



# **Addendum 1 - Meeting 15 February 2022**

*Submissions on Draft Funding Plan*

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Leigh Redshaw <arafb.info@gmail.com>*

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# Submissions To Draft 2022-2023 Funding Plan

*Submissions on Draft Funding Plan*

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# Auckland Regional Amenities Funding Board

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

**Date:** Tuesday, 15 February 2022  
**Time:** 10:00AM  
**Venue:** Zoom - Video Conference Call

Auckland 1010

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## AUCKLAND REGIONAL AMENITIES FUNDING BOARD

### OPEN AGENDA – ADDENDUM 1

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**Membership:**

Chair	Ms	Anita	Killeen
Deputy Chair	Mr	Scott	Pearson
Members:	Ms	Paula	Browning
	Ms	Victoria	Carter
	Ms	Precious	Clark
	Ms	Lyn	Lim
	Ms	Megan	McSweeney
	Mr	Bryan	Mogridge
	Mr	Alastair	Carruthers
	Mr	Ross	Clow

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

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

Mobile: +64 (0) 274 739 187

# AUCKLAND REGIONAL AMENITIES FUNDING BOARD

## DRAFT 2022-2023 FUNDING PLAN

### WRITTEN SUBMISSIONS **Addendum 1**

For consideration on Tuesday, 15 February 2022

Number	Organisation	
1	Auckland Festival Trust	
2	Auckland Philharmonia Orchestra Trust	
3	Auckland Theatre Company Ltd	
4	Drowning Prevention Auckland	
5	New Zealand Opera Ltd	

	Draft 2022-2023 Funding Plan	
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**SUBMISSION ON THE  
AUCKLAND REGIONAL AMENITIES FUNDING BOARD  
2022-2023 DRAFT FUNDING PLAN**

To:

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

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

David Inns – Chief Executive  
John Judge – Chair

The Auckland Festival Trust (Auckland Arts Festival)  
Level 5, 44-52 Wellesley Street West  
PO Box 5419, Victoria Street West  
Auckland 1142

Telephone: 09 309 0101  
Mobile: David Inns 021 405 403  
Facsimile: 09 309 0176  
Email: [david.inns@aaf.co.nz](mailto:david.inns@aaf.co.nz)

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

**Submission**

The Auckland Festival Trust Board supports the process undertaken for the Draft Funding Plan of the Auckland Regional Amenities Funding Board for 2022-23.

In supporting the process, The Auckland Festival Trust notes that the level of funding recommended:

In general:

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

Specifically related to The Auckland Festival Trust:

The recommended level of funding will assist the organisation to:

1. Develop a programme for the 2023 Auckland Arts Festival (AAF), the fifteenth festival to be mounted by the Trust, of a scale and reach appropriate for a major international city in the current COVID-19 environment, and one that will attract significant audiences from Auckland and nationally.
2. Plan a programme of events for the 2023 AAF that will take performances, free and regional events and a strong education programme around greater Auckland. And to further develop AAF's award-winning accessibility and inclusion programmes attracting and engaging new audiences to the festival and the arts in Auckland.
3. Develop and deliver a world class Aotearoa (and borders permitting) international festival programme in March 2023, that will attract a wider demographic and diversity of peoples through varied multi-genre activities across theatre, music, dance and visual arts.
4. Further develop and grow the Toitū Te Reo programme strand (introduced in 2018/19) which promotes the normalization and use of te reo Māori within the festival organisation and to Festival audiences and integrates the language across multiple platforms including marketing and communications as well as commissioning and staging new artworks by Māori and Pasifika artists.
5. Include works that will be relevant to and attract new migrants, with an increasing focus on delivering NZ works that include Asian content and are by NZ Asian creatives and performers; and subject to borders being open bring artists from Asia (including Taiwan, Vietnam, China and India) to showcase works to all Auckland audiences and attract an increased attendance for the NZ/Asian community.
6. Maintain existing marketing and communication deliverable and implement new marketing, sponsorship and communications strategies and ensure adequate staffing levels are in place to develop and manage these, in particular to generate increased attendances (including audiences with English as a second language), ticket sales, sponsorship, grants, individual giving and other revenue streams.
7. Continue to create significant mentoring and employment opportunities for the creative and events sector including arts marketing, events management and production; and where appropriate support other events with a vision similar to AAF.
8. Play a key role in re-vitalizing and building the arts and events sector and infrastructure (heavily affected by COVID). In particular, rebuilding Auckland's technical production workforce and expertise, as many highly skilled technical production staff moved out of live performance to film and other sectors of the economy during COVID lockdowns.

9. Retain highly skilled and experienced full-time staff across programming, marketing, production and administration areas, and ensure succession planning is in place.
10. Continue to play a key leadership role in the commissioning and development of New Zealand work of significance relevant to Auckland and beyond, and through this mentor artists and arts practitioners of Auckland; also to promote Auckland companies to tour nationally (and internationally when an option again) to the benefit of artists and the Auckland arts industry.
11. Maintain a stable organisation with ongoing capability and capacity to stage the Auckland Arts Festival annually.
12. Contribute significantly and more consistently to making Auckland a great place to live, work and visit.



**SUBMISSION ON THE  
AUCKLAND REGIONAL AMENITIES FUNDING BOARD'S  
DRAFT 2022-2023 FUNDING PLAN**

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

**Submitter details:**

**Name:** Barbara Glaser

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

**Address:**

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

Telephone: 09 638 6266

Mobile: +64 27 555 6650

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

## **SUBMISSION ON THE AUCKLAND REGIONAL AMENITIES FUNDING BOARD'S DRAFT 2022 - 2023 FUNDING PLAN**

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

**1. The specific matter within the Draft 2022-2023 Funding Plan that my/our submission relates to is...**

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

The allocated grant to the APO for 2022-2023.

**2. I/We seek the following amendment to the Draft 2021-2022 Funding Plan:**

*(continue on a separate sheet if necessary)*

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

APO is pleased to have been able to have arrived at a solution for 2022-2023 (and beyond) that has considered the economic challenges created by Covid-19 facing Auckland Council, whilst maintaining the Orchestra's strategic goal to remunerate its professional musicians appropriately and enable an even greater contribution to the city.

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

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

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

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

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

APO acknowledges the quantum of its increase in 2022-2023 and its overall financial position with the additional government support that was available during Covid-19 in 2021. We also acknowledge the decision not to grant any cost of living increases in this context. We do hope that in consideration of APO having received a total of 3.1% funding adjustment for cost increases over the last five years, compared to the Reserve Bank's 7.7% inflation calculator for 2017-2021, this aspect may be able to be positively considered in APO's 2023-2024 application.

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

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

Thank you for your consideration.

**SUBMISSION ON THE  
AUCKLAND REGIONAL AMENITIES FUNDING BOARD  
2022-2022 DRAFT FUNDING PLAN**

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

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

## **Submission on the Draft 2022-2023 Funding Plan**

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

1.1. Page 7. Principles of the Act:

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

1.2. Page 10: Provisional Grant Allocation to Auckland Theatre Company 2022-2023 of \$2,020,000.

### **2. We seek no amendments to the Draft 2022-2023 Funding Plan:**

2.1. Auckland Theatre Company supports the draft 2022-2023 Funding Plan.

### **3. Our submission is that:**

3.1. Auckland Theatre Company (ATC) thanks the Funding Board for their continued support of our programmes and activities that deliver amenity to the people of Auckland. The funding increase for the 2022-2022 year will support the continued development of our accessibility programme, expansion of our seasons, and theatre worker remuneration improvement.

2 February 2022

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

**Re: Submission on the Draft 2022-2023 Funding Plan**

Dear Anita and fellow Directors

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

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

We are particularly thankful for the additional support towards the employment of a Strategy & Implementation Manager, tasks with driving the development and then implementation of Wai Ora Tāmaki Makaurau – Auckland’s Water Safety and Drowning Prevention Strategy.

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

The large increase in drownings this summer are testament to the complexity of the drowning problem with these fatalities occurring across all ages, all ethnicities, all water environments and across all water-based activities. The solution is equally complex. Drowning prevention education is vital to change attitudes and behaviours for people in, on and around water.

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

Ngā mihi



**Nicola Keen-Biggelaar**

Chief Executive

**DPANZ.ORG.NZ**

**+64 9 376 5114 | [info@dpanz.org.nz](mailto:info@dpanz.org.nz) | 85 Westhaven Drive, Westhaven, Auckland**

# NZ OPERA

25 January 2022

SUBMISSION ON THE  
AUCKLAND REGIONAL AMENITIES FUNDING BOARD  
2022 -2023 DRAFT FUNDING PLAN

**To:**

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

PO Box 6969 Wellesley Street  
Auckland 1141, New Zealand

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

Thomas de Mallet Burgess, General Director  
Annabel Holland, Chair

New Zealand Opera Ltd  
5/69 St Georges Bay Rd, Parnell, Auckland 1054  
PO Box 6478, Victoria Street West, Auckland 1142

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

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

**Submission:**

New Zealand Opera Ltd (NZ Opera) supports the process undertaken for the Draft Funding Plan of the Auckland Regional Amenities Funding Board (ARAFB) for 2022-2023.

In supporting the process, NZ Opera notes that the level of funding recommended in general:

1. Complies with the Act with respect to the overall levy amount
2. Takes into account the new funding principles

Specifically related to NZ Opera, the recommended level of funding will help the Company to:

1. Deliver an extensive programme of main scale and site-specific productions in Auckland. The first mainscale production in this funding period is *(m)Orpheus*, a co-production between NZ Opera and Black Grace of Gluck's opera *Orpheus and Eurydice*, reorchestrated by Gareth Farr ONZM. The second is Mozart's *Così fan Tutti* that will take place at the Kiri Te Kanawa Theatre in mid-2023.
2. Collaborate with other Auckland-based organisations such as Auckland Philharmonia Orchestra, Auckland Theatre Company, Auckland Live, Auckland Fringe Festival, and Auckland Arts Festival.
3. Continue to provide employment opportunities for artists and arts workers within the Auckland arts ecosystem. The proposed increase in funding from ARAFB will additionally enable New Zealand Opera to improve the wages for Auckland members of the New Zealand Opera Chorus, ensuring that every person employed by New Zealand Opera is paid the Living Wage or above.
4. Develop a comprehensive Audience Development Plan to grow new audiences for opera in Aotearoa – an essential part of rebuilding post-COVID.
5. Present a new outdoor signature event for Auckland: Opera on the Harbour.
6. Capture and create more digital opera content for distribution through a variety of conduits, including television, cinema release, online platforms, and public screenings. The digital strategy is especially vital given the ongoing uncertainty of COVID-19 and its variants.
7. Maintain core infrastructure in Auckland including The Opera Centre, the Company's rehearsal and technical facility in Parnell.
8. Increase our focus on Māori and Pasifika arts and artists, through collaborations, commissions, and a strategic organisational approach to these areas. The proposed increase from ARAFB will additionally enable New Zealand Opera to make the role of Kaihere Ao (bicultural coordinator) permanent part time as well as commission and produce a short children's opera in Te Reo Māori.

None of the funding provided by ARAFB will be used towards NZ Opera activities outside Auckland.



Thomas de Mallet Burgess  
General Director

# Draft 2022-2023 Funding Plan

*Submissions on Draft Funding Plan*

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Leigh Redshaw <arafb.info@gmail.com>*



# **DRAFT 2022-2023 Funding Plan**

**AUCKLAND REGIONAL AMENITIES  
FUNDING BOARD**

January 2022

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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.

In receiving the funding applications for 2022-2023 from the Specified Amenities the Funding Board was well aware that there have been significant changes in their operating environment in the last 24 months that will continue into 2022-2023.

Having endured the unforeseen operating environment caused by the COVID-19 pandemic all the Specified Amenities have had to adapt exceptionally fast to changes: lockdowns, vaccine mandates, adopt new practices for admitting patrons, and visitors to their events, functions and venues. The new operating model for the next few years is slowly emerging, and it is vastly different to that which existed for the first 12-13 years of this funding mechanism.

In preparing the 2022-2023 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 in order to adapt to the new environment.

The board has been mindful of these changes, but also appreciative that the organisations have all shown restraint over the previous two years and continue to do so into the future.

The board is also aware that funding applications are received nearly 10 months ahead of the commencement of the next financial year, during which many changes can occur and are likely based on the events of the last two years.

Notwithstanding the events of the last two years, since 2008 the entities have grown their products, services and facilities and, where appropriate, expanded their reach across the Auckland region. More people than ever continue to benefit from the role these entities have in serving the greater Auckland area.

Aucklanders 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 the entities receiving regional funding. Aucklanders should be proud of the contributions these organisations are making towards Auckland being an exciting and dynamic international city.

In 2022-2023 some of the organisations will be dealing with rebuilding audiences lost through not being able to showcase their services (e.g. the four arts organisations in particular that all experienced closed venues, cancelled show 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 that are prevalent throughout the Auckland region.

While COVID-19 has been all consuming, other business activities have continued as normal as possible. Once such event has been a review 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. This leaders of this review have signalled a desire to have this new model effective from 1 July 2022. 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 2022-2023 grant allocation that provide the board with the ability to assess the impacts of SLSNZ's actions upon SLSNR to ensure SLSNR's continued compliance with the governing legislation.

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 2022-23 is the second 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.

A considerable amount of knowledge relating to the Specified Amenities has been amassed by the Funding Board since it started operating in 2009. The board considers that along with the knowledge it has gathered over the years and having followed a rigorous assessment process when considering the annual funding applications and determining the allocation of grants for 2022-2023.

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 the Specified Amenities. Some of these initiatives are detailed in the summaries prepared by each organisation further on in this Plan.

The proposed grants to the Specified Amenities in 2022-2023 will total \$16,550,479, representing an overall increase of \$1,454,979. As in previous years, the Specified Amenities continue to return a significant proportion of the annual levy back to Auckland Council in the form of rent, hire charges, rates and regulatory charges. In 2022-2023 that amount is estimated to be around \$2.3 million. It is important, in the interests of financial transparency, that these transactions are properly recorded to reflect the true costs of providing these services for the enjoyment of Aucklanders.

The impact of COVID-19 on the Specified Amenities has been front of mind for the Funding Board when assessing the funding applications, with the 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 board acknowledges the extraordinary efforts that all the organisations have, and are, undertaking to continue delivering quality services and experiences for the users of their services.



Anita Killeen, Chair  
January 2022

## Introduction

This Funding Plan, covering the period 1 July 2022 to 30 June 2023 is the thirteenth plan published by the Auckland Regional Amenities Funding Board, (Funding Board).

The 2022-2023 Funding Plan represents the thirteenth year that the Funding Board has assessed and recommended the distribution of grants to the Specified Amenities, although it will be the fourteenth year that grants will be distributed to the amenities. The Funding Board believes that the levels of funding proposed in this plan are in line with the key funding principles outlined in the Act, and in accordance with the primary purpose of the Act, namely the provision of a mechanism for adequate, sustainable and secure funding for the Specified Amenities.

## Background

The Funding Board was established 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.

In this fourteenth year, the maximum funding permissible as defined in the Act of being no more than 2% of the rates collected by Auckland Council in the previous financial year. For 2022-2023, the maximum levy cap has been calculated as \$39,720,000. The Funding Board assesses each application on its merits and does not regard the maximum levy cap as either a target or a notional budget to work towards. The 2022-2023 levy represents 42.57% (40.9% - 2021-2022) of the levy amount permitted under the legislation.

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

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

Additionally, the availability of regional funding via the Funding Board for the Specified Amenities does not replace the requirement for each of the Specified Amenities to continue raising funds from other sources. The Funding Board is aware that in some cases, the ability for some of the amenities to access those resources is becoming more challenging, in part because they are a recipient of funding via the Funding Board. In other instances, continued support from the Funding Board may assist, providing confidence to other funders around matters of relevance, sustainability, and governance of the amenity. Some amenities are particularly successful with their fundraising activities, reducing their reliance on this grant funding. Whatever circumstances apply, the Board is cognisant of both the statutory requirement and Auckland Council's request that amenities must make all reasonable endeavours to maximise funding from other available funding sources.

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

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

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

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

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

## Auckland Council

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

## Principles of the Act

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

1. the primary purpose of the funding is to contribute to the expenses that the specified amenity must incur to provide its facilities or services; 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 met to confer before the Draft Funding Plan is publicly notified for submissions over a one-month period. The Funding Board then publicly considers any written and/or oral submissions, considers that material, makes any modifications to the Plan that it considers appropriate in light of the submissions and then refers the Funding Plan to Auckland Council seeking approval of the Board's recommendation on the levy.

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

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

Considering the above, the Funding Board:

- having considered the information and declarations provided in support of the Specified Amenities respective funding applications for 2022-2023; and
- having had regard to the Funding Principles as defined in s21 of the Act,

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



## Allocation of Grants

The Funding Board has undertaken a rigorous examination of the funding applications made by the Specified Amenities and has made an allocation of grants for the 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 10 sets out the allocation of grants to each of the Specified Amenities. Any conditions placed on the grants or directions on how a portion of the grant is to be used by the amenity are listed after the table.

The Funding Board is aware that the key purpose of the Act is to provide a mechanism for adequate, sustainable, and secure funding. The Funding Board believes that the levels of funding allocated in the 2022-2023 Funding Plan, will satisfy that obligation for most amenities.

## Provisional Grant Allocations to Specified Amenities 2022-2023

Specified Amenity	Grant Allocation 2021-2022	Amenity Funding Application 2022-2023	Provisional Grant Allocation 2022-2023	Year on Year Change 2021-2022 to 2022-2023
Auckland Festival Trust	\$4,037,000	\$4,300,000	\$4,187,000	+\$150,000
Auckland Philharmonia Trust**	\$3,757,000	\$4,706,074	\$4,591,729	+\$834,729
Auckland Rescue Helicopter Trust	\$450,000	\$600,000	\$450,000	-
Auckland Theatre Company Ltd	\$1,920,000*	\$2,075,000	\$2,020,000	+\$150,000
Drowning Prevention Auckland - WaterSafe Auckland Incorporated	\$1,075,000	\$1,158,750	\$1,128,750	+\$53,750
New Zealand Opera Limited	\$1,100,000	\$1,565,000	\$1,295,000	+\$195,000
Stardome - Auckland Observatory and Planetarium Trust Board	\$1,440,500	\$1,488,000	\$1,488,000	+\$47,500
Surf Life Saving Northern Region Inc	\$1,366,000	\$1,390,000	\$1,390,000	+\$24,000
<b>Total Grants Payable</b>	<b>\$15,145,500</b>	<b>\$17,282,824</b>	<b>\$16,550,479</b>	<b>\$1,454,979</b>
Funding Board Administration Budget	\$340,000	\$360,000	\$360,000	+\$20,000
<b>Total Grants and Administration Costs</b>	<b>\$15,485,500</b>	<b>\$17,642,824</b>	<b>\$16,910,479</b>	<b>+\$1,474,979</b>
<b>Less Paid from Funding Board Retained Earnings</b>	<b>-\$50,000*</b>			
<b>Total Levy Payable by Auckland Council</b>	<b>\$15,435,500</b>	<b>\$17,642,824</b>	<b>\$16,910,479</b>	<b>+\$1,474,979</b>

\* ATC received a one-off, non-recurring payment of \$50,000 in 2021-2022 to fund an archivist.

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

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

In 2022-2023 the Funding Board proposes to attach the following conditions to the grants:

#### 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 from 1 July 2022. 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 2022-23 (circa February 2022), the Funding Board, in its sole discretion, and having regard to the requirements of the Auckland Regional Amenities Funding Act (Act), must be satisfied in all respects with how the proposed SLSNZ consolidation project impacts the operations of SLSNR, including:
  1. with the proposed governance, management, and operations of SLSNR from 1 July 2022; 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 2022 and prior to 11 July 2022, the Funding Board, at its sole discretion, is not satisfied with the proposed governance, management, and operations of SLSNR for the

2022-2023 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 2022-2023 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.

#### [Watersafe Auckland Inc. \(Drowning Prevention Auckland\)](#)

- A. Of the total proposed increased grant funding for 2022-2023 (+\$53,750), \$33,750 towards CPI increases for staff salaries, and an amount of \$20,000 is specifically allocated as a contribution towards the cost of the proposed new Strategy and Implementation Manager position.
- B. Should the Strategy and Implementation Manager position not be confirmed and an appointment to the role made by 31 March 2023, the amount of \$20,000 shall be returned to the Funding Board before 30 June 2023.

#### [New Zealand Opera Limited](#)

- A. The proposed increased grant funding for 2022-2023 of \$195,000 is to be specially directed to the following items:
  - 1. A contribution to the Audience Development Plan (\$65,000)
  - 2. A contribution to paying Auckland artists a living wage for 2022-2023 season (\$60,000)
  - 3. Support the bi-cultural journey – and permanent establishment of Kaihere Ao (\$70,000)
- B. NZO is to provide updates on the progress against these initiatives with each quarterly report submitted to the Funding Board throughout 2022-2023.

#### [Auckland Philharmonia Orchestra](#)

- A. \$834,729 of the proposed grant is to be applied by the APO to fund stage two (of three) of the move to the new 'Salary Model' introduced in early 2022.

## Indicative Grant Requests for July 2023 to June 2025

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 2023 to 30 June 2024, and 1 July 2024 to 30 June 2025. The table below provides those indicative figures. Funding applications are considered annually so these indicative figures are subject to change.

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

<b>Specified Amenity</b>	<b>Indicative Grant Request: 2023-2024</b>	<b>Indicative Grant Request: 2024-2025</b>
Auckland Festival Trust	\$4,475,000	\$4,650,000
Auckland Philharmonia Trust	\$4,915,911	\$5,063,388
Auckland Rescue Helicopter Trust	\$600,000	\$600,000
Auckland Theatre Company Limited	\$2,125,000	\$2,125,000
Drowning Prevention Auckland - WaterSafe Auckland Inc.	\$1,243,513	\$1,274,600
New Zealand Opera Limited	\$1,665,000	\$1,740,000
Stardome - Auckland Observatory & Planetarium Trust Board	\$1,532,000	\$1,578,000
Surf Life Saving Northern Region Incorporated	\$1,425,000	\$1,450,000
<b>Total</b>	<b>\$17,981,424</b>	<b>\$18,480,988</b>

## Funding Levy

The maximum levy that can be charged for 2022-2023 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 2022-2023 has been calculated as \$39,720,000. This is based on the annual rates revenue stated as \$1,986 million in Auckland Council’s 2021 Annual Report.

For 2022-2023, the Funding Board is proposing a gross levy of \$16,910,479 (42.57% of the maximum) to be apportioned as follows:

	<b>2022-2023</b>	<b>2021-2022</b>
Allocated to eight Specified Amenities	\$16,550,479	\$15,145,500
Administration costs	\$360,000	\$340,000
<b>Total Auckland Council Levy</b>	<b>\$16,910,479</b>	<b>\$15,435,500</b>
<b>Net Levy Payable by Auckland Council</b>	<b>\$16,910,479</b>	<b>\$15,435,500</b>

The levy payable in 2021-2022 in respect of grants to eight amenities was \$15,145,500. The proposed grants in 2022-2023 to the eight amenities total \$16,550,479, representing an overall change of +\$1,474,979.

The levy is payable by Auckland Council in full to the Funding Board on 1 July 2022. The levy will be distributed as grants to the Specified Amenities no later than 15 August 2022.

## Financial Information

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

	2022-2023	2021-2022
<b>Income</b>		
Levy receivable	\$16,910,479	\$15,435,500
<b>Total</b>	<b>\$16,910,479</b>	<b>\$15,435,500</b>
<b>Expenditure</b>		
Grants to be distributed to amenities	\$16,550,479	\$15,145,500
Honorarium	\$207,000	\$189,750
Audit Fees	\$10,000	\$9,000
Administration costs	\$10,500	\$10,250
Advisory Services	\$61,500	\$58,000
Legal and Consultancy	\$71,000	\$73,000
<b>Total</b>	<b>\$16,910,479</b>	<b>\$15,485,500</b>
<b>Net Surplus/(deficit – funded from Retained Earnings)</b>	<b>0</b>	<b>-\$50,000</b>

For 2023-2024 and subsequent years, the levy has not been set. The setting of those levies will follow the guidelines prescribed in s.34 of the Act.

The Inland Revenue Department has determined that the portion of levy collected and distributed to the Specified Amenities as grants (\$16,550,479) is not subject to GST. That portion of the levy collected for administration costs (\$360,000) is subject to the normal rules applying to the supply of goods and services and is therefore subject to GST.

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

## The Board

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

The current members of the Funding Board are:

Member	Term of Office Expires	
	31 May 2023	30 June 2024
Ms Anita Killeen - Chair	•	
Mr Scott Pearson – Dep Chair		•
Ms Paula Browning		•
Mr Alastair Carruthers		•
Ms Victoria Carter	•	
Ms Precious Clark	•	
Mr Ross Clow		•
Ms Lyn Lim	•	
Ms Megan McSweeney	•	
Mr Bryan Mogridge	•	

June 2021 saw the departure of two long-serving directors, Mr Vern Walsh and Ms Catherine Harland, and at the same time the arrival of two new directors in their stead. Messrs Alastair Carruthers and Ross Clow joined the board from 1 July 2021.

Ms Anita Killeen was reappointed as the Chair for the 2021-2022 year, and Mr Scott Pearson was appointed as the Deputy Chair.

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 2022 must be approved by Auckland Council. The rates of remuneration recommended to Auckland Council for 2022-2023 are as follows:

	<b>2022-2023</b>	<b>2021-2022</b>	<b>Annual Change</b>
Chair	\$36,000	<b>\$33,000</b>	+\$3,000
Deputy Chair	\$27,000	<b>\$24,750</b>	+\$2,250
Members (8)	\$18,000	<b>\$16,500</b>	+\$1,500

### 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 2022 to 30 June 2023 or subsequent periods.

The Funding Board has appointed an Advisory Officer for 2021-2022. The board may consider re-appointing the current Advisory Officer for the period 1 July 2022 to 30 June 2023. The rate of remuneration for 2021-2022 was set at \$4,833 per month, with the option for the parties to renew the existing contract for a further period. The rate of remuneration for 2022-2023 has yet to be determined., 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 2022-2023 financial year, the proposed administrative costs are \$360,000.

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

	Budget 2022	Budget 2023	Budget 2024	Budget 2025
<b>Income</b>			<i>Excl. Levies for Grants</i>	<i>Excl. Levies for Grants</i>
Levies for Grants	\$15,095,500	\$16,550,479		
Levies for Admin Costs	\$340,000	\$360,000	\$373,000	\$386,500
<b>Total Income</b>	<b>\$15,435,500</b>	<b>\$16,910,479</b>	<b>\$373,000</b>	<b>\$386,500</b>
<b>Expenses</b>				
Audit fees	\$9,000	\$10,000	\$10,000	\$10,000
Grants distributed	\$15,145,500	\$16,550,479		
Legal fees	\$35,000	\$35,000	\$35,000	\$35,000
Advisory Officer	\$58,000	\$61,500	\$62,500	\$63,500
Consultants	\$38,000	\$36,000	\$36,000	\$37,000
Board member fees	\$189,750	\$207,000	\$219,000	\$230,000
Administration expenses	\$10,250	\$10,500	\$10,500	\$11,000
<b>Total Expenses</b>	<b>\$15,485,500</b>	<b>\$16,910,479</b>	<b>\$373,000</b>	<b>\$386,500</b>
<b>Net Deficit (funded from retained earnings)</b>	<b>-\$50,000</b>			

## Introducing the Amenities

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

Each of the eight Specified Amenities that the Funding Board intends to provide grants to in 2022 - 2023 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

The Auckland Festival Trust is established exclusively for charitable purposes within NZ and the objects of the Board shall be to:

- a) devise, manage and hold a festival of arts and culture in the Auckland region at such times and in such manner as the Trust Deed may from time to time determine;
- b) ensure that the Auckland Festival shall be for the benefit of the New Zealand public and will provide opportunities for arts and arts education related events to be mounted that reflect and enhance the culture and heritage of the diverse community of people who live and work in the Auckland region;
- c) increase public awareness of the arts and culture diversity of the New Zealand and Pacific rim;
- d) raise, and on an ongoing basis, generate revenues for the Trust to be applied to the objects of the Trust so as to ensure the economic viability of the Trust;
- e) in addition, the Board may carry out such other activities which shall in the opinion of the Board further these objects.

**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*

### Strategic Goals

1. Present a leading internationally recognised festival of arts every year
2. Create, produce, and stage diverse New Zealand and international work
3. Engage, entertain, unify, uplift and inspire audiences
4. Be a leader and champion of the arts in Auckland and nationally
5. Be a sustainable organisation supported, recognised, and valued by stakeholders

The Auckland Arts Festival (AAF) produces and presents a world-class arts festival that engage Aucklanders in the arts, their communities, and their city. The Festival programme reflects Auckland’s diversity, reaches across the entire Auckland region, and builds future audiences for the arts. As a major commissioner of new Aotearoa/NZ work and a significant arts employer AAF supports Auckland/NZ artists and arts practitioners with a focus on developing and staging Māori, Pacific, and NZ Asian work. Since 2003 AAF has engaged more than 2.2 million people enhancing the liveability and vibrancy of the city and increasing Auckland’s standing as a major (and growing) international cultural destination (albeit currently affected by COVID-19 restrictions). AAF has a strong commitment to tikanga Māori, delivering programmes that ensure greater access for all Aucklanders.

AAF has made a major commitment to communicating and marketing the organisation’s activities and services to a wide range of key stakeholders. These include funders (Auckland Council, Creative NZ, Foundation North), iwi, sponsors and partners, venues and ticketing agencies (particularly Auckland Live, Q Theatre, ASB Waterfront Theatre and Ticketmaster), patrons/individual givers, other NZ and international arts organisations, presenters and producers, the wider arts industry, schools, community organisations and groups (particularly around the Toitū Te Reo, Access & Inclusion and Pay-What-You-Can programmes), and audiences (ticket purchasers and those who attend free programmes within the Festival).

Communication 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 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 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.

The AAF Marketing Team is also undergoing a refinement to its structure in order to remain agile and flexible in an ever-changing environment. There will be a particular emphasis in resourcing and growing the digital arm of the Festival with the addition of a Digital Content and Marketing Manager and subsequent assistant. This paired with a thriving network of freelance designers, photographers and videographers ensures that our ability to create content is well-served.

Additionally, AAF has continued to work with Auckland-based company Gravitare as web host and developer to great success after the successful launch of our revamped website for 2021 Festival in November 2020. New to AAF 2022’s digital strategy is WRK Communications – a fully integrated agency with eight digital specialists that sits under the Gravitare umbrella. The focus of this relationship will be to support and elevate our tactical delivery for Facebook and Instagram advertising as well as Google ads and analytics.

The online world is ever evolving to serve as both a communication interface and stage for showcasing work, so we are ensuring our sustainability with in-house capability as well external expertise to position ourselves for success moving into the future.

AAF continues its long time creative relationship with Colenso BBDO, who has developed a highly recognisable brand that is vibrant, accessible, and inviting to our wide range of stakeholders.

In 2021, a new Artistic Director and Kaihautū Māori were appointed bringing with them to the brand identity, with much success, a new bi-lingual logo, greater interwoven Te Reo and thematic programming centred on “Aroha”. Moving into 2022, Colenso is evolving the AAF brand– achieving both consistency and recognition alongside a refresh for a new theme approach. The work undertaken each year serves AAF to market the Festival and its many shows and events across channels including print, outdoor and digital.

AAF continues to strengthen marketing and communications partnerships with other Auckland-based arts organisations, presenters, and producers as well as NZ and Australian festivals. There is a collective strength in our ability to cross-promote and cross-communicate shows and events that benefit our wider arts sector and audiences.

We are also focused on building our media partnerships to increase the marketing and publicity reach of the Festival without the need to greatly increase marketing spend. Major ongoing media relationships include NZME, QMS/Mediaworks Outdoor, Val Morgan Cinema, Phantom Billstickers and more.

AAF also works with its non-media partners to seek and maximise opportunities to utilise their marketing and communication channels to communicate with their stakeholders and profile their involvement in the Festival.

AAF will continue to develop partnerships that drive audiences to Auckland through national and international cross-promotional activities with a range of tourism and event partners including Auckland Unlimited, Heart of the City, Grab One, and arts partners including Creative NZ, and The Big Idea.

Auckland Council is recognised as a core funder on all material and Creative NZ as a core funder on all NZ work. Both these stakeholders are also recognised publicly through presentations, and nationally and internationally through AAF's programming and wider partnerships.

Specifically, Auckland Council is recognised and acknowledged as Core Funder through:

- Logo on all major print collateral: Programme Brochure (60,000 copies), Daily Guides (60,000 copies), event specific fliers (up to 20,000) and street posters (up to 500).
- Logo on AAF website and online supporters lock-up including 40+ EDM's
- Logo on all generic advertising including print e.g. NZ Herald and outdoor e.g. digital screens, billboards and bus backs.
- Logo on onsite signage as core funder
- Acknowledgement in all funding and sponsorship presentations and applications, including international partnerships.

AAF 2023 will see a comprehensive education/creative learning programme delivered to schools and communities across Auckland. This delivery will include in-theatre, in-schools and digital/online offerings and the ability to switch between them subject 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 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
- Currently in discussion with the *Imagine Children's Festival* in Edinburgh re opportunities to deliver high quality international online/digital interactive experiences for children.

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

Community Programmes

AAF has a strong record of producing and delivering successful region wide community programmes across Auckland and will build this further in 2023. The focus will be on increasing participation in community activities through:

- A regional tour of up to twelve Auckland communities (plus schools where appropriate) of shows suitable for children and families, including at least one work in Te Reo and one in physical theatre or dance. Will also continue to seek international work suitable for small scale touring aimed at youth and family audiences.
- A series of free outdoor events for up to 2,500 attendees that appeal to a cross section of Auckland's population and is focused on community participation (e.g Whānau Days in Aotea Square/Silo Park/Manukau).
- Visual arts projects co-produced with key galleries including Te Tuhi, Te Uru, Depot, Tautai and AAG. Other visual arts exhibition across Auckland's galleries supported by inclusion in the festival programme on a submission's basis. In most cases this will be free entry.

- A series of digital arts commissions that can be presented on large format outdoor screens including the screen in Aotea Square. These can also be delivered by AAF's online channels if required.

The Festival is committed to delivering to more Aucklanders through its comprehensive arts Accessibility and Inclusion programme. This showcasing work by disabled artists and including work suitable for Auckland's deaf and vision impaired communities, consisting of touch tours, audio described, and sign language.

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

Māori content in the programme is led by staff with in-depth knowledge of Tikanga Māori and Te Reo. In 2020, AAF appointed Ataahua Papa to the permanent position of Kaihautū Māori to lead Māori programming, including the Toitū Te Reo programming strand, across the next four AAF's. Eynon Delamere continues in the role of Pou Tikanga on a two-year contract supporting Māori staff and providing leadership and advice to the CEO, Artistic Director 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 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 introduced Toitū Te Reo – a major new three-year 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 2022 and 2023 AAF will continue to weave Toitū Te Reo throughout the programme and integrate it throughout the organisation. AAF was mentored by Te Taura Whiri i te reo Māori (Māori Language Commission) to develop this plan and the Kaihautū Māori is currently in the process of refreshing the strategy.

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:

- AAF 2023 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 0.6FTE 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 are being refreshed for AAF2021 with Te Reo and English equally weighted, plus options to differently weight these according to audience and application. A strategic review will address opportunity for a full re-brand for the 2022, 2023 and 2024 festivals incorporating greater levels of Te Reo.



- 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 AAF2022.
- Engagement with community – te reo Māori is a point of connection with our rohe and place in Tāmaki Makaurau. This includes iwi, Māori organisations, Kura Kaupapa Māori, Kōhanga Reo and Wānanga.
- Working with and alongside experienced Māori producers including Hapai Productions, Te Reiha Theatre, Taki Rua and Tawata Productions.
- 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. Collaboration with Ngāti Whātua Orākei for the opening ceremony of the festival is underway as is the display and inclusion of mauri stone. Collaboration with other iwi groups for pōwhiri is also in discussion.
- All staff fully confident and competent in presenting their 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 there is an option in 2022 to bring several smaller works out of Australia reflective of Tāmaki Makaurau's immigrant populations to Auckland, we will be focusing on showcasing cultures from within Aotearoa's diverse arts community. We are continuing to scope international work for 2023 with this goal in mind.

Shows and events take place in a wide range of venues throughout Auckland. In 2022 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 into account box office budgets 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/New Zealand, 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 2022, AAF is again working with Te Rehia Theatre, Hapai Productions, Faff Swag, the 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 2022. Alongside a number of works in Te Reo, the 2022 programme will include a work in Mandarin, subject to international borders opening.

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 (under COVID-19 effect) the focus in 2022 will be on a community project in the visual arts involving the local communities and will be displayed through the *Words on Walls* project in selected CBD and non-CBD venues as well as Silo Park.



## Auckland Philharmonia Trust

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

**Mission:** To inspire a lifelong love of orchestral music

**Strategic Objectives:** Since the beginning of 2021 the APO Board has been reviewing the APO's long term strategy in the wake of last year's COVID-19 lockdowns. The current Delta outbreak is of course also informing our response and planning although it is still early days in working out the best pathway forward.

As a response to COVID-19 the Board has reduced the number of its focus areas from seven (previously) down to four, recognising that COVID continues to necessitate a more streamlined approach and in acknowledgement of the constantly shifting environment in which we are operating.

Key areas we are working on are:

### 1. Issue: Assessing the need and options for a new home for the APO

- **Context:** The proposed Auckland Council funded Aotea Studios is less likely to happen, ongoing health and safety issues associated with the rehearsal space at Dominion Road, and an end date on the office lease at the Town Hall.
- **Pathway forward/ next steps:** Board subcommittee formed to investigate this further.

We know this will take time, so no immediate change or action plan. Additionally, we now have one common board member between APO and Auckland Philharmonia Foundation (APF) which will keep the communication channels about long-term capital needs more open.

### 2. Issue: Development of refreshed Branding

- **Context:** APO is well known and well loved by those who know and love us.

However, it is important that the APO is supported not just by our regular audience, but by those who do not necessarily come to concerts but who recognize the value proposition that the APO presents. We are aware that there is still a gap in gaining the love and support from parts of the wider Auckland community, who we are not currently engaging with. We will need this gap closed to be able to garner more non-government income to assist our growth in the medium term.

- **Pathway forward/ next steps:** Currently investigating needs, costs, and options.

This is likely to be an 18-month project. At this stage no additional financial support from the Funding Board is envisaged, (funds will be sought elsewhere). Recent appointments to the management team from outside the arts sector (replacing managers who have moved on) will bring new perspectives and opportunities.

### 3. Issue: Ensuring ongoing quality in the ensemble

- **Context:** This has been incredibly challenging with the combination of closed borders and musicians having to stay home with the slightest sniffle. Even missing one day of rehearsal while they get a test means in some cases our musicians cannot play the concert that week and need to be replaced.
- **Pathway forward/ next steps:** We are looking at temporary steps to bridge gaps.

### 4. Issue: Ensuring financial sustainability

- **Context:** All the above will need to be underpinned by additional investment from non-government sources.
- **Pathway forward/ next steps:** Identifying the quantum for each strand is currently underway which this will inform prioritization. The Board recognizes that there will be value in seeking advice from a variety of external parties, and this is planned to happen over the coming period. In the meantime, APO is “cutting its cloth” to fit available income.

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. The programme operates throughout Auckland, with an emphasis on South Auckland.

Since COVID we have often had to pivot our activities to adjust to the COVID environment. This has included:

- Creating new digital content, (including musicians creating content from home during Levels 4 and 3) to deliver activity under Levels 4, 3 and 2.
- Re-packaging of previously existing digital content with musicians introducing concerts from home etc.
- Working with external partners to create/present new education and family content - such as Whoa! Studios and TVNZ which had an excellent response.
- Filming an increased number of our concerts at Level 1 to ensure we have new content available to us for any subsequent lockdowns.

In keeping with our core purpose, we have also worked hard to maintain our workforce and ensure that our musicians are “performance ready” when alert levels change. Like any high performing athlete, this means ensuring that they stay “in form” even while unable to perform in public.

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

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

APO addresses the purposes of the Act by:

- a) Contributing to the well-being of the region;
  - Being a key arts organisation in the city, being an “enabler” for other arts organisations through support (e.g., opera, ballet, Auckland Arts Festival and New Zealand International Film Festival).
  - Providing leadership for youth and community organisations and initiatives.
  - 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.
- b) Contributing towards making Auckland a vibrant and attractive place to live in and visit - Providing a year-long programme of concerts, education outreach and community activities that engage with multiple communities and demographics.

APO has a broad and detailed communication strategy to ensure it reaches the widest possible range of Aucklanders. We use the following platforms of communication to inform stakeholders of our activities and services:

- Direct marketing and advertising (including print, radio, various websites including APO’s own)
- Auckland Council through web communications.
- Links through our various funders, sponsors and associated organisations and individuals,
- Facebook
- Twitter
- Instagram
- Direct communication and access through educational institutions e.g., schools, Auckland University, MIT, AUT and Unitec.
- Livestreams – local, national, international brand awareness. This platform has been particularly relevant to remain close to our subscribers and wider stakeholders during this challenging time.

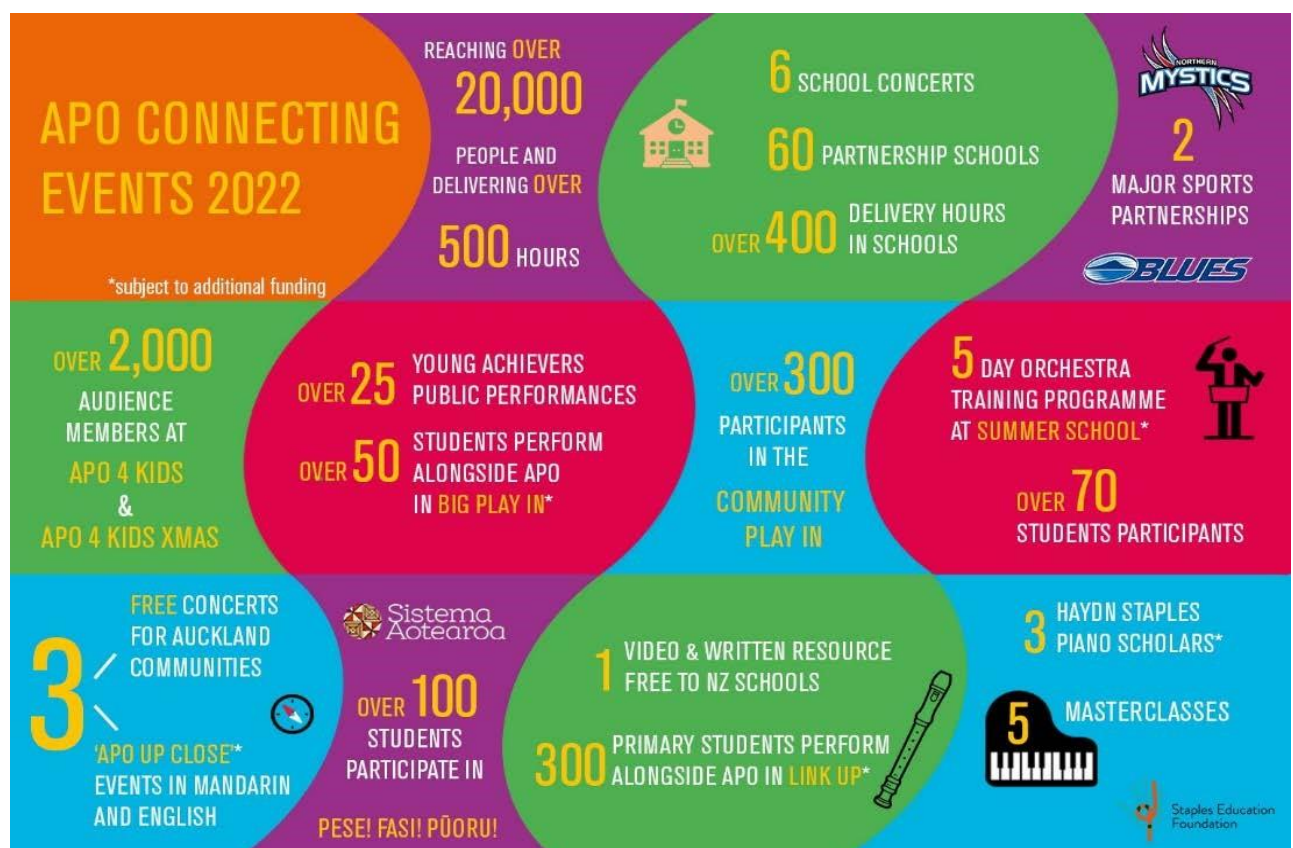
- We are also proud to communicate in languages other than English, where possible and relevant to the stakeholders concerned.

The ratepayer contribution from Auckland Council is acknowledged in our activities, services or publications by:

- Auckland Council logo included as a major funder on all core collateral - printed and digital
- Auckland Council logo included on other documents such as APO letterhead and staff business cards
- Auckland Council thanked from the stage during major events, as appropriate.

Major education, community, and outreach programmes APO Connecting that will run in 2022-2023 are shown below.

Framework. Many of these programmes are subject to additional funding beyond the ARAFA application.



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

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



## Auckland Rescue Helicopter Trust

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

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

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

The services we offer are:

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

ARHT 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, any time.

The Auckland Council logo features on all three rescue helicopters, ARHT website & ARHT letter head, all print communications that leaves ARHT features the Auckland Council Logo. ARHT promotes the

relationship with the Funding Board through its quarterly Chopper Chat newsletter which reaches some 100,000 + residential & 30,000 businesses within the greater Auckland region.

ARHT/NRHL is continuing to develop cultural competency and policy documents that will lead us to the positive outcomes expected of this programme. ARHT/NRHLs programme is guided by the work of the Australasian College for Emergency Medicine (ACEM) document “Te Rautaki Manaaki Mana Excellence in Emergency Care for Māori” to guide its work in this area.

ARHT/NRHL will use the Australasian College for Emergency Medicine (ACEM) Māori 'Manaaki Mana' framework to inform our cultural competency initiatives. ARHT/NRHL is in the process of engaging with our stakeholders, including representatives from the Papakura Marae 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 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 circumstances.

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

We assist people from across the Auckland Council region without any consideration for their race, their financial circumstances, their contribution 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, trusts and community health and wellness groups, and church congregations. We actively engage the community in various fundraising initiatives and helicopter-related physical challenges (e.g. Westpac Chopper Challenge, a community based physical health programme).



## Auckland Theatre Company Limited

ATC's renewed strategic purpose is powerful storytelling and shared creative experiences that connect and create communities, wow audiences, and enrich lives.

Our strategic goals are:

- 1. Leadership**  
We are leaders both in the excellence of the art and experience we create and in how we bring the Auckland community of theatre artists together. We create art, experiences, innovations, and solutions. We are bold in our creative decisions, courageous in our conversations and daring in our aspirations.
- 2. Community**  
We connect artists, communities, generations, and each other. We are Auckland, grounded in and reflective of this place and its peoples.
- 3. Experience**  
We respect the mana of artists, audiences, communities, guests, our team, partners, and peers in how we operate. We are joyful, playful, and aim to have serious fun as we delight, excite, provoke, and challenge audiences.
- 4. Sustainability**  
We nurture artists, communities, and audiences providing opportunities for them to grow, experiment, and develop. We support our team, our sector, and our audiences to keep the creative flame alive, seen, and celebrated. We respect, value, and support work of other artists. We hold true to our purpose in times of disruption, committing to supporting artists and creators.

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

- 1.** Present 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.** Deliver a comprehensive Creative Learning programme of arts learning experiences by, with and for young people aged 5 - 25. The programme contributes to the broader development of the arts sector and infrastructure delivering experiences through primary, secondary, and tertiary institutions, in the community, and in other settings. The programme creates artistic opportunities and encourages creative thinking.
- 3.** Deliver a year-round programme of high-quality performance and cultural events at ASB Waterfront Theatre. The programme includes theatre works of scale and ambition produced by ATC and works from a diverse range of arts genres presented by our arts partners.



4. Deliver an Open House programme to support the development of independent theatre through the provision of theatre making resources and supporting community engagement via access to complementary and participatory activities.
5. Deliver a New Works programme that supports emerging and established writers. The programme brings new New Zealand stories 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 events) 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 mental and physical health, enhances self-confidence and resilience and decreases anxiety. Participating also 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 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.

Auckland Theatre Company 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 (eight shows in 2022) 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 ASBWT patrons;
- Paid promotional content – inclusion on advertising video content for shows such as trailers, interviews, slide presentations, rehearsal footage, workshops and online shows;
- Website pages both in sponsorship and the show pages for both ATC / ASBWT 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; and
- Regular communication with Wynyard Quarter residents and workers.

ATC’s changed artistic operations impacts our Creative Learning programme. Although the programme will be delivered differently in 2022, our schools programmes will continue unchanged. We will continue to present Mythmakers tours, school matinee performances, and deliver workshops.

#### **Acts of Imagination – school matinee programme**

Accompanying selected MainStage seasons will be a programme of school matinees, student workshops and teach workshops. Developed to support the New Zealand Curriculum, Acts of Imagination extends and supports student drama learning and enables access to quality theatre to a large cohort of young school aged people at low cost.

#### **Mythmakers – primary school touring show**

A specially produced theatre programme inspired by the myths, legends, and folktales of Aotearoa and the Asia-Pacific region. Accompanying the tour are professional development workshops for teacher’s, additional to the already offered student workshops, to further develop themes and ideas explored during the performance.

Mythmakers is a low cost, koha, or free programme for schools. Free performances are available for Decile 1-5 schools (previously Decile 1-3). As a travelling production, Mythmakers is very popular with low decile and geographically distanced schools.

#### **Youth Company**

Our youth programmes are being repackaged into a Youth Company. The starting point for the Youth Company will be our existing youth programme opportunities. The key point of difference is they become an arc of opportunities the Youth Company participants experiences together as a cohort. Intended for young people aged 15-25 with an interest in and passion for performing arts, the Youth Company will offer training and mentoring experiences delivered throughout a calendar year and include (names will change):

- Summer school – an intensive two week-long programme of introductory and development workshops to kick off the Youth Company.
- Youth Festival – a festival of work by and for young people presented by the Youth Company at the Basement Theatre (TBC).
- Workshops – a year-long programme of workshops focusing on different aspects of theatre and supporting participants to grow and develop their skills and interests.
- Youth Forum Performances – as a Company, the participants will attend youth forum performances.

By creating a Youth Company, we are creating an opportunity for young people of different backgrounds with shared interests to connect, grow, learn, and develop together in a safe shared space. A free opportunity, the full programme of activities is still being finalised.

## Young Writers Table

Running alongside the Youth Company and open to Youth Company members interested in writing, Young Writers Table will also be open to young people only interested in writing. An annual programme of six sessions aimed at nurturing and supporting writers aged 18-30 years. Guided by a mentor, each programme of workshops features a professional from the field who challenges the young writers to step beyond.

In 2017, ATC developed a Māori Engagement Strategy. The Strategy informs our strategic planning, programming, and venue operations. The strategy was developed using Te Whare Tapa Whā model developed by Sir Mason Durie in 1982. Still precious to ATC, we acknowledge that our work in this area has not progressed or developed.

ATC has engaged with the Te Kaa programme and will be participating in the programme in 2022. A top down approach, the Board and senior managers will complete a series of workshops in early 2022 that are designed to ignite our knowledge and understanding of te ao Māori. Following that we will be equipped to understand what is needed to contribute to a thriving Māori identity and wellbeing.

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 whakataū 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 whakataū are developed for ATC use.
  - Taha Wairua: ATC maintains its history and relationships to the arts sector and visiting artists by referencing the narratives and significance of the pou.
  - Taha 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 are as follows:

- The expansion of our subscription season programme to eight productions increases our scope to programme and present stories from Auckland's diverse communities with the support of diverse artists and creatives.
- The Company offers accessible tickets at \$20 for the access patron with the option to purchase a second ticket for a companion at the same price. This includes patrons using our mobility seats as well as hearing- and vision-impaired patrons accessing Audio Described and NZSL performances.
- 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 LGBTQTI 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 will seek to co-produce works with other arts companies that reflect Auckland's diversity; giving voice to new voices for new audiences on a shared risk shared voice basis ensuring they are partnerships of equals. In 2022 this will include partnering with Proudly Asian Theatre, Hapai Productions, and Pacific Underground.
- The Creative Learning programme will continue to tour performances to schools across the wider Auckland region, specifically engaging with young audiences from diverse backgrounds.
- The Company will retain its commitment to creating engagement opportunities for young people across the region through 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 develop digital programmes to support, extend and, if necessary, replace its artistic programme to ensure engagement with Auckland's diverse communities in times of COVID-19 restrictions.

## Drowning Prevention Auckland - Watersafe Auckland Inc

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

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

Principles – Te Mau Paru Timu

- Our work is evidenced by quality research
- We value our education-informed practice
- Diversity and inclusion is represented at all levels of our organisation
- We value and work to strengthen partnerships with synergistic organisations.

The aims and objectives for which DPA is established are to provide strong regional coordination and to promote and advance water safety education in the interests and development of, and to benefit the people of the Auckland region.

Strategic Objectives

1. Education – To be the lead agency in providing quality, evidence-based drowning prevention education in the Auckland region.
2. Research – To utilise our research to inform the development and delivery of our drowning prevention work.
3. Advocacy – To champion drowning prevention education and policy development.
4. Partnerships – Our partnerships are strong, collaborative, and synergistic and are maximised to strengthen positive collective impact for drowning prevention.
5. Sustainability – To be financially sustainable with strong leadership to ensure long-term impact in drowning prevention.
6. Regional leadership – to lead on regional initiatives that improve drowning prevention knowledge for all Aucklanders.

DPA provides drowning prevention education through five areas of focus:

1. **Community Programmes, Advocacy and Education:** Drowning prevention programmes tailored to community needs and particular risks for ethnic groups. Lifejacket hubs for individuals, community groups, and families to encourage lifejacket use.
2. **Formal and Informal Education Sector:** Resources and professional learning and development for teachers working in early childhood through to tertiary institutions; access to learning water competence for students, teachers, our stakeholders, the community, and workplaces through our e-learning platform.

3. **Research and Development:** Developing and disseminating knowledge and expertise through research and evaluation to provide evidence for educational direction and for the development of new resources.
4. **Workplace:** Water competence development for employees specific to their work environment and general drowning prevention education for workers who also engage in aquatic recreation together. Lifeguard training for those interested in a career in the aquatics industry.
5. **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 is achieved.

We aim to educate to change the behaviours of Aucklanders to improve mental/emotional and physical wellbeing. By improving behaviours around water, we aim to reduce the total number of drownings and near drowning incidents and therefore reduce the cost to society.

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 monthly newsletter that goes to our database of 3,000 and this informative newsletter highlights the programmes we have on offer, and upcoming programmes.

We plan on attending over 10 community events in different parts of Auckland to share our key messages with Aucklanders. We are trying a new approach through local promotion at targeted Auckland hot-spots for our target audiences like shopping malls, grocery shops and hardware/building shops. The plan is to connect with our target audiences in person and hearing what water activities they participate in and where they do it. By connecting with them we will create that rapport whilst sharing our key messages and building awareness for drowning prevention.

We are 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 recognise the ratepayer contribution of our work wherever possible, and this currently includes our vehicle, Powerpoint template used in all delivery and in our newsletter that goes to 3,000 people each month.

The main difference in our educational programmes this year will be a greater focus on open water competency through Water Skills for Life Beach and an improved approach to our PLD framework for schools.

Our programmes we plan to deliver are as follows:

- *Early Childhood including a parents/caregivers 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.
- *Gateway:* vocational pathways for secondary students including PLPC training and access to a possible career in the aquatic industry.
- *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.
- *Older adults:* developing awareness among older adults of the high risk of drowning for this age group.

Employment opportunities are abundant within the Aquatics industry. It is a rewarding industry that can offer life-long employment opportunities in an environment that actually makes a difference to

people's lives and wellbeing. Our Gateway programme actively works to make young people employable within the aquatics industry.

DPA is unique to the region in that its sole focus is drowning prevention education. We are also the only organisation that offers preventative interventions for drowning prevention amongst all the amenities. Our core business is the prevention of drowning through education, research, and advocacy. 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 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 recently and are working hard to ensure this continues. We have also developed Māori Water Safety Mātāpono (Guiding Principles) in collaboration with Ngāti Whātua 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

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

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

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

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



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

We are delivering on this mātāpono throughout the organisation from the board to all staff members by practicing and learning Te Reo and living Te Tiriti o Waitangi. External examples are the inclusion of Te Reo on our eLearning platform; a dedicated Māori Aquatic Educator to deliver Kai Moana Gathering workshops; Waka Ama safety workshops; WaiWise and Wai Turama programmes. Internal examples are the whole team regularly doing their pepeha and our waiata at our monthly team meetings and pōwhiri.

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 as 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.

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 Auckland.

We are building a meaningful relationship with the Office of Ethnic Communities to work together to engage and educate the many different ethnic groups that reside in Auckland. We recently received funding from the Ethnic Communities Development Fund to deliver our Gender Specific Water Competence programme to ladies of different ethnic backgrounds and that are new to New Zealand.

We have also commenced the development of a WeChat account to engage meaningfully and appropriately with the Asian community.

# 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 delivers an extensive programme, ranging from main scale opera seasons with full orchestral accompaniment to smaller scale concert performances, festival collaborations and site-specific opera productions. Our performances take place at venues including the Aotea Centre, ASB Waterfront Theatre and Auckland Town Hall.

Wrapped around these performance-based activities is a comprehensive participation programme (Community, Education, and Outreach) designed to open up 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.

We are committed to nurturing the creative ecosystem of Auckland and taking a leadership position within the sector; running an annual conference for the opera industry here in Aotearoa, offering resources and advice to smaller project-based opera 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 a pillar 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.

New Zealand Opera is currently planning to undertake a major Audience Development Plan to help the Company identify, engage with, and communicate to a wider array of stakeholders than ever before. This piece of work 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 brave new 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 calculate a good return on investment on social and digital channels.

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 separately funded work in Wellington and Christchurch.

**Bi-Cultural Journey:** Funding from Creative New Zealand enabled the Company to engage the services and expertise of Te Amokura Consultants. The Company's first Māori/Bi-cultural Strategy Framework has been implemented and we are working through year two of this three year plan. Further funding has supported initiating staff capability as outlined further below.

We acknowledge the need to continue to focus on partnerships with tangata whenua and integration of Māori voices and decision-making within the programming and leadership of the organisation. Our ever-evolving and now overarching Whāinga are outlined below and reflect:

The Strategic Agenda's measures and targets developed in relation to outcomes for Māori:

- The appointment of a Māori advisor to support NZ Māori welcome (pōwhiri) implemented for all major opera performances (two consultancies currently work alongside the Company for cultural advisement and support)
- Increase Māori artists and arts workers representation in NZ opera activities and productions
- Kaupapa defined
- Mihi devised and initiated
- Waiata composed and adopted

- Increased cultural competency for all staff through workshops examining Te tiriti o Waitangi and Te Reo Māori sessions for staff
- Acknowledgment of Te Wiki o te Reo Māori in social media communications
- Inclusion of te reo to begin and conclude email communications from staff, including the Māori alphabet and macrons imported into staff keyboards / operating systems.

### **Overarching Whāinga / goals and objectives of the Company**

NZ Opera aims for Te Tiriti o Waitangi to be seen, heard and felt throughout the Company.

NZ Opera will endeavour to have this whāinga (goal) implemented by all staff, board and governance alongside any further relevant parties, through the use of te reo Māori, tikanga Māori and the celebration and warm welcome of a Te Ao Māori perspective, its values and principles, within all aspects and elements of the Company.

The Company will also commit to having a strong focus on whakawhanaungatanga (relationship building), kanohi ki te kanohi kōrero (face to face interactions and conversations) with an intentional commitment to acknowledge and strive to implement kawa (protocols), tikanga (customs) and in turn, kaupapa (underlying subject(s) on which tikanga is based).

### **Senior Leadership, Board and Governance**

A Māori senior leadership team equivalent role established in the Company.

A conscious effort to aim to achieve an employment target of 20% Māori - onstage and off. Basic usage of te reo Māori and tikanga Māori by Senior Leadership, Board and Governance throughout all interactions.

A Māori representative and / or Company member sits alongside the Company's Board of Directors, bringing an innate Te Ao Māori perspective and worldview. The board are also mindful of maintaining diversity within the ranks, and currently have three board members who are tangata whenua

### **Iwi Engagement**

Depending on location and alongside our Māori consultants, Iwi and mana whenua to be engaged with, acknowledged, and consulted with for any relevant kaupapa.

Kapu tī kōrero (cup of tea chat) to be a regular occurrence between relevant staff /GD and Māori artists and practitioners to build relationships on a small scale with the kāhui Māori within all three main centres (Auckland, Wellington and Christchurch) with the intention of creating space for and adding value to these artists/ practitioners when able with relevant kaupapa.

Iwi / runanga relationships to be present within the Company and to be involved within any appropriate kaupapa to broaden relationships, creative input and support, with the intention of adding value to these relationships when able.

Basic usage of te reo Māori and tikanga Māori by the Company throughout all iwi engagement and/or interactions.

### **Staff Capability and Cultural Competency**

Pōwhiri / mihi whakatau implemented and executed by every staff member of the Company, with an emphasis on building staff capability.

Basic te reo Māori mihi / pepeha / waiata to be learnt and implemented by all staff. This includes external communications from staff on email.

All NZ Opera communications to have a conscious effort of te reo Māori included and implemented.

New Zealand Opera uara / values are to be reflected, learnt, and implemented throughout all kaupapa by all staff, Board, and governance.

The Company waiata tautoko (“Te Ngākau-nui-o Te Pūoro o Whakaari o Aotearoa”) is to be learned and sung by all staff and where appropriate Board and governance for the support of all relevant kaupapa.

A yearly Marae visit to further develop cultural competency and capability amongst staff and board. Regular (monthly/fortnightly) te reo Māori sessions with all staff from a te reo Māori champion, or appropriate kaiako (teacher). Online resources provided where necessary.

### **Internal Operations**

Kaihere Ao as a permanent position within the Company to implement, advise and support all elements comprising the Company’s Haerenga Māori (the Company’s bicultural journey).

Bilingual signage to be incorporated and visible throughout Company premises.

All NZ Opera souvenir programmes to have bi-lingual titles and relevant Māori phrases, greetings and or sayings.

All significant dates within te Ao Māori are to be marked, acknowledged and shared by the Company, with involvement as appropriate (e.g. Te Wiki o te reo Māori and Matariki).

Where needed, continued support from: including, but not limited to, Te Amokura Consultants and Tūtira Mai Consultants.

All staff, board and governance to have te reo Māori job titles alongside current job titles supporting visual presence of te reo around the workplace.

Staff webpage “Haerenga Māori” to be updated and revised when necessary to reflect milestones and achievements by the Company in this space.

Basic usage of te reo Māori and tikanga Māori throughout all internal interactions between the Company.

### **External Operations**

With the support of NZ Opera’s Māori consultants, initiatives developed within the Company to support tamariki and rangatahi Māori, to foster further reflection of their culture with the Company.

With the support of NZ Opera’s Māori consultants, initiatives developed within the Company to support Māori whānau and communities, to foster further reflection of their culture with the Company.

NZ Opera will endeavour to hold all Māori artists working within, or coming into the Company, appropriately. This can be supported through (but not limited to) tikanga Māori, te reo Māori and/or cultural reflection through kaupapa (e.g. singing a waiata Māori within a programme set-list, or offering the space to stand and mihi).

Basic usage of te reo Māori and tikanga Māori throughout all interactions between the Company and artists as well as kura (schools) and communities.

As New Zealand's national opera company, we are committed to engaging with all New Zealanders. The Company has made great 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 responsibility and commitment to ensure our work is accessible to all 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.

New initiatives have succeeded from an artistic point of view, as well as helping the Company achieve aims around broadening inclusion and introducing new voices and audiences to opera. One such example was the *Voices of Aotearoa 6:24* initiative that introduced arts practitioners from across a broad range of experiences, rich and varied heritage, ages, and backgrounds, to this art form. This initial introduction has evolved through the year, with several participants continuing to work alongside the Company in several areas – such as principal artists, studio artists, and arts practitioners helping realise participation activity such as The Lullaby Project. Other projects nurtured as part of 6:24 have gone on to receive independent funding with support from NZ Opera.

As part of our mindful commitment to diversity, an anonymous Culture Counts survey is now sent annually to employees and contractors working with NZ Opera at some point in the given calendar year. The inaugural survey in 2020 (sent to 285 people, 113 responses received) was designed to help the Company establish a baseline audit of where the organisation stood regarding a number of markers as outlined in the Company's Diversity, Inclusion and Equity Policy. The 2021 survey was recently sent out (245 recipients this year) and results will be measured against the aforementioned inaugural baseline. Results will inform the Company's position, and identify progress made, as we work to set, revise, and modify appropriate and realistic targets against the now established markers.

The 2021-2022 programme reflected the true direction of the Strategic Agenda coming into its own. The inclusion in the programming of *(m)Orpheus*, now rescheduled to 2023 owing to COVID restrictions, stemmed from traditional opera repertoire, but the programming reflected a strong move in realising the Company's ambition to reimagine opera, and in a context unique to this country. This production (now rescheduled for 2023) will mark the Company's first collaboration with Black Grace, one of New Zealand's leading contemporary dance companies, which values at its core and has built its success around, the unique beauty and power of the Pasifika culture.

Employing New Zealand artists to realise this work – Neil Ieremia and Black Grace dancers but also working with a reorchestration of Gluck's traditional score by Gareth Farr evidences the strides made in realising the vision of the Company towards inclusion. These artists will present new insight, new relationships, and new opportunities that NZ Opera is ready to embrace. Strength comes through diversity and we are preparing ourselves to be in a position to act quickly to identify the pathways for growth and participation that this exciting collaborative presentation promises to deliver.

Our 2022-2023 programme again seeks to increase the participation of Auckland's diverse cultural and social communities, by presenting a wider range of programming and opera experiences, new collaborative partners and celebrating diverse casting, providing more opportunities for community engagement and developing new and innovative ways to engage audiences.

Key features of the programme that serve local and diverse communities include:

- Site-specific productions that host and embrace the local community and actively engage them in the production of the work (for example building on the success achieved through presenting the premiere of Tim Finn's *Ihitai'a 'Avei'a - Star Navigator* at the Vodafone Events Centre in Manukau, massing large numbers of participating performers (Auckland Choral, Graduate Choir, Manukau Symphony Orchestra, creating space to invite in and involve the Tahitian community, and achieving 47% new audiences).
- Creating new opera experiences for new audiences (for example, Opera on the Harbour).
- The commissioning and development of a new work. For example:
  - *The Unruly Tourists*, a ballad-opera writing project that puts together award-winning musical stand-up comedy duo Livi Reihana and Amanda Kennedy alongside NZ composer Luke di Somma that reflects our New Zealand voices.
  - *Du'a (Prayer) for Broken Shelter*, a new work that follows the plight of one refugee family who arrive in Aotearoa during the period of the Christchurch mosque shootings. Composed by established opera composer Michael Williams, and libretto by Tracey Slaughter and Nida Fiazi (who has described herself as a former refugee from Afghanistan who has spent considerable time in a refugee camp in Nauru) this is another example of NZ Opera seeking out uniquely NZ stories. Following further development in 2022 the work will hopefully make its debut at the Auckland Arts Festival in 2023.
- Facilitating new work for social media whereby participation and audiences are grown through digital channels (for example, live-streaming, programming and use of Auckland Live's digital screen).

Our Participation programme comprising community, education, and outreach work is structured to provide clear points of entry for diverse communities throughout Auckland. The programme's education and outreach framework focuses on three streams: Connecting Children; Connecting Young People; and Connecting Communities. For example:

- o *Tū Tamariki* – the tīma's new initiative included in this application; a reo Māori based kids show, devised and performed by Māori creatives and artists to engage with tamariki in kura and bilingual units throughout Tāmaki Makaurau
- o The Lullaby Project where expecting and new Māmā / parents write personal lullabies for their pēpi (children) with the help of professional artists, strengthening the bond between parent and child. The Company's point of difference is delivering this programme, as an international partner of Carnegie Hall in NYC, in Teen Parent Units – Māmā currently enrolled range from 14 -18 years; translators sometimes required for language assistance
- o New youth opera initiative 'RED!' where students will work alongside experienced opera and orchestral professionals culminating in a presentation for invited whānau and friends
- o Our highly successful Opera in Schools programme, which is delivered in schools across Auckland, giving students and teachers the opportunity to experience a tailored opera production, at continued low cost, in their own school hall.
- o Free, family friendly events such as the hugely popular Opera in the Park and the NZ Opera Open Day.
- o Members of the blind and low-vision community are consistently invited to engage with opera through our audio-described performances and preceding free touch tour. Companions are offered their accompanying ticket at no charge.

In addition, our ticket pricing structure is intended to encourage access. We have permanently created a Student and Under-25s ticket price, so that anyone aged 25 or under, or who is a registered student can come to an opera for just \$25. Under 18's can accompany paying adults for the same



price, in any reserve. We are making connections with Young Professionals groups in the three main centres to bring together existing networks around a performance.

We have trialled a number of different ticketing promotions such as: the Opera For One ticket, which includes a B reserve ticket, a free programme and an ice cream and access to our VIP area for an extra \$30 above a normal B Reserve, the Goody Bag ticket, involving businesses who want their products to reach our audience, and the promo code referral system. We've set up tracking of the promo codes in order to better understand strong referral groups. Our Board and Chorus members have proven to be great influencers! School groups are invited, via their teachers, to attend our Dress Rehearsal at the discounted price of \$10 per student, when booked in a minimum school group of ten students. For members of the blind and low-vision community attending a performance, their companion is invited to attend the touch tour and performance at no cost.

More broadly, we have consciously targeted a new audience through our digital communications, using Facebook, Instagram and other social media channels and have offered digital entry points to reduce the barriers that exist around opera. In addition, we are continuing to increase the proportion of our marketing spend on digital channels, making it possible to attract a more diverse audience.





## Stardome - Auckland Observatory and Planetarium Trust

**Purpose:** Standing on this whenua, Stardome enables its 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 resource 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 in One Tree Hill/Maungakiekie Domain.

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 Twitter. 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 teacher and educator database of 800+ receive our monthly 'School Satellite' EDM. It includes teaching resources and activities developed by our team and education-related space stories.

Our website serves as the first point of call for most of our audience. We use it is 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, blog posts, 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 Te Paerangi National Services, which provide support to the museum sector across the country. The results of the review were due to be received by October 2021.

The review includes 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 trends in education, minimise barriers to attend, as well as an identification of the opportunities within the sector.

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

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

These include:

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

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

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



**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 80% of our Northern Region output and 40% of national lifesaving outputs.

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

Based on the importance of volunteers for the sustainable deliver 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.

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

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

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

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 cities 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.

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 and the SafeSwim programme continue to be an important part of our communication strategy. This year hundreds of thousands of visitors to Auckland beaches utilised the platform online to remain up to date on key beach safety information and patrol updates live inputted by SLSNR SurfCom. It showed its value and adaptability during multiple lockdowns where the tool was able to communicate live warnings around peak beach usage to inform public swimming location decisions and ensure crowds were managed in advance and kept within guidelines. Safeswim was also celebrated during the recent tsunami alert as the online platform and digital signboards kept the Aucklanders informed of the change situation.

From October through April each year SLSNR works with media outlets 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.

Social media and work with key partners WSNZ, DPA, CNR and SLSNZ also aide SLSNR in the delivery of key messages.

SLSNR has continued to review its delivery models in the current COVID-19 impacted environment. SLSNR has developed some short-term solutions which allow us to have greater impact in the digital space.

### **Changes in community programmes**

SLSNR is continuing work with Drowning Prevention Auckland, SLSNZ and Water Safety NZ to review our current offerings and audience. The sector is looking to work together to provide greater collective impact through readily available online learning resources and to move out of the direct delivery of programmes and to further resource a train the trainer model moving to a focus on facilitating the training of existing community groups to deliver our education outcomes.

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

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

- **Beach Education** - a five-hour programme offered to students on Auckland beaches and at Auckland surf life saving clubs.
- **Surf to School** - a 60-90 minute programme, which takes lifeguards into schools for beach and water safety lessons in classrooms and, if applicable, in school pools.
- **City Nippers** - five two-hour sessions targeting urban beachgoers on weekends and during the holidays at St Helier's, Takapuna, Eastern, and Maraetai beaches.
- **Aspire2** – a 60-90 minute programme tailored for international students delivered with Drowning Prevention Auckland to promote beach and water safety lessons.

We are continually seeking funding to allow SLSNR to provide free or a discounted education service to schools in low decile areas of Auckland and have a growing and valued presence at Auckland public engagements and events where we provide free seminars and activities to the public.

SLSNR does not currently have any specific policies that develop cultural competencies within our organisation, although fostering diversity remains a key organisation priority. The organisational as a whole is undertaking a cultural review led by SLSNZ.

Additionally, there are no specific targets in place to measure performance in how we foster and support cultural competencies within the organisation.

SLSNR is continuing work to ensure our movement is open and accessible to all members of the public. In previous years, the focus has been on ensuring SLSNR is accessible to people with all classes of physical ability, building on our Patrol Support and SurfCom pathways. Following success in this space, SLSNR's current focus is working to ensure SLSNR provides an accepting environment for embracing the diversity of sexual and gender identities and we are currently progressing work to Rainbow Tick status. It is understood that implementing cultural competencies are also a priority and this will be explored once the current diversity objectives have been completed.

All of Auckland's diverse population has access to the services we provide. Our membership and staff continue to be representative of the community we serve.

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

SLSNR works with Auckland Council to deliver a rock fishing lifeguard service where the majority of rock fishing enthusiasts are of Asian descent.

# Submissions Process for the 2022-2023 Funding Plan

The Auckland Regional Amenities Funding Board welcomes your written comments on the Draft 2022-2023 Funding Plan.

Please complete the accompanying submission form for each submission you make and post or email it for arrival before **5.00pm, Tuesday, 8 February 2022**.

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

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

Please note:

- Late submissions may not be accepted.
- **Public oral submissions will be heard on Tuesday, 15 February 2022.** If you wish to be heard in person, please ensure you are available on that date. Personal submissions should be limited to 10 minutes. Organisations may have up to two speakers, each of 10 minutes duration.
- All submissions or requests to make oral submissions must be in writing or via email [arafb.info@gmail.com](mailto:arafb.info@gmail.com).
- The Funding Board reserves the right to group together submissions of closely similar intent.
- Members of the Funding Board will have read your submission before your submission is heard.
- You may email submissions to the Advisory Officer at the address below.

Enquiries:

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

Thank you for your submission.



**SUBMISSION ON THE  
AUCKLAND REGIONAL AMENITIES FUNDING BOARD'S  
DRAFT 2022 - 2023 FUNDING PLAN**

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

**Submitter details:**

Name: \_\_\_\_\_

Organisation:

\_\_\_\_\_

Address:

\_\_\_\_\_

\_\_\_\_\_

Telephone: \_\_\_\_\_

Mobile: \_\_\_\_\_

Email: \_\_\_\_\_

## SUBMISSION ON THE DRAFT 2022-2023 FUNDING PLAN

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

- 1. The specific matter within the Draft 2022-2023 Funding Plan that my/our submission relates to is...**

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

- 2. I/We seek the following amendment to the Draft 2022-2023 Funding Plan:**

*(continue on a separate sheet if necessary)*

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

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

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

*(continue on a separate sheet if necessary)*

## Directory of Specified Amenities and Associated/Related Entities

Organisation	Balance Date	Charities 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	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](http://www.charities.govt.nz)

# Directory

## Auckland Regional Amenities Funding Board

P O Box 6969  
Victoria Street West  
Auckland 1142

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

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

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

January 2022