-2020 year.

### **2019-2020 Community Education programmes**

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

**Beach Education** - a five-hour programme offered to students on Auckland beaches and at Auckland Surf Life Saving Clubs.

**Surf to School** - a 60-90 minute programme, which takes lifeguards into schools for beach and water safety lessons in classrooms and, if applicable, in school pools.

**City Nippers** - a five two-hour sessions targeting urban beachgoers on weekends and during the holidays at St Helier's, Takapuna, Eastern and Maraetai beaches.

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

Surf Life Saving incorporates holistic cultural safety and welfare measures such as Rahui 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.

## Submissions Process for the 2019-2020 Funding Plan

The Auckland Regional Amenities Funding Board published the Draft 2019-2020 Funding Plan on 11 January 2019. Submissions on the plan closed at 5pm on 11 February 2019.

Three written submissions were received, along with requests for one oral submission to be presented to the Funding Board.

The submissions related to the main themes of:

- Requests for additional funding in 2019-2020:
  - Auckland Philharmonia Orchestra, seeking additional funding
- General support for the Funding Plan as published.

The Funding Board met on 19 February 2019 and received an oral submission from Auckland Council.

The Funding Board subsequently undertook extensive discussion on the written and oral submissions received and gave due consideration to the issues raised within each of the submissions.

The Funding Board resolved to:

- Note the feedback from submitters regarding the benefits funding has brought to the nine Specified Amenities and Auckland overall.
- Decline the request from Auckland Philharmonia Orchestra for an additional grant allocation in 2019-2020.

## 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

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

April 2019

**Auckland Regional Amenities  
Funding Board**  
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