

2023-2024 Funding Plan

**AUCKLAND REGIONAL AMENITIES
FUNDING BOARD**

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Chair's Report

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

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

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

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

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

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

Applications for 2023-2024 are received nearly 10 months ahead of the commencement of the funding year and during the intervening period changes can occur as we have seen with the events of the last few years.

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

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

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

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

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

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

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

It is pleasing to see that the Specified Amenities continue to identify specific outcomes relating to the interests of Māori that are being incorporated into the day-to-day operations of each organisation where appropriate. Some of these initiatives are detailed in the summaries prepared by each organisation in this Plan.

The proposed grants to the Specified Amenities in 2023-2024 will total \$16,794,929, representing a modest overall increase of \$424,450. A single largest portion of this increase (36%) is directly attributable to the final tranche of funding to support the APO shift to a new salary model, as supported by both the Funding Board and Auckland Council. Feedback from the APO has been especially positive and the new model has been well received by the musicians. The Specified Amenities continue to return a significant proportion of the annual levy back to Auckland Council in the form of rent, hire charges, rates and regulatory charges. In 2023-2024 that amount is estimated to be \$2,300,000 (or 13.5% of the total levy). It is important, in the interests of financial transparency, that these transactions are properly recorded to reflect the true costs of providing these services for the enjoyment and benefit of Aucklanders.

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



Scott Pearson, Chair

Introduction

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

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

Background

The Funding Board was established in 2009 following the introduction of the Auckland Regional Amenities Funding Act 2008. The Act introduced a levy to be imposed on Auckland Council. The levy is collected by the Funding Board and distributed as grants to the Specified Amenities named in the legislation. The purpose of the Act is to establish a mechanism that provides funding to support the on-going sustainability of the organisations named in the Act who deliver arts, culture, recreational, heritage, rescue services and other facilities and services to the wider population of the Auckland region. All amenities make significant contributions towards making Auckland an attractive global city.

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

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

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

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

for each entity to continue raising funds from other sources. In other instances, continued support from the Funding Board may assist, providing confidence to other funders around matters of relevance, sustainability, and governance of the amenity. Some amenities are particularly successful with their fundraising activities, reducing their reliance on this grant funding. Whatever circumstances apply, the Board is cognisant of both the statutory requirement and Auckland Council's request that amenities must make all reasonable endeavours to maximise funding from other available funding sources.

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

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

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

The Funding Board recognises that for some of the amenities the grants are the largest single source of funding received. However, there are also numerous other partner organisations involved in supporting them and funding many aspects of the amenities work, some of which is highlighted in this Plan. That is important, as the nature of much of their work is dependent upon developing and maintaining strong links with partners to ensure consistent and sustainable service delivery. It also means that the outputs and outcomes from each entity becomes a balancing act of taking the expectations of each funder into account, while maintaining its own integrity, purpose and direction.

Climate Plan

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

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

Individual Specified Amenities however have been undertaking a variety of activities to minimise their carbon footprint and impact on the environment. Examples are provided in the individual commentaries for each amenity that follows.

Māori Engagement

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

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

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

Toi Whitiki

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

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

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

The individual programmes and outputs of each organisation must also be balanced against the required outputs and outcome of other large funding agencies supporting the four organisations such as Creative New Zealand.

Compliance With Section 14 (Assessment Criteria)

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

Funding Principles – Section 21

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

Auckland Council

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

Principles of the Act

The funding principles are embodied in s.21 of the Auckland Regional Amenities Funding Act 2008. These principles are summarised below:

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

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

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

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

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

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

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

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

Considering the above, the Funding Board:

- having considered the information and declarations provided in support of the Specified Amenities respective funding applications for 2023-2024;
- having had regard to the Funding Principles as defined in s21 of the Act; and
- having monitored the activities of the Specified Amenities, against the Assessment Criteria in s14 of the Act, is satisfied that the Specified Amenities and the Funding Board are following the Assessment Criteria and Funding Principles contained within the Act.

Allocation of Grants

The Funding Board has undertaken a rigorous examination of the funding applications made by the Specified Amenities and has made an allocation of grants for the 2022-2023 financial year.

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

The table on page 11 sets out the allocation of grants to each of the Specified Amenities. Any conditions placed on the grants or directions on how a portion of the grant is to be used by the amenity are listed after the table.

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

The Funding Board is aware that the key purpose of the Act is to provide a mechanism for adequate, sustainable, and secure funding. The Funding Board believes that the levels of funding allocated in the 2023-2024 Funding Plan, will satisfy that obligation for most amenities.

Grant Allocations to Specified Amenities 2023-2024

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

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

** SLSNR: During 2022 SLSNR submitted a report to Auckland Council for consideration and approval relating to the expansion of surf lifesaving operations in the Auckland region commencing the summer of 2023-2024. At the date of finalising the 2023-2024 Funding Plan, SLSNR had not received feedback from Auckland Council regarding this proposed expansion of services. As there was no signal that the expanded services were supported by Auckland Council at this time, this additional costs of up to \$455,000 for the Regional Lifeguard Service have not been provided for in the grant allocations for 2023-2024. The matter of support for additional and expanded lifesaving functions will be the subject of on-going discussions between the parties and may be represented to the Funding Board to consider for 2024-2025.

Specific Conditions Attached to the Allocation of Grants:

For 2023-2024 the Funding Board has attached the following conditions to the grants:

i. [Auckland Rescue Helicopter Trust \(ARHT\):](#)

ARHT has entered into a joint venture arrangement with the Northland Emergency Services Trust (NEST) to establish a jointly owned company (Northern Rescue Helicopter Limited (NRHL). NRHL won the government National Ambulance Sector Office (NASO) contract for services in the Northern Region (including Auckland). As a result of this contract ARHT and NEST are undergoing a review of the governance, management and operational delivery of rescue helicopter services into the Northern Region, with the view to consolidating rescue helicopter operations into one entity. The precise terms of the proposed consolidation, and the impact on ARHT and its ongoing status as a Specified Amenity are not yet known.

- A. Prior to confirming the final allocation of grants for 2023-2024, the Funding Board, in its sole discretion, and having regard to the requirements of the Auckland Regional Amenities Funding Act (Act), must be satisfied in all respects with how the proposed restructuring impacts the operations of ARHT, including:
1. with the proposed governance, management, and operational structure of ARHT from 1 July 2023; and
 2. ARHT's ongoing compliance with the Act and its purposes; and
 3. the delivery of services and community facilities (if applicable) by ARHT into the Auckland region.
- B. The release of grant funding to ARHT for 2023-2024 will be conditional on ARHT fully complying with its obligations under section 39 of the Act, including submitting its annual report and audited financial statements relating to the year ending 30 June 2022 by no later than 31 May 2023. Such report and audited financial statements must be in a form acceptable to the Funding Board, having regard to the requirements of the Act, and must be accompanied by the equivalent reporting and audited financial statements for ARHT's affiliate NRHL.
- C. If, between February 2023 and prior to 15 August 2023, the Funding Board, at its sole discretion, is not satisfied with the governance, management, or operational structure of ARHT for the 2023-2024 financial year, or if the Funding Board becomes aware or is notified of any actual or proposed changes to the nature and scope of the facilities or services to be provided directly by ARHT during the 2023-2024 financial year, or with the other matters contemplated by condition A above:
- the grant payment to ARHT may be reduced or withheld completely, with any amount withheld being returned to Auckland Council; or
 - the Funding Board may impose one or more additional conditions on ARHT as the recipient of the grant payment, with a view to ensuring that any grant payment made to ARHT is utilised only by ARHT and in a manner that is consistent with the assessment criteria, funding principles and the other requirements of the Act.
- C. If at any time during 2023-2024 financial year to which the funding relates, the trustees of ARHT approve a restructure of ARHT in a manner that materially changes the nature of what ARHT does itself, or approve a material change to the assets and services that ARHT itself provides, or a change that results in ARHT no longer providing facilities or services itself or no longer meeting the requirements of a Specified Amenity under the Act:
- the trustees of ARHT will be required to notify the Funding Board in writing with an explanation of the change, with such notice to be provided promptly following any such approval and before the change is implemented by ARHT;
 - the funding allocated to ARHT for 2023-2024 may be suspended by the Funding Board in which case it will no longer be available to ARHT, and the Funding Board will have the right to require that some or all of the funding already paid to ARHT for that year must be promptly repaid to the Funding Board, in which case ARHT shall repay such amount upon demand. Any amount repaid to the Funding Board will be returned to Auckland Council; and
 - for the avoidance of doubt, no amount of the grant funding that has been allocated to ARHT will be available to be transferred by ARHT and utilised by any entity other than ARHT.

ii. [Surf Life Saving Northern Region Inc.](#)

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

- A. Prior to confirming the final allocation of grants for 2023-2024, the Funding Board, in its sole discretion, and having regard to the requirements of the Auckland Regional Amenities Funding Act (Act), must be satisfied in all respects with how the proposed SLSNZ consolidation project impacts the operations of SLSNR, including:
 - 1. with the proposed governance, management, and operational structure of SLSNR from 1 July 2023; and
 - 2. SLSNR's ongoing compliance with the Act and its purposes; and
 - 3. the delivery of services and community facilities (if applicable) by SLSNR into the Auckland region.

- B. If, between February 2023 and prior to 15 August 2023, the Funding Board, at its sole discretion, is not satisfied with the proposed governance, management, and operational structure of SLSNR for the 2023-2024 financial year or with the other matters contemplated by condition A above, the grant payment to SLSNR may be reduced or withheld completely, with any amount withheld being returned to Auckland Council.

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

Explanation Of Significant Movement In Grant Amounts:

Auckland Philharmonia Orchestra + \$150,000

2023-2024 represents the final stage of a three-year staged introduction of the new salary model for APO musicians that commenced in 2021-2022 (i.e. it does not impact administrative personnel). The introduction of this new salary model and the associated additional funding was delayed one year due to the impacts of COVID-19, which saw all grants for 2020-2021 frozen at the same levels as 2019-2020.

Auckland Theatre Company: +\$202,000

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

Indicative Grant Requests for July 2024 to June 2026

Each year the Specified Amenities are required to indicate what level of funding they may seek in the subsequent two financial years, i.e. 1 July 2024 to 30 June 2025, and 1 July 2025 to 30 June 2026. The table below details the indicative figures provided by the amenities. Funding applications are considered annually so these indicative figures are subject to change.

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

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

Funding Levy

The maximum levy that can be charged for 2023-2024 and future financial years is specified in s.34(1)(c) of the Act, which is:

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

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

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

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

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

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

Financial Information

Income & expenditure in relation to the levies received

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

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

2024-2025 - \$17,800,000

2025-2026 - \$18,200,000

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

The Inland Revenue Department has determined that the portion of levy collected and distributed to the Specified Amenities as grants (\$16,974,919) is not subject to GST. That portion of the levy collected for administration costs (\$372,250) is subject to the normal rules applying to the supply of goods and services and is therefore subject to GST.

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

The Board

The Auckland Regional Amenities Funding Board was established by the Auckland Regional Amenities Funding Act 2008. The members of the Funding Board are selected and appointed by Auckland Council and the Amenities Board for three-year terms in accordance with the procedures outlined in the Act.

The current members of the Funding Board are:

Member	Appointed	Term of Office Expires	
		31 May 2023	30 June 2024
Mr Scott Pearson – Chair	2021		•
Ms Paula Browning – Dep Chair	2021		•
Mr Alastair Carruthers	2021		•
Vacancy – (Mr Ross Clow retired)	2021		•
Ms Victoria Carter	2020	•	
Ms Anita Killeen	2020	•	
Ms Lyn Lim	2020	•	
Ms Megan McSweeney	2020	•	
Mr Bryan Mogridge	2020	•	
Mrs Moana Tamaariki-Pohe	2022	•	

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

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

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

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

Funding Board Member Remuneration

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

	2022-2023	2023-2024	Annual Change
Chair	\$36,000	\$37,000	+\$1,000
Deputy Chair	\$27,000	\$27,750	+\$750
Members (8)	\$18,000	\$18,500	+\$500

Amount Payable to the Advisory Officer

No arrangements have been entered into with Auckland Council regarding the appointment of an Advisory Officer for the period 1 July 2023 to 30 June 2024 or subsequent periods.

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

Administration

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

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

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

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

Introducing the Amenities

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

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

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

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

Auckland Festival Trust

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

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

To achieve this the Auckland Arts Festival:

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

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

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

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

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

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

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

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

The current Artistic Director/Kaitohu Toi and Kaihautū Māori remain committed to ensure that tikanga Māori is integrated into all aspects of the Festival messaging and programming, including interweaving Toitū Te Reo shows and events. The AAF brand continues to evolve with an objective to reflect, express and engage with the communities of Auckland.

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

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

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

The sector is still expected to deliver to and meet demands from a wide range of stakeholders including Auckland Council, Creative NZ, sponsors, funders, venues and a changing audience base. This includes appropriateness of

work, engagement of specific audiences, region wide delivery, non-conflicting scheduling and timing of events, the provision of free and low-cost events, all while meeting increasing operational costs such as venue rentals, accommodation and travel.

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

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

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

As in previous years, AAF 2024 will see a comprehensive education/creative learning programme delivered to schools and communities across Auckland. This delivery is planned to include in-theatre, in-schools and digital/online offerings and the ability to switch between these subjects to environmental conditions (including any ongoing effect of Covid-19 pandemic). In addition, we will continue to build programmes for tertiary students and emerging arts industry practitioners to develop skills by participating in festival planning and delivery through mentorships and secondments.

Education Programmes for Schools:

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

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

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

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

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

Auckland Arts Festival's activities strongly align with the Belonging and Participation Outcome and increasing with Māori Identity and Wellbeing outcome through programming to showcase Auckland's Māori Identity and vibrant Māori Culture in the Auckland Plan 2050, and the Plan's directives and focus areas. AAF also has a strong correlation with the values of the Auckland Plan 2050.

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

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

Māori content in the programme is led by staff with in-depth knowledge of Tikanga Māori and Te Reo. In 2020, Ataahua Papa was appointed to the permanent position of Kaihautū Māori to sit alongside the Artistic Director ensuring that kaupapa Māori are at the forefront of minds when programming the Festival content in alignment with Tuia te Muka Kōrero, the Festival Māori strategy; to lead Māori programming, including the Toitū Te Reo programming strand. Eynon Delamere continues in the role of Pou Tikanga supporting Māori staff and providing leadership and advice to the CEO, AD, other staff and board. Festival Trustee, Graham Tipene plays a key role in supporting Tikanga across the organisation at both governance and executive levels. These key Māori roles are supported by other Māori staff working at AAF, including a soon-to-be appointed Te Reo competent Kaihāpai Hōtaka Māori who will assist the Kaihautū Māori in the delivery of kaupapa Māori events and to assist the Marketing and Communications team with te reo Māori communications & marketing, production staff and Māori

interns. While led by Māori staff, all AAF staff are actively involved in the development and delivery of the Māori programmes which comprises 25% - 30% of content from Aotearoa. Volunteers are actively involved in delivering Māori activities on Children's and Community days.

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

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

- a waiata Māori public sing along with kapa haka, a jazz music concert featuring well-known Māori vocalists, the premiere of a new dance work, a new theatre piece with a focus on wāhine Māori delivered bi-lingually, reo rua music for family audiences, theatre works written and produced by Māori arts practitioners, taonga puoro with contemporary music collaborations and a kōrero session delivered totally in te reo Māori with real time English translation.
- AAF 2023 and future festivals will continue to build and integrate the Toitū Te Reo aspects of the artistic vision into the overall programme.
- Te reo Māori used in communications and marketing across all channels including key messaging through the programme brochure, website and online, bilingual signage at all AAF venues and Te Reo translations for all Māori work in programme brochure and on website.
- Engagement of Kaihāpai Hōtaka Māori who will provide te reo support to the Marketing and Communications team.
- Licensed translators used for all translation needs and best practice principles applied for the display of bilingual and te reo Māori text.
- AAF brand logos have been refreshed with Te Reo and English equally weighted, plus options to differently weight these according to audience and application.
- AAF staff (Māori and non-Māori) are encouraged and supported in learning and developing te reo Māori and Tikanga Māori both in group situations e.g. weekly waiata practice, focused teaching blocks, and in their individual learning Regular te reo Māori classes have been scheduled in the lead up to future festivals.
- Engagement with community – te reo Māori is a point of connection with our rohe and place in Tāmaki Ma kaurau. This includes iwi, Māori organisations, Kura Kaupapa Māori, Kōhanga Reo and Wānanga. Attendance at a marae organised karakia was part of the community engagement and a marae visit is planned prior to the start of AAF2023.
- Working with and alongside experienced Māori producers including Hāpai Productions, Te Rehia Theatre, Te Pou Theatre, and Tawata Productions.
- Working in collaboration with Te Tairāwhiti Arts Festival, Aotearoa New Zealand Festival of the Arts, PANNZ and Ngā Hua Toi.
- Te Reo Māori and Tikanga Māori being used and celebrated in events throughout the Festival from informal i.e. karakia at shared morning teas to formal pōwhiri to welcome artists/visitors. The mauri stone that was commissioned for AAF continues to be part of the events and working collaboratively with all iwi groups for pōwhiri and openings.
- All staff fully confident and competent in presenting their Kōrero Tuakiri / Pepeha publicly as well as use of everyday, common te reo phrases in greeting.

- Staff workshops on and engagement with principles of Te Tiriti o Waitangi.

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

The mix of international and NZ works and artists from different cultural backgrounds provides a platform for a wide range of communities to see their cultures on stage and creates broader participation and cultural engagement opportunities for all audiences. While plans are in place for 2023 to bring several smaller works from overseas reflective of Tāmaki Makaurau's immigrant populations to Auckland, we will continue to focus on showcasing cultures from within Aotearoa's diverse arts community. We are continuing to scope international work for 2024 with this goal in mind.

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

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

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

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

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

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

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

Climate Change:

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

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

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

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

Transport:

Auckland Festival Trust:

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

Zero Emissions Area:

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

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

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



Auckland Philharmonia Trust

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

Mission: To inspire a lifelong love of orchestral music.

In a “normal” season APO performs more than 70 concerts and events throughout the year. At the core of our work, are self-presented concerts with a broad range of performances including both classical and contemporary concerts, new music premieres and artistic collaborations.

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

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

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

The APO:

Contributes to the well-being of the region by:

- being a key arts organisation in the city, being an “enabler” for other arts organisations through support (e.g., NZ Opera, RNZ Ballet, Auckland Arts Festival and New Zealand International Film Festival).

Provides leadership for youth and community organisations and initiatives by:

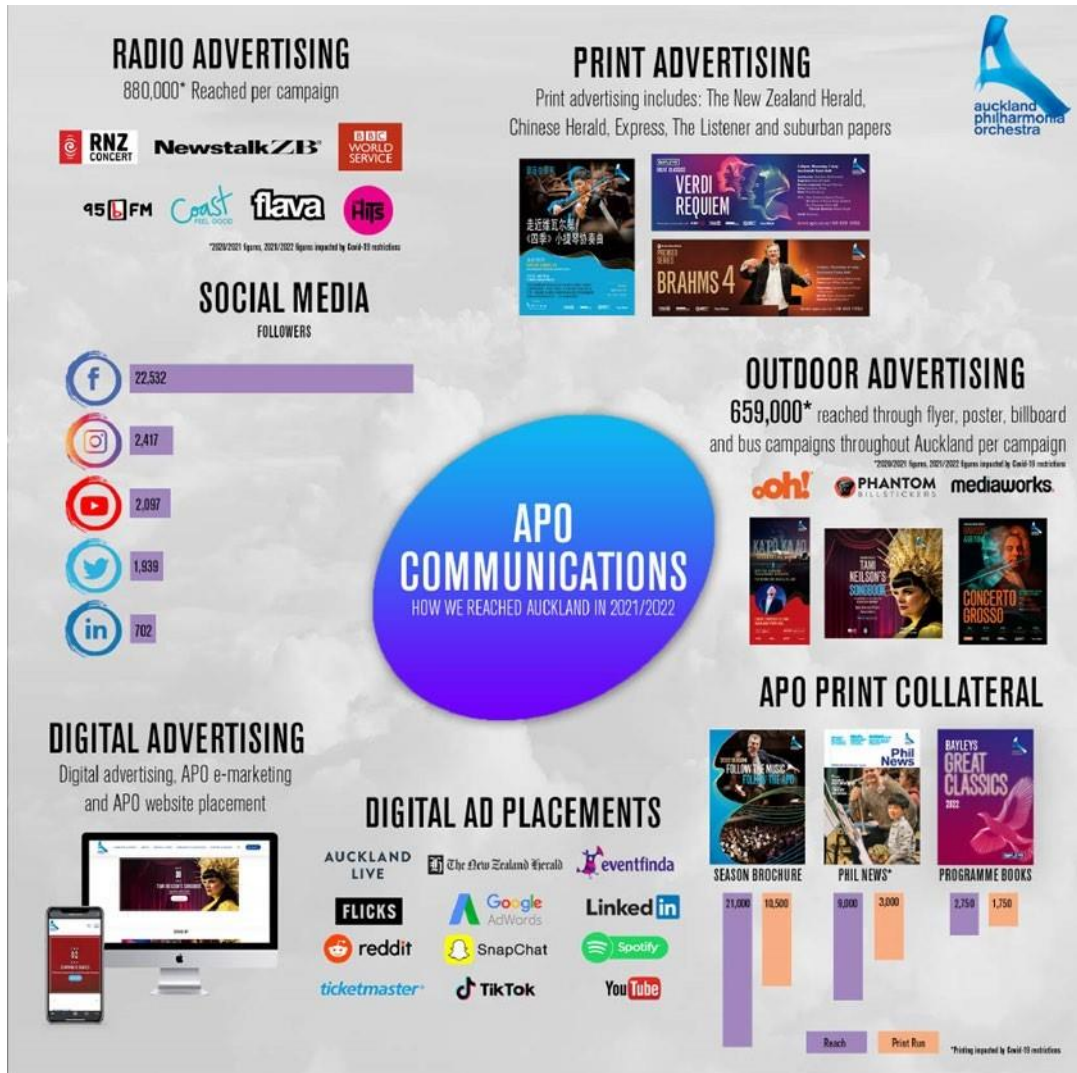
- Being an institution that is loved and supported by Aucklanders, engaging, entertaining and educating over 25,000 youth across diverse communities each year.
- Presenting a broad, exciting, relevant suite of programmes that enhance Auckland’s international and national reputation.

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

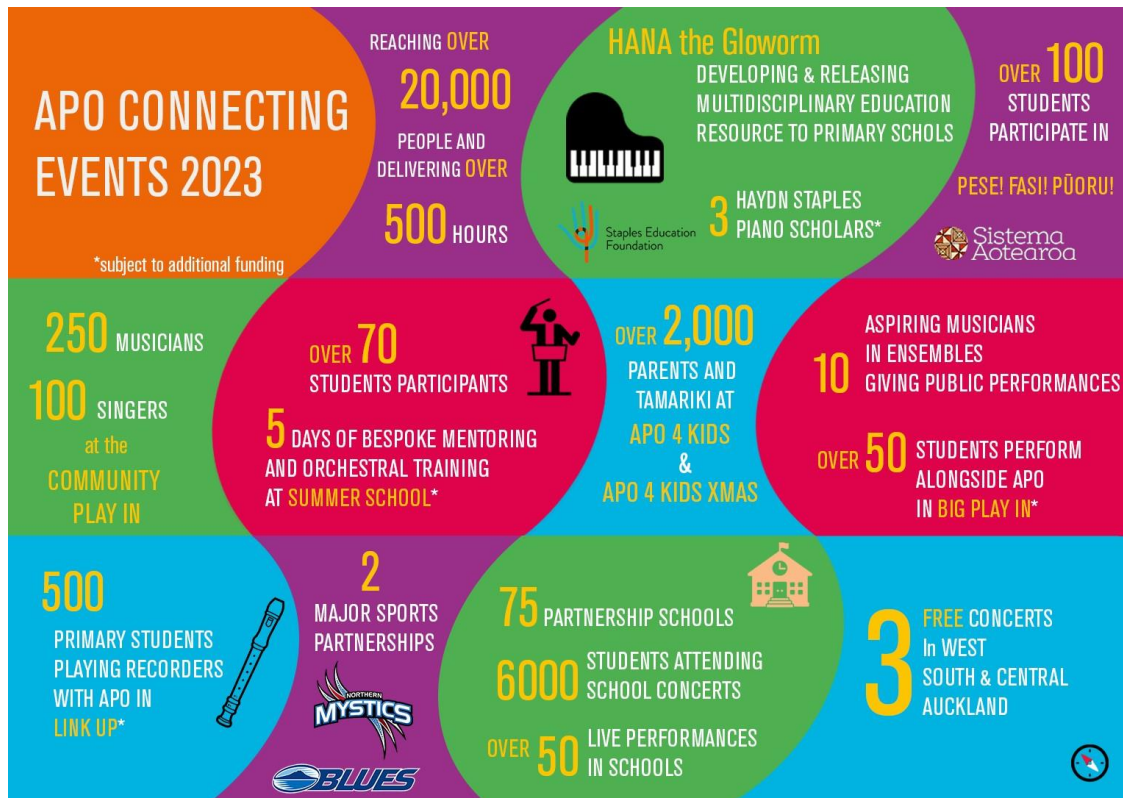
- Providing a year-long programme of concerts, education outreach and community activities that engage with multiple communities and demographics.

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

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



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



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

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

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

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

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

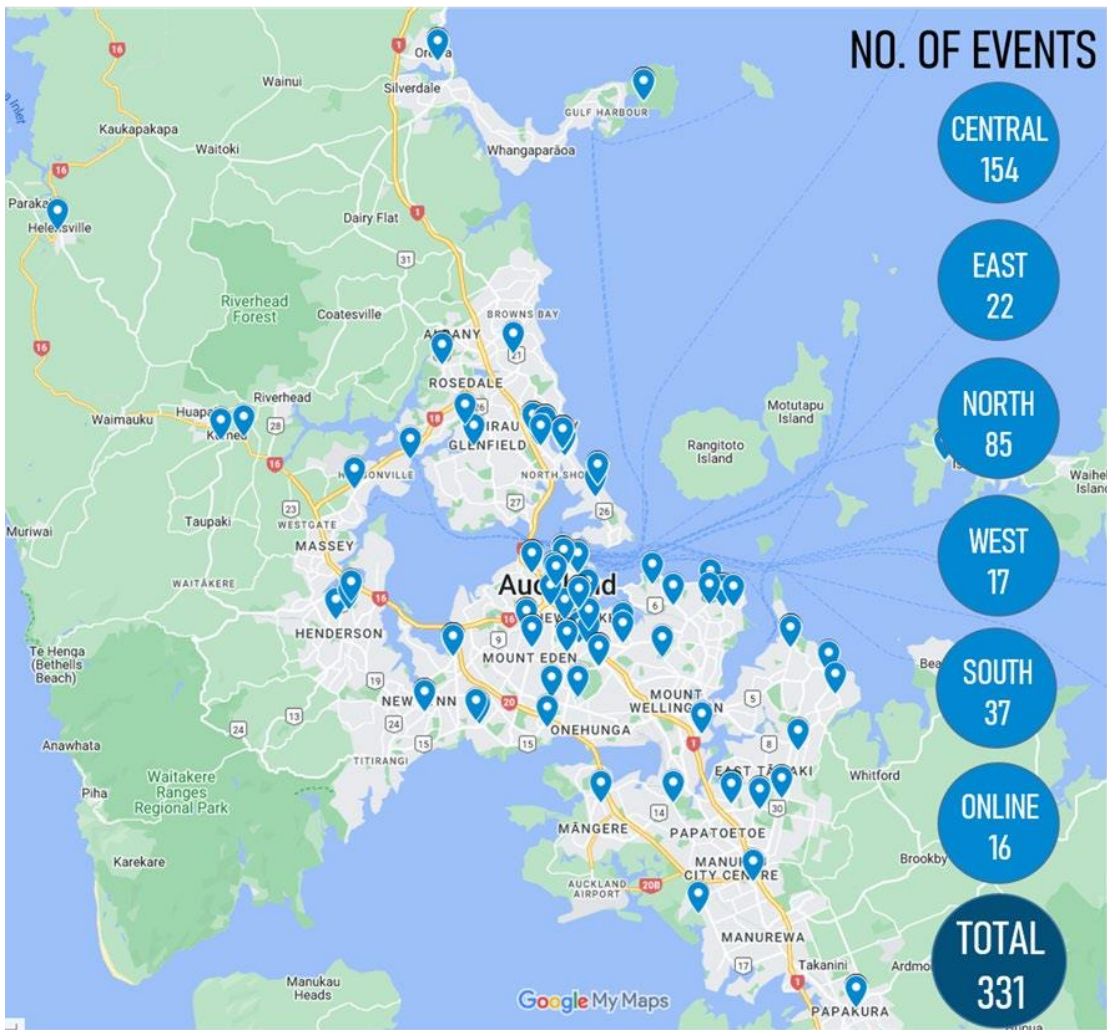
We hold strong values of manaakitanga, and this is reflected in our whakataukī: ‘Ko Te Rāngai Puoro Tuatini o Tāmaki Makaurau te hā o te oro ki Tāmaki whānui, me te whakaoho i te manawaroa mō te rāngai puoro.’ (Auckland Philharmonia Orchestra is the musical heart of Auckland and its communities and inspires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

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

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

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

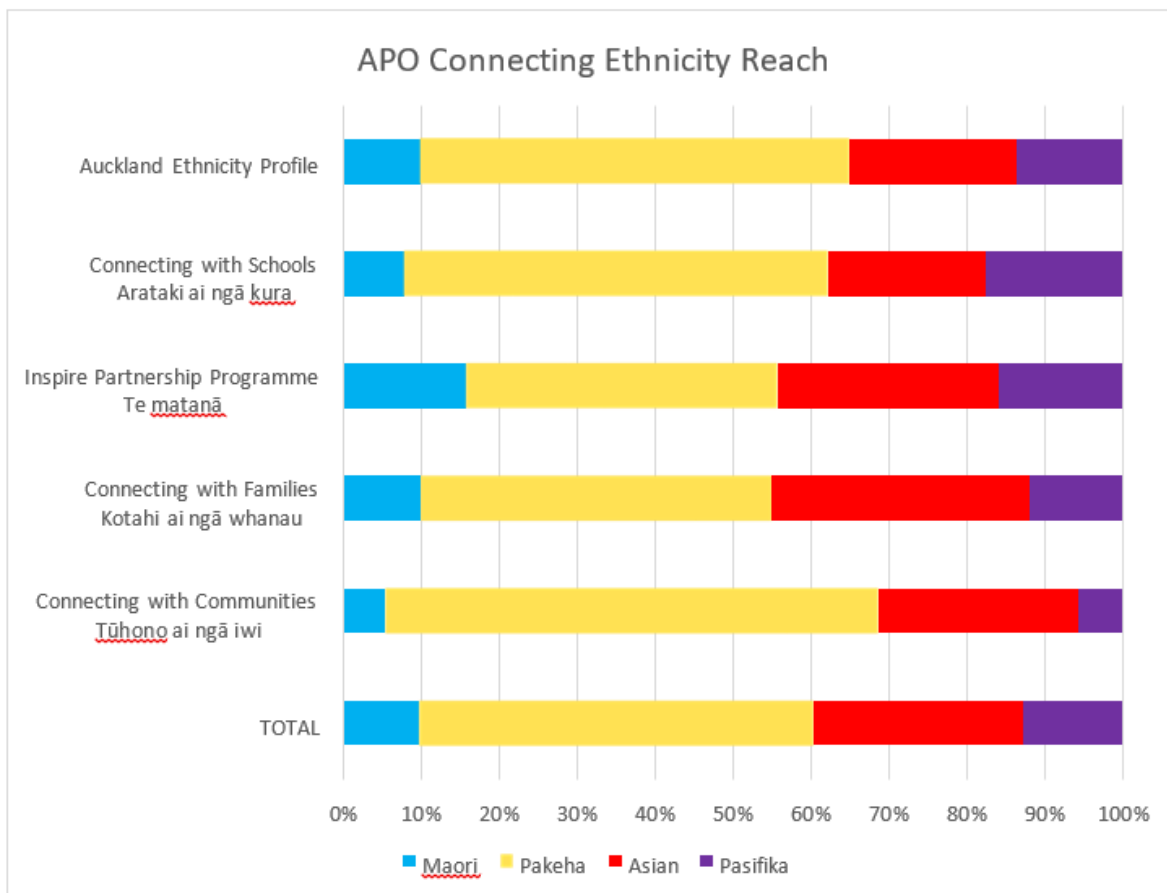
Physical location:



Access points into the APO:

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

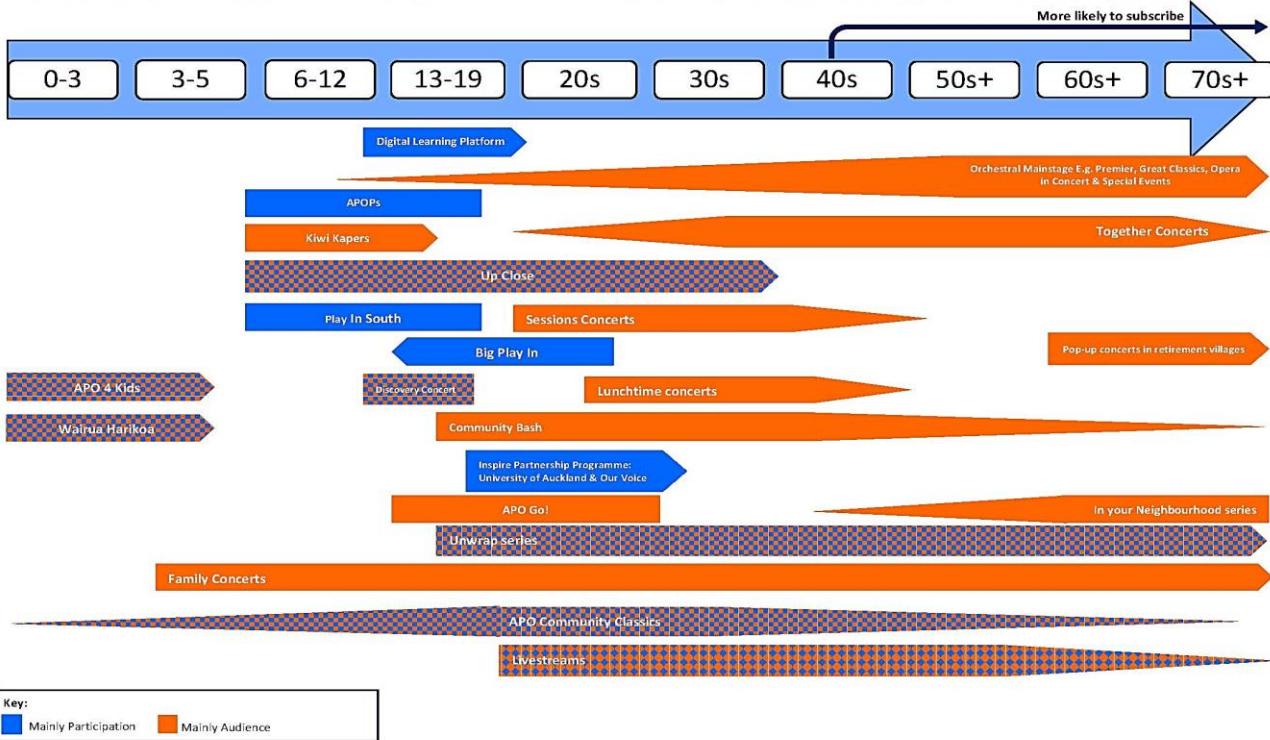
Diverse Auckland communities:



Age ranges of the various programmes:

**APO: Inspiring a lifelong passion for orchestral music
Engagement by age bracket**

This table shows the various touchpoints Aucklanders of all ages have with APO. We have designed a variety of concerts and events to appeal to Aucklanders at all stages of their lives.



out
ing

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

1. Emailing pdfs of music to players so they can learn parts in advance, rather than printing and photocopying. (Estimated paper saved for string parts alone by going digital: 8,000 sheets per year.)
2. Investing in iPads so that audition panels can have audition material digitally instead of on paper that cannot be re-used.
3. Investigating moving the whole orchestra on to digital music parts (on iPads instead of paper). However, this would be a large capital cost with complex associated logistics.
4. When we need to be bringing players from outside Auckland, making every effort to use the same people across consecutive weeks, so that we can save on carbon footprint in flights etc.
5. Organising bus transport for older patrons' resident in retirement homes (through the APO Friends), as an alternative to them using multiple taxis etc. as they are coming and going from the same point.
6. Using digital material in the office wherever possible as an alternative to paper.
7. APO has recently needed to replace its 17-year-old van, which did not meet safety standards. APO purchased an electric vehicle and were able to benefit from the Government rebate.
8. When the APO has the opportunity to move into a new rehearsal space, ensuring that within budget, it is as Climate-friendly as possible.
- 9.



Auckland Rescue Helicopter Trust

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

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

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

The services we offer are:

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

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

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

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

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

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

Cultural Responsiveness Strategy:

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

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

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

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

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

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

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

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

Auckland Theatre Company Limited

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

ATC will do this by:

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

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

In our work we commit to the values of:

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

Auckland Theatre Company is held up by four pou:

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

Auckland Theatre Company is an artistically led company that:

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

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

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

Participation in the arts has positive effects on wellbeing, enhances self-confidence and resilience, and decreases anxiety. Participation combats loneliness and access to arts supports the ability for this to take place. ATC offers opportunities for people to participate with arts in the theatre, at school, and in community settings such as our studios. We make ourselves as accessible as possible, providing opportunities for hearing and vision-impaired Aucklanders as well as offering the best wheelchair accessible seats in Auckland. As the city works through the impacts of the pandemic, opportunities to gather and share experiences are increasingly important for wellbeing.

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

ATC employs local actors, creatives and production personnel contributing to the sustainability of the theatre sector in Auckland and is a cornerstone of Auckland's creative economy that contributes to the organic vibrancy of the Auckland region. COVID-19 has brought increasing uncertainty of income to those involved in the creative sector as actors, creatives, and crew. Recognising this and recognising the importance of these people to Auckland's creative sector, we have included COVID-19 provisions in our contracts to give artists, creatives, and crew who engage with us certainty in their employment. We pay our people.

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

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

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

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

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

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

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

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

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

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

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

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

- Regular electronic correspondence with our 18,000 strong audience database through promotional campaign emails and with all ticket buyers through transactional/automated emails.
- Inclusion in creative learning and public programmes through schools, libraries, community centres, cafes, corporate offices, information centres, public facilities, ASB Waterfront Theatre.
- Inclusion in marketing material across all mainstage campaigns (six shows in 2023) including print, TV, radio, and street advertising as well as email, digital, publicity and promotions.
- Forums, newsletters and special events for specific groups including but not limited to the accessibility community, subscribers and ATC and ASB Waterfront Theatre patrons.

- Paid promotional content – inclusion on advertising video content for shows such as trailers, interviews, slide presentations, rehearsal footage, workshops and online shows.
- Websites pages both in sponsorship and the show pages for both Auckland Theatre Company & ASB Waterfront Theatre amounting to over 200,000 brand impressions per year.
- Regular communication with Auckland Theatre Company's school's database through the provision of creative learning resources and school matinee/workshop bookings.
- Face to face networking at off-site community meetings and events.
- Professional memberships and networks promoting venue hire facilities for corporate events and conferences.
- Regular communication with Wynyard Quarter residents and workers.

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

Focused in-school delivery

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

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

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

Digital Classroom

At the beginning of 2022 ATC was forced to cancel two subscription season productions; *Lysander's Aunty* by Ralph McCubbin-Howell and *Witi's Wāhine* by Nancy Brunning. Both productions were part of our Acts of Imagination programme creating a void for teachers and students registered to participate. In response ATC bought forward our Digital Classroom pilot – an initiative in development.

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

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

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

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

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

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

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

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

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

- Whakataū
 - 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 whakataū 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 whakataū of significance.
 - Taha Whanau: ATC recognises the Māori view of living theatre, and we ensure staff feel safe and comfortable to participate.
- Mana Whenua Cultural Advisor
 - Taha Tinana: promote engagement with Mana Whenua communities of Tāmaki Makaurau, uphold manaakitanga, support theatre works with Māori content or contexts, support induction of new ATC staff.
 - Taha Heningaro: ensure te reo Māori and tikanga concepts and contexts are explained with clarity and maramatanga
 - Taha Wairua: sustain ATC mana motuhake – unique characteristics are explained with clarity and maramatanga
 - Taha Wairua: sustain ATC mana motuhake – unique characteristics represent ATC.
 - Taha Whanau: Ensure te ahi kā is tended and cared for. Invite Mana Whenua to key opening night events and other events of significance held at ASB Waterfront Theatre.
- Te Pou Whakamaumāharata nga mo Māui Tikiki a Tāranga, commissioned work by Dr Robert Janke (Ngāti Porou) located in Logan Campbell Courtyard, ASB Waterfront Theatre.

- Taha Tinana: ATC adopts Māui as the iconic figure to celebrate the art of transformative theatre. Weather permitting, all whakatau are held at the Pou. A visual and vocal point of difference to ATC and Māori partnership and Tiakitanga.
- Taha Heningaro: reflecting the pou; a compilation of whakatau is developed for ATC use.
- Taha Wairua: ATC maintains its history and relationships to the arts sector and visiting artists by referencing the narratives and significance of the pou.
- Taha Whanau: ATC is always improving and creating new affiliations.
- Whakaaturanga / Akoranga
 - Taha Tinana: collaborations with presenting partners.
 - Taha Heningaro: annual New Works programme strand.
 - Taha Wairua: writers development programme, presentation of works, and supporting the development of Māori narratives of Tāmaki Makaurau.
 - Taha Whanau: outreach programme for students and teachers, collaborations for delivering new works.

ATC's programme, audience development, and outreach activities to engage and serve Auckland communities in 2023-2024 are as follows:

- Our expanded subscription season programme has increased scope to programme and present stories from Auckland's diverse communities.
- The company offers accessible tickets at \$20 patrons with accessible needs (blind/low vision, deaf/hearing impaired, and wheelchair access needs) to our performances with the option to purchase a second ticket for a companion at the same price. The company includes a NZSL interpreted and Audio Described (plus touch tour) performance in every season.
- The company includes a Pay What You Wish night in each season reducing the barrier of cost to participation and creating opportunities for people to participate in a low-risk way.
- The New Works programme will continue to support artists from a diversity of communities to develop new work for the stage.
- The company will seek to work with the LGBTQI communities finding opportunities for these voices on the main stage.
- The company will work with arts companies from diverse communities to provide opportunities for them to present their work on the ASB Waterfront Theatre stage.
- The company continues to develop an equity-based co-production model to work with a diversity of arts companies. The model seeks to provide a safe space for communities to tell their stories their way maintaining story sovereignty. This partnership approach is purposely flexible, creating space for communities to have their needs met.
- The company will continue to explore opportunities to reduce barriers to participation in its Creative Learning programme by seeking and securing grants and philanthropic funds.
- The company will retain its commitment to creating engagement opportunities for young people across the region through our Youth Company.
- The company will continue to collaborate with other organisations through the Arts Partnerships programme to facilitate opportunities for presentation of work drawn from diverse backgrounds; and
- The company will continue its Digital Classroom to support and extend learning opportunities.

Climate Change

Te Tāruke-ā-Tāwhiri: Auckland's Climate Plan largely outlines strategies that can be employed by organisations holding the levers for change. However, both Auckland Theatre Company and ASB Waterfront Theatre are able

to *contribute* to the achievement of the overall strategic goal of reducing emissions and adapting to the impacts of climate change in two ways; by

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

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

Te Tāruke-ā-Tāwhiri: Auckland’s Climate Plan	Auckland Theatre Company activity that <i>contributes</i> to Council’s achievement
Integrate connected, nature-based solutions in development and planning	ATC contributes by: <ul style="list-style-type: none"> • ASB Waterfront Theatre was achieved a Five Green Star Build rating, acknowledging the efforts of the project to be a sustainable building from first turn of the earth
Establish and rapidly scale low carbon, resilient precincts across Auckland	ATC contributes by: <ul style="list-style-type: none"> • Participating in the Wynyard Quarter Sustainable Development Framework and operating ASB Waterfront Theatre to support the goals of the framework
Changing the way we all travel	ATC contributes by: <ul style="list-style-type: none"> • Not offering car parking as an employment benefit, instead encouraging staff to use alternative methods. • Promoting public transport as a means of accessing ASB Waterfront Theatre.
Accelerate the decarbonisation of Auckland’s business sector	ATC contributes by: <ul style="list-style-type: none"> • Supporting staff to work from home as well as at the office
Manage our resources to deliver a zero waste, circular economy Prevent and reduce waste	ATC contributes by: <ul style="list-style-type: none"> • Separating and disposing of waste into three waste streams at our worksites, including our public areas, compostable, recyclable, and waste, aiming to reduce disposed waste. • Incorporating compostable products into our food service for easy disposal (i.e. not having to clean food service waste to enable recycling).

2. Our activities that support positive climate outcomes

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

At a practical level, this means we:

- Monitor our electricity consumption at ASB Waterfront Theatre with the aim to keep average usage at 80/kWh/m²/yr, as per guidance of Eke Panuku’s aims for Wynyard Quarter.

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

Drowning Prevention Auckland - Watersafe Auckland Inc

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

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

Our purpose is to help prevent drowning across the Auckland region, through education research and advocacy.

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

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

Drowning Prevention Auckland (DPA) provides drowning prevention education through six areas of focus:

1. **Impactful education programmes:** provided in education, community and workplace settings with a focus on those most at-risk of drowning. Programmes have been developed by educationalists and are delivered by registered teachers (who deeply understand pedagogy and the process of learning) in education settings (Early Childhood Education (ECE), primary, secondary and tertiary).
2. **Culturally appropriate drowning prevention programmes:** through a diverse team of educators, and for our work in community settings, our educators match the ethnicities of those most at risk of drowning (Pākeha, Asian, Māori and Pasifika).

3. **Professional learning and development:** Resources and professional learning and development for teachers working in early childhood through to tertiary institutions; access to learning water competence for students, teachers, our stakeholders, the community, and workplaces through our e-learning platform.
4. **Evidence based research:** undertake research to understand social and demographic trends, societal expectations and technological developments which we then apply in our programme development and advocacy work. We disseminate knowledge and expertise through research and evaluation to provide evidence for educational direction and for the development of new resources. We are often called upon to provide our research and understanding of water competence for many stakeholders.
5. **Effective advocacy:** We are a respected voice, that uses our evidence-based research and knowledge to inform and lobby regulators and exert influence across harm prevention activities and initiatives.
6. **Marketing and Communications:** Water safety and drowning prevention awareness and advocacy via traditional and ethnic media, social media, website, and outgoing communication activities. This includes coordination and collaboration on regional and national sector campaigns, and participation in events enabling engagement with communities at a local level.

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

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

DPA implements a number of initiatives and campaigns across a variety of mediums in order to communicate with our stakeholders and the public, specific to our key messages, the target audience and the best channel through which to reach them. This includes print, TV, radio, newsletters, podcasts, and social media (Facebook, Twitter, Instagram, LinkedIn, YouTube, WeChat) aimed at the general public.

We also contribute to publications within the water safety and injury prevention sectors. In the formal education space this includes Aquatic Education Updates (outgoing e-news to schools) and articles in the likes of the NZPTA News and Physical Education NZ. Our stories in Our Auckland magazine, on our collaborative Rock Fishing Safety Project successes for example, help us reach the ratepayers and residents of Auckland. We have a bimonthly newsletter that goes to our database of 3,000 and this informative newsletter highlights the programmes we have on offer, and also upcoming programmes.

DPA is also a part of the Safer Boating Forum who are working on a summer campaign to share key drowning prevention messages across the right channels to change people's behaviours and attitudes when in, on and around water. We will also be contributing to this year's Water Safety Month which will begin mid-October and go till mid-November with various promotional activities happening across all communication channels.

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

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

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

- Early childhood including a parents/caregiver's component: Interactive water safety sessions for under-fives in ECE settings, including ECE teachers. Developing water competence of parents and importance of active supervision of young children.
- Schools Y0-8: Professional Learning Development for primary teachers, Water Skills for Life programme delivery
- Schools Y7-13: Professional Learning Development for secondary teachers. Wai Turama (basic water competence) and WaiWise (water safety leadership) programmes in secondary school settings.
- Splash Break-Away Holiday programme – a programme developing practical water competencies for 11- to 17-year-olds targeting Māori, Pasifika, and New Settler young people.
- Tertiary: water competence development for pre-service primary and secondary teachers, and outdoor education, sport, and recreation students.
- Lifejackets Hubs and Lifejacket Loan Scheme: Access to lifejackets for safe recreation around water environments.
- Pool safety: advocacy for home pool owners providing safe environments, particularly for young children.
- Land based fishing: Intervention aimed at reducing rock-based fishing fatalities and promoting a safety culture among this high-risk group of fishers.
- Māori Water Safety: teaching Māori communities culturally appropriate water safety particularly about diving for kaimoana and paddling waka.
- New Settler initiatives: Educating the crab-fishing community on safe practice when crabbing or collecting other shellfish. Educating international students (when they return) on safe practice around Auckland waterways.
- Gender Specific Water Competence: assisting women to learn water competence in a culturally appropriate way.
- Community Events: raising awareness of key water safety messaging at high traffic community events.
- Workplace Health & Safety: developing water competence for employees that work around the water, supporting pool lifeguards to have a consistent standard, and supporting pool facility staff to develop knowledge of their emergency equipment and advanced CPR techniques.
- Adults including older adults: developing awareness among adults of the high risk of drowning for this age group and helping them to correctly assess their own water competency and drowning risk.

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

Belonging and Participation

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

Māori Identity and Wellbeing

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

Opportunity and Prosperity

DPA offers education and employment opportunities to all Aucklanders. With more water safety education Aucklanders are better able to safely enjoy the many waterways around Auckland and increase their quality of life. Drowning (fatal and non-fatal) come at a huge cost both financially and emotionally to all involved, a reduction of the toll will greatly benefit all Aucklanders. Preventable drowning fatalities costs the NZ economy around \$355 million per year. In 2021 there were 16 preventable drownings in Auckland costing an estimated \$63 million.

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

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

1. Kaitiakitanga Pou/Guardianship Pillar

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

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

2. Manaakitanga Pou

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

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

3. Whanaungatanga Pou/Relationship Building Pillar

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

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

1. Rangatiratanga Pou/Leadership Pillar

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

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

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

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

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

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

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

Climate Change

There is a strong connection with bringing a Māori worldview into all our programmes, initiatives and advocacy work to thereby positively connect with the environment, and therefore positively impact some of the effects of climate change. Encouraging safe recreation in, on and around the water contributes to restoring the mauri (life

essence) of Tāmaki Makaurau. We are yet to authentically embed this into all our programmes and initiatives but are encouraged by the feedback from our Māori drowning prevention work about how impactful and meaningful this is. We do have plans in place to work with mana whenua to improve this area of our work.

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

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

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

NZ OPERA

New Zealand Opera Limited

Our Purpose

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

Our Ambition

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

Key Strategies

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

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

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

The ‘total theatre’ nature of our work nourishes and nurtures many branches of the creative ecosystem in Auckland from performers and creatives to technical, production and construction. We take a leadership position within the sector; running an annual conference for the opera community in Aotearoa, offering resources and mentorship to smaller project-based companies, and commissioning new operas that tell distinctly New Zealand

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Māori:

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

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

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

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

As New Zealand’s national opera company, we are committed to engaging with all New Zealanders. The Company continues to make authentic and progressive strides in its Haerenga Māori (bi-cultural journey). Our high-level Diversity, Inclusion and Equity policy generated a tactical Diversity Action Plan (DAP) which maps out specific actions and outcomes. Both align with our five-year Strategic Agenda. This living document recognises our commitment and helps maintain a sense of responsibility to ensure that our work is accessible to all hapori/communities and provides opportunities to enable people from all backgrounds to pursue careers in the arts and to inform our future practice. The DAP outlines the Company’s commitment to actively foster diversity, inclusion and cultural competency in areas such as Personnel, Artistic, Audience Development, Audience Access, Participation and Social Inclusion, and Governance and Leadership.

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

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

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

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

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

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



Stardome - Auckland Observatory and Planetarium Trust

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

Strategic Objectives:

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

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

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

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

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

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

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

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

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

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

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

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

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

Education

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

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

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

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

These include:

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

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

- Consistent and affordable admission costs.
- Via our education programme, the breadth of which reflects the diversity of Auckland. In particular, the Low Decile and Southern Initiative education programmes continue to make our facility available for many who would not ordinarily be able to visit.
- Upgrading our gallery experience to include locally relevant content.
- Free passes to all students who visit with their school to return with their families.
- The development of new programmes in partnership with knowledge holders.
- Exploring opportunities to draw on the celestial traditions and narratives of a wider range of cultures.
- Development of a calendar of cosmological events specific to particular cultures, for example, Ramadan. The creation of planetarium programmes relevant to these.

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

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

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

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



SURF LIFE SAVING
NORTHERN REGION

Surf Life Saving Northern Region Incorporated

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

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

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

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

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

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

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

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

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

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

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

The international award winning SafeSwim platform and the SafeSwim programme continue to be an important part of our communication strategy, with a national expansion of this programme currently occurring. SLSNR now reaches hundreds of thousands of visitors to Auckland beaches every year, using the platform to keep the public up to date and informed on key beach safety information and live patrol updates from SLSNR SurfCom.

SLSNR has a regular media presence working with media outlets (particularly from October to April) to deliver a communications plan engaging the public in key themes and messages to improve public safety and education around the use of beaches and coastal waters. In parallel with this SLSNR has a strong presence at most public events relating to the use of coastal waters.

The provision of central government funding for the national delivery of lifeguard services funding is now in its third year and having a centralised funding source for lifesaving operations has greatly reduced the amount of effort required to find funding for core services. On the flipside, although surf lifesaving has greater security of funds nationally, Surf Life Saving New Zealand (SLSNZ) currently has no long-term model for the distribution of these funds. This has created some uncertainty for SLSNR because some traditional funding sources can no longer be applied for due to central government funds. Also of concern is the lack of growth over the last three years in central government funding allocated to SLSNR despite growth in levels of operations and costs of service delivery. This needs to be addressed going forward with increased funding expected nationally pending the 'Search and Rescue Sector Review' currently being undertaken.

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

1. Coastal growth and future needs
2. Lifesaving facility review
3. Additional education and programmes required to serve the Auckland Region (including Waiheke and Great Barrier)
4. Resource requirements.

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

Auckland is the largest area of lifesaving delivery in New Zealand and the most dynamic in Australasia. Growing population, urban sprawl, the ongoing development and habitation of the Auckland coastline and the city's diversity requires SLSNR to continually reassess and adapt the way we address coastal water safety issues.

For a small organisation there are a wide range of audiences we need to interact with, each who require different messaging and forms of engagement. This naturally increases the breadth of our workload for an area of engagement such as rock fishing as we may be providing numerous strategies each to an independent audience within Auckland (Pacifica, Asian, Māori, recent migrant etc.)

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

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

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

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

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

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

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

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

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

Decisions following Submissions Process for the 2023-2024 Funding Plan

The Auckland Regional Amenities Funding Board published the Draft 2023-2024 Funding Plan on 19 December 2022, seeking submissions on the draft plan, including the proposed grant allocations for 2023-2024.

The submissions period was open for just over seven weeks from 19 December 2022 to 7 February 2023. A total of seven written submissions were received. One request to present an oral submission was received.

The Funding Board met on 21 February 2023 to consider the oral and written submissions.

The submissions related to the main themes of:

- a. General support for the Funding Plan as published.
- b. Seeking additional funding for the Regional Lifeguard Service

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

The Funding Board:

- Noted the feedback from submitters regarding the benefits funding has brought to the eight Specified Amenities and Auckland overall.
- Acknowledged the request for additional funding for expansion of the Regional Lifeguard Service, however noted that no clear direction had been received from Auckland Council on whether it had agreed or approved the increased levels of service proposed. In the absence of a response from Auckland Council, the Funding Board chose to defer the matter until such time as Surf Life Saving Northern Region and the board had received guidance from Auckland Council on the proposed expansion of the paid lifeguard service.

No changes were considered necessary to the previous allocation of grants.

Additional conditions were imposed on the grant allocation to Auckland Rescue Helicopter Trust as noted in pages 11-12 of this plan.

- Directory of Specified Amenities and Associated/Related Entities

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

All of these organisations are registered with the Department of Internal Affairs – Charities Services (Ngā Rātonga Kaupapa Atawhai) and details for each amenity are available online at www.charities.govt.nz.

Directory

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

April 2023