



# 16 February 2021 Agenda - Addendum 1

*Meeting Agenda and Minutes*

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# Introduction - Directory

*Meeting Agenda and Minutes*

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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, 16 February 2021  
**Time:** 10:00AM  
**Venue:** Meeting Room  
Buddle Findlay  
Level 18  
HSBC Building  
188 Quay Street  
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	Ms	Catherine	Harland
Members:	Ms	Paula	Browning
	Ms	Victoria	Carter
	Ms	Precious	Clark
	Ms	Lyn	Lim
	Ms	Megan	McSweeney
	Mr	Bryan	Mogridge
	Mr	Scott	Pearson
	Mr	Vern	Walsh

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

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

Mobile: +64 (0) 274 739 187

# AUCKLAND REGIONAL AMENITIES FUNDING BOARD

## DRAFT 2021-2022 FUNDING PLAN

### WRITTEN SUBMISSIONS **Addendum 1**

For consideration on Tuesday, 16 February 2021

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

	Draft 2021-2022 Funding Plan	
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# Submissions to Draft 2021-2022 Funding Plan

*Meeting Agenda and Minutes*

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

**SUBMISSION ON THE  
AUCKLAND REGIONAL AMENITIES FUNDING BOARD'S  
DRAFT 2021-2022 FUNDING PLAN**

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

**Submitter details:**

Name: Ed Siddle

Organisation: Auckland Council

Address: 135 Albert Street  
Auckland

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

Mobile: 021 723 871

Email: edward.siddle @ aucklandcouncil.govt.nz

## SUBMISSION ON THE DRAFT 2021-2022 FUNDING PLAN

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

1. The specific matter within the Draft 2021-2022 Funding Plan that my/our submission relates to is...

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

Please refer to the submission itself  
- it is only 1 page.

2. I/We seek the following amendment to the Draft 2021-2022 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)*



26 January 2021  
Public Submissions: Advisory Officer  
Auckland Regional Amenities Funding Board  
PO Box 6969, Wellesley Street  
Auckland 1141

**Auckland Regional Amenities Funding Board Draft Funding Plan 2021/2022 – Submission**

To the Chair, Auckland Regional Amenities Funding Board

Auckland Council would like to make this submission on the 2021/2022 draft funding plan. The funding process for the Auckland Regional Amenities Funding Act (the Act) limits Council's role to approving or rejecting the proposed levy.

We acknowledge and appreciate the engagement and early advice from the Funding Board about the development of the funding plan, and more particularly the willingness with which all parties (Funding Board, Amenities and Auckland Council) collaborated to assist Auckland Council with a reduced Funding Levy for the 2020/2021 year.

In this context, it is important to emphasise that Covid-19 will have a major impact throughout the deliberation of Council's Long-Term Planning process, and that the impact on council's budget is long-term and will not be solved in one year. This will substantially restrict council's ability to provide funding for all trusts, organisations and legislative agreements that have been the beneficiaries of its generosity of investment in past years.

Council would therefore request that the Funding Board communicate its ongoing financial impact of the COVID-19 pandemic and again highlight its serious concern at the indicative requests signalled by the amenities for the 2022-23 and 2023-24 financial years. While are grateful for the contribution that each amenity delivers across the Auckland region, Council – as funder of last resort under the ARAFA – is simply not in a position to entertain significant increases for the foreseeable future.

The Finance and Performance Committee will deliberate on the Draft Funding Plan request at its 18 March 2021 meeting. Following the meeting, CCO Governance team staff will follow-up with the Funding Board in implementing the resolution.

Nga mihi nui



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



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

**SUBMISSION ON THE  
AUCKLAND REGIONAL AMENITIES FUNDING BOARD  
2021-2022 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 2021-22.

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 2022 Auckland Arts Festival (AAF), the fourteenth 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 2022 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 2022, 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 2021-2022 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 DRAFT 2021-2022 FUNDING PLAN

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

**1. The specific matter within the Draft 2021-2022 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 2021-2022 and the proposed change to “salary model”.

**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 the recommendation of the Martin Jenkins review(2019) and transition the APO musicians to salary model.

APO is pleased to have been able to arrive at a solution for 2021-2022 (and beyond) that takes into account the economic challenges created by Covid-19 facing Auckland Council, whilst maintaining the Orchestra’s strategic goal to remunerate its professional musicians appropriately.

**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 is willing to support and facilitate the orchestra to enable a step change in remuneration along with a structural change to employment status.

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

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

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

Thank you for your consideration.

**SUBMISSION ON THE  
AUCKLAND REGIONAL AMENITIES FUNDING BOARD  
2021-2022 DRAFT FUNDING PLAN**

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

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

## Submission on the Draft 2021-2022 Funding Plan

### 1. The specific matters within the Draft 2021-2022 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; and
  5. funding for the retention and preservation of a specified amenity's library or collection takes priority over the amenity's other expenses;
- 1.2. Page 10: Provisional Grant Allocation to Auckland Theatre Company 2021-2022 of \$1,870,000.

### 2. We seek the following amendment to the Draft 2021-2022 Funding Plan:

- 2.1. Auckland Theatre Company respectfully requests that the grant allocation to Auckland Theatre Company be increased by \$50,000 to allow us to undertake a project to preserve our archival records collection.

### 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 residents and ratepayers of Auckland.
- 3.2. ATC recognises that the provisional allocation is an increase of \$70,000 and thanks the Funding Board for this.
- 3.3. ATC requests that the Funding Board considers a further increase of \$50,000 to enable the Company to undertake an archive project. At the time of application, ATC was not "*planning any particular initiative around the preservation of any library or collection retained or owned*" (Q 41) in 2021-2022. Subsequent to our application, following further scoping of our intended future activities, it became apparent that a planned project must be brought forward to the 2021-2022 funding year.
- 3.4. ATC will celebrate our 30<sup>th</sup> season in 2023. We will be celebrating this in many ways including the commissioning of a book marking our anniversary. In preparation for this, ATC will be conducting a project to review, catalogue, and archive the Company's records from inception. This is a significant project that requires the services of a specialist archivist/researcher.
- 3.5. The project will culminate in; a searchable catalogue of ATC company and production records, the creation of a significant theatre archive to deposit with a public archive, the digitisation of selected archival records for publication, and the establishment of an archives policy ensuring future records are added to the publicly deposited archive over time. ATC has already deposited a collection of records with the Auckland City Archive



and our intention is to add to that collection, pending agreement of the Auckland City Archivist and ATC's Board of Directors.

- 3.6. ATC advises the Funding Board that this substantial project is additional to work already being undertaken by the Company. The funds the Funding Board has provisionally granted will not be sufficient to enable ATC to complete this project and the programmes outlined in our application. Further the work requires specialist skills not currently retained within the Company.
- 3.7. Description of intended project to preserve and make available ATC's archival records:
  - 3.7.1. ATC intends to engage a professional and experienced specialist archivist/researcher to:
    - 3.7.1.1. Review the records and ephemera retained by the Company over the past 28 seasons and 29 years and develop a records and archives policy to be approved by the Board.
    - 3.7.1.2. Identify an appropriate public repository to transfer any archival material to and negotiate terms for depositing the collection for the ATC Board to review and ratify. Preferred repository is the Auckland City Archive.
    - 3.7.1.3. Review, sort, archive and dispose of Company records according to ATC's records and archives policy and governing legislation.
    - 3.7.1.4. Work to develop a complete archival record of documents and ephemera for ATC productions. For productions of historic note this includes identifying and attempting to secure records and ephemera not held by ATC for inclusion in the archive. Examples of productions of historic note:
      - 3.7.1.4.1. Premiere seasons of new New Zealand works of note,
      - 3.7.1.4.2. Award winning productions,
      - 3.7.1.4.3. Works of historic note for reasons relating to production personnel, cast, script, events, timing, or similar.
    - 3.7.1.5. Identify and digitise appropriate records of archival value so they can be made publicly available for research purposes.
    - 3.7.1.6. Create a searchable index of the ATC records and archives collection.
    - 3.7.1.7. Review current procedures and systems for maintaining and archiving Company and Production records and propose changes as required to ensure records with archival value are permanently retained.
    - 3.7.1.8. Establish an ongoing procedure and agreement for future deposits of ATC archival records with the public Archive.
  - 3.7.2. ATC has scoped this project as 12-months of part time work for a professional specialist archivist/researcher and submits that an increase of \$50,000 would enable us to complete this necessary and valuable project.
- 3.8. This work is time sensitive. An organised archive is necessary for the creation of a book celebrating ATC's 30<sup>th</sup> anniversary.
- 3.9. ATC submits in support of the Draft Funding Plan and the funds allocated to the eight Specified Amenities, all of whom provide valuable amenity to the residents and ratepayers of Auckland.

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

- 4.1. There will be no savings.

**SUBMISSION ON THE  
AUCKLAND REGIONAL AMENITIES FUNDING BOARD'S  
DRAFT 2021-2022 FUNDING PLAN**

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

**Submitter details:**

Name: Nicola Keen - Biggelaar

Organisation: Nowang Prevention Auckland.

Address: Po Box 147566  
Parsonby 1144.

Telephone: 09 376 5114

Mobile: 021 541 222

Email: nicola @ dpanz.org.nz

9 February 2021

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

**Re: Submission on the Draft 2021-2022 Funding Plan**

Dear Anita and fellow Directors

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

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

Drowning Prevention Auckland are happy with the rigorous assessment process undertaken and believe that provisional allocation of grants for 2021-2022 fairly reflect the intentions of the Auckland Regional Amenities Funding Act 2008.

With more Aucklanders enjoying our aquatic environments with borders closed, the need for drowning prevention education continues to be strong. 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

# NZ OPERA

5 February 2021

SUBMISSION ON THE  
AUCKLAND REGIONAL AMENITIES FUNDING BOARD  
2021 -2022 DRAFT FUNDING PLAN

**To:**

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

PO Box 6969 Wellesley Street  
Auckland 1141, New Zealand

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

Thomas de Mallet Burgess, General Director  
Annabel Holland, Chair

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

Telephone: 09 379 4020  
Mobile: Thomas de Mallet Burgess: 021 246 0500  
Email: [thomas@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 2021-2022.

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 NZ OPERA to:

1. Deliver an extensive programme of main scale and site-specific productions in Auckland including *(m)Orpheus*, our co-production of Gluck's opera *Orpheus and Eurydice* with the internationally regarded Auckland-based modern dance company, Black Grace, with a new score by New Zealand composer and percussionist Gareth Farr ONZM at ASB Waterfront Theatre in Auckland.
2. Present a proof of concept for a new outdoor signature event for Auckland: Opera on Waitematā Harbour. A partnership with Oceania (NW Group) and The Show Business.
3. Commission and develop a production of *The Unruly Tourists*, a new ballad-opera from Auckland's Livi Reihana and Amanda Kennedy (aka the award-winning musical stand-up comedy duo known as The Fan Brigade) with music by NZ composer Luke di Somma.
4. Capture and create more digital opera content for distribution through a variety of conduits, including television, cinema release, online platforms and free public screenings.
5. Maintain core infrastructure in Auckland including The Opera Centre, the Company's rehearsal and technical facility in Parnell.
6. Continue to provide employment opportunities for artists and arts workers within the Auckland arts ecology.
7. Increase our focus on Māori and Pasifika arts and artists, through collaborations, commissions and a strategic organisational approach to these areas.
8. Collaborate with other Auckland-based organisations such as APO, ATC, Auckland Live, Auckland Fringe Festival, Black Grace Dance Company, and Auckland Arts Festival.

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



Thomas de Mallet Burgess  
General Director

# Draft 2021-2022 Funding Plan

*Meeting Agenda and Minutes*

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

# 2021-2022 Funding Plan

**AUCKLAND REGIONAL AMENITIES  
FUNDING BOARD**

March 2021

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## Chair's Report

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

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

The 2021-2022 Funding Plan is the thirteenth year the Funding Board will distribute grants to the Specified Amenities.

The COVID-19 pandemic has presented the board with new challenges this year as it has worked to ensure grants for 2020-2021 were considered and approved within the timeframes outlined in the legislation, as well as undertaking preparations for the 2021-2022 financial year. I would like to take the opportunity to thank my fellow board members and our Advisory Officer for rising to the challenges that arose ahead of approving the overall levy for 2020-2021 that enabled the board to distribute the grants for 2020-2021 as early as possible. Finalisation of the levy and grants for 2020-2021 was also achieved due to the constructive manner in which the Specified Amenities and Auckland Council worked with the Funding Board. The board was truly appreciative of their professional approach to the levy-setting process. Additionally, the board and Advisory Officer have continued to work extremely hard to ensure the 2019-2020 Annual Report was adopted on time and the 2021-2022 Funding Plan will be ready for distribution by the due dates.

As the calendar year commenced and the significance of the COVID-19 pandemic became apparent, long-serving board member (and former Chair), Mr Vern Walsh, who was planning to retire from the board in 2020, was asked to remain on to assist the board as it worked through challenges presented in this new working environment. His advice and guidance have been greatly appreciated, and Vern will now look to retire in 2021 after 12 years of dedicated service to the board.

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 are benefiting from the role these entities have in serving the greater Auckland area.

Aucklanders have experienced 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 2021-2022 the entities have again been looking to further enhance the experiences enjoyed by those interacting with their organisations, using the facilities, or attending shows or educational programmes and productions put on for the public to enjoy.

The challenges of the COVID-19 pandemic and the impact on each of the amenities has been reflected in the funding applications considered by the Funding Board. Many of the organisations have re-prioritised their activities and services, recognising that new opportunities are also opening up as the previous overseas travelling public seek out entertainment and experience opportunities closer to home.

During calendar year 2019, the Auckland Philharmonia Orchestra (APO) undertook a significant independent review of its operations and delivery model. That resulted in recommendations the Funding Board considered and is supportive of, with the board and management of the APO signalling its plan for implementation. It was intended that these recommendations would be introduced from 2020-2021, however due to the impact of COVID-19, with the agreement of APO, these changes will instead be introduced during the 2021-2022 year. The provisional grant allocation for 2021-2022 supports these changes.

The Funding Board is also working with the Auckland Rescue Helicopter Trust as it undergoes changes in the delivery model for rescue helicopter services into the Auckland region. Discussions are on-going and how these changes impact the Trust and its relationship with the Funding Board (if at all), will be determined by late March 2021.

Since the Funding Board commenced operating it has garnered a large amount of knowledge regarding the operation of the Specified Amenities. The board considers it has followed a rigorous assessment process when considering the annual funding applications and determining the allocation of grants for 2021-2022.

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 2021-2022 will total \$15,095,500, representing an overall increase of \$755,000. 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 2021-2022 that amount is estimated to be around \$1.8 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

March 2021

## Introduction

This Funding Plan, covering the period 1 July 2021 to 30 June 2022 is the twelfth plan published by the Auckland Regional Amenities Funding Board, (Funding Board).

The 2021-2022 Funding Plan represents the twelfth year that the Funding Board has assessed and recommended the distribution of grants to the Specified Amenities, although it will be the thirteenth 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 thirteenth 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 2021-2022, the maximum levy cap has been calculated as \$37,740,000. 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 2021-2022 levy represents 40.9% (44.09% - 2020-2021) 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 2021-2022; 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 a provisional allocation of grants for the 2021-2022 financial year.

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

The table on page 10 sets out the provisional 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 2021-2022 Funding Plan, will satisfy that obligation for most amenities.

### **Auckland Rescue Helicopter Trust:**

The Auckland Rescue Helicopter Trust has advised the Funding Board of changes to the service delivery model for air ambulance services in the Auckland region as part of nation-wide changes initiated by NASO (the National Ambulance Sector Office, a jointly funded office located at the Ministry of Health and governed by the Ministry and Accident Compensation Corporation (ACC). It is responsible for the joint planning and funding of ambulance services in New Zealand). These changes are being introduced over approximately 24 months, and will have the largest impact on governance, management, and operations from the 2021-2022 financial year onwards.

The Funding Board is working with the Trust to determine whether the new service delivery arrangements impact on the funding eligibility criteria set out in the Act. As a final determination does not need to be made until 30 March 2021, the Funding Board has made a provisional grant allocation to the Trust, however, final confirmation of the grant will be conditional on the Board being satisfied in every regard that the eligibility criteria has been satisfied.



## Grant Allocations to Specified Amenities 2021-2022

Specified Amenity	Grant Allocation 2020-2021	Amenity Funding Application 2021-2022	Grant Allocation 2021-2022	Year on Year Change 2020-2021 to 2021-2022
Auckland Festival Trust	\$3,837,000	\$4,250,000	\$4,037,000	+\$200,000
Auckland Philharmonia Trust**	\$3,267,000	\$3,968,000	\$3,757,000	+\$490,000
Auckland Rescue Helicopter Trust**	\$450,000	\$1,200,000	\$450,000	No Change
Auckland Theatre Company Ltd	\$1,800,000	\$2,075,000	\$1,870,000	+\$70,000
Drowning Prevention Auckland - WaterSafe Auckland Incorporated	\$1,050,000	\$1,130,000	\$1,075,000	+\$25,000
New Zealand Opera Limited	\$1,100,000	\$1,500,000	\$1,100,000	No Change
Stardome - Auckland Observatory and Planetarium Trust Board	\$1,440,500	\$1,440,500	\$1,440,500	No Change
Surf Life Saving Northern Region Inc	\$1,396,000	\$1,366,000	\$1,366,500	-\$30,000
<b>Total Grants Payable</b>	<b>\$14,340,500</b>	<b>\$16,929,500</b>	<b>\$15,095,500</b>	<b>+\$755,000</b>
Funding Board administration budget	\$340,000	\$340,000	\$340,000	No Change
<b>Total Grants and Administration Costs</b>	<b>\$14,680,500</b>	<b>\$17,269,500</b>	<b>\$15,435,500</b>	
<b>Total Levy Payable by Auckland Council</b>	<b>\$14,680,500</b>		<b>\$15,435,500</b>	

Note: In 2020-2021 the Funding Board also made an additional one-off ex-gratia payment of \$150,000 to Auckland Rescue Helicopter Trust.

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

In 2021-2022 the Funding Board has attached the following conditions to the grants:

#### **\*\*Auckland Rescue Helicopter Trust (the "Trust"):**

- A. Prior to final approval of the proposed 2021-2022 grant, the Funding Board (in its sole discretion) must be satisfied by 30 March 2021 in all respects, including the proposed governance, management and operations of the organisation that will be operative from 1 July 2021 following the Trust's implementation of the new operating model being introduced in respect of the NASO contract, including, but not limited to, the relationship with Northern Rescue Helicopter Limited.
- B. The Funding Board must be satisfied in all respects that the Trust continues to qualify for funding under the Auckland Regional Amenities Funding Act 2008, including, but not limited to, meeting the assessment and funding criteria therein.

#### **\*\*Auckland Philharmonia Trust ("APO"):**

- A. \$490,000 of the proposed grant is to be applied by the APO for the 'Salary Model' from the commencement of the APO 2022 financial year, i.e. after 1 Jan 2022.
- B. The continued contribution of the \$490,000 referred to in (A) above is conditional on the APO Board, management and players agreeing to implement the proposed 'Salary Model' with effect from no later than 1 January 2022, otherwise the \$490,000 referred to in (A) above, may be adjusted or withdrawn in future years.



## Indicative Grant Requests for July 2022 to June 2024

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 2022 to 30 June 2023, and 1 July 2023 to 30 June 2024. 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: 2022-2023</b>	<b>Indicative Grant Request: 2023-2024</b>
Auckland Festival Trust	\$4,500,000	\$4,500,000
Auckland Philharmonia Trust	\$4,772,729	\$4,915,911
Auckland Rescue Helicopter Trust	\$1,200,000	\$1,200,000
Auckland Theatre Company Limited	\$2,175,750	\$2,287,688
Drowning Prevention Auckland - WaterSafe Auckland Inc.	\$1,210,000	\$1,230,000
New Zealand Opera Limited	\$1,575,000	\$1,665,000
Stardome - Auckland Observatory & Planetarium Trust Board	\$1,476,500	\$1,513,500
Surf Life Saving Northern Region Incorporated	\$1,450,000	\$1,450,000
<b>Total</b>	<b>\$18,359,979</b>	<b>\$19,012,099</b>

## Funding Levy

The maximum levy that can be charged for 2021-2022 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 2021-2022 has been calculated as \$37,740,000. This is based on the annual rates revenue stated as \$1,887 million in Auckland Council’s 2020 Annual Report.

For 2021-2022, the Funding Board is proposing a gross levy of **\$15,435,500 (40.90%** of the maximum) to be apportioned as follows:

	2020-2021	2021-2022
Allocated to eight Specified Amenities	\$14,340,500	<b>\$15,095,500</b>
Administration costs	\$340,000	<b>\$340,000</b>
<b>Total Auckland Council Levy</b>	<b>\$14,680,500</b>	<b>\$15,435,500</b>
<b>Net Levy Payable by Auckland Council</b>	<b>\$14,680,500</b>	<b>\$15,435,500</b>

The levy payable in 2020-2021 in respect of grants to eight amenities was \$14,340,500. **The proposed grants in 2021-2022 to the eight amenities total \$15,095,500, representing an overall change of +\$755,000.**

The levy is payable by Auckland Council in full to the Funding Board on 1 July 2021. The levy will be distributed as grants to the Specified Amenities no later than 15 August 2021.

## Financial Information

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

	2020-2021	2021-2022
<b>Income</b>		
Levy receivable	\$14,680,500	\$15,435,500
<b>Total</b>	<b>\$14,680,500</b>	<b>\$15,435,500</b>
<b>Expenditure</b>		
Grants to be distributed to amenities	\$14,340,500	\$15,095,500
Honorarium	\$189,750	\$189,750
Audit Fees	\$9,000	\$9,000
Administration costs	\$10,250	\$10,250
Advisory Services	\$58,000	\$58,000
Legal and Consultancy	\$73,000	\$73,000
<b>Total</b>	<b>\$14,680,500</b>	<b>\$15,435,500</b>
<b>Net Surplus/(deficit)</b>	\$0	\$0

For 2022-2023 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 (\$15,095,500) is not subject to GST. That portion of the levy collected for administration costs (\$340,000) is subject to the normal rules applying to the supply of goods and services and is therefore subject to GST.

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

## The Board

The Auckland Regional Amenities Funding Board was established by the Auckland Regional Amenities Funding Act 2008. The members of the Funding Board are selected and appointed by Auckland Council and the Amenities Board for 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 2021	31 May 2023
Ms Anita Killeen - Chair		•
Ms Catherine Harland – Deputy Chair	•	
Ms Paula Browning	•	
Ms Victoria Carter		•
Ms Precious Clark		•
Ms Lyn Lim	•	
Ms Megan McSweeney		•
Mr Bryan Mogridge		•
Mr Scott Pearson	•	
Mr Vern Walsh		•

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 proposed rates of remuneration (subject to approval by Auckland Council) for 2021-2022 are as follows:

	2020-2021	2021-2022	Annual Change
Chair	\$33,000	<b>\$33,000</b>	No Change
Deputy Chair	\$24,750	<b>\$24,750</b>	No Change
Members (8)	\$16,500	<b>\$16,500</b>	No Change

### 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 2021 to 30 June 2022 or subsequent periods.

The Funding Board has appointed an Advisory Officer for 2020-2021. The board may consider re-appointing the current Advisory Officer for the period 1 June 2021 to 31 May 2022. The rate of remuneration for 2020-2021 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 2021-2022 has yet to be determined, although it is likely to remain unchanged.

## Administration

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

For the 2021-2022 financial year, the proposed administrative costs are \$340,000.

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

	Budget 2021	Budget 2022	Budget 2023	Budget 2024
<b>Income</b>			<i>Excl. Levies for Grants</i>	<i>Excl. Levies for Grants</i>
Levies for Grants	\$14,340,500	<b>\$15,095,500</b>		
Levies for Admin Costs	\$340,000	<b>\$340,000</b>	\$350,000	\$360,000
<b>Total Income</b>	<b>\$14,680,500</b>	<b>\$15,435,500</b>	<b>\$350,000</b>	<b>\$360,000</b>
<b>Expenses</b>				
Audit fees	\$9,000	<b>\$9,000</b>	\$9,000	\$9,000
Grants distributed	\$14,340,500	<b>\$15,095,500</b>		
Legal fees	\$35,000	<b>\$35,000</b>	\$35,000	\$35,000
Advisory Officer	\$58,000	<b>\$58,000</b>	\$59,000	\$59,000
Consultants	\$38,000	<b>\$38,000</b>	\$36,000	\$37,000
Board member fees	\$189,750	<b>\$189,750</b>	\$201,250	\$210,000
Administration expenses	\$10,250	<b>\$10,250</b>	\$9,750	\$10,000
<b>Total Expenses</b>	<b>\$14,680,500</b>	<b>\$15,435,500</b>	<b>\$350,000</b>	<b>\$360,000</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 2021 - 2022 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.

INSERT NEW LOGO

## Auckland Festival Trust

Auckland Arts Festival (AAF) produces and presents a world-class arts festival that engages Aucklanders in the arts, their communities, and their city. The festival programme reflects Auckland's diversity, reaches across the entire Auckland region, and builds future audiences for the arts. As a major commissioner of new NZ/Aotearoa 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 2.1 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 100% by border closures and COVID-19), driving visitation. AAF engages a skilled and diverse workforce with a commitment to tikanga Māori, commissioning and delivering a programme that ensures greater access for all Aucklanders.

The COVID-19 pandemic has amplified the challenges the sector was already facing and has created uncertainty looking forward. The non-inclusion of international work is a material risk given these are normally the big-ticket selling items for the Festival. Added uncertainty in the industry has been compounded by the impact of interrupted artistic work development due to lock-down. There are fewer venues, funding, sponsor partnerships available, and the entire arts and events industry is dealing with the COVID-19 impact on corporate ticket buyers, job loss impacts and caution around future outbreaks.

AAF is working closely with the sector (venues, artists, suppliers) to ensure ongoing delivery of AAF's programme that supports the survival and recovery of the arts sector through an adaptable and nimble approach to its programming decisions for AAF2021 and AAF2022.

As an annual festival, AAF is a major employer in the arts and events sector providing events and arts management experience at an international level. Permanent staff numbers have increased from six to fourteen since 2014. Fixed and part time employees with contractors account for up to 200 positions ranging in tenure from one week to eight months per annum. This more regular employment is allowing AAF to increase training and up-skilling opportunities in programming, arts administration, technical production, marketing, and communication to the long-term benefit of the whole events/arts sector. Many AAF staff go on to work in key roles in the arts industry in Auckland and NZ.

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

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



model builds on successful projects with the Auckland Philharmonia, Silo Theatre, Auckland Theatre Company (ATC), The Oryza Foundation, NZ Opera, The Conch, Tikapa Productions, Tawata Production, Te Pou Theatre, and the NZ Festival. With the ongoing commitment of AAF's Toitū Te Reo initiative and the appointment of a full-time Kaihautū Māori there is an increased focus on working with Māori artists and companies and leading and integrating this into co-producing partnerships with Auckland's established arts companies and venues.

AAF has a proven record in commissioning, developing and staging Māori, Pacific and Asian work and presenting work from Asia-region companies. This commitment to a diverse line-up of work and artists across arts forms increases the relevancy of the festival to a wider cross-section of Aucklanders. Although the diversity of AAF's audience is yet to match the actual demographics of the city; progress is encouraging.

AAF is committed to engaging a diverse workforce to connect with audiences and ensure many perspectives are shared in the creative process and points of connection with communities. AAF has created a new role Kaihautū Māori (fully fluent in Te Reo) with responsibility for the Toitū Te Reo strands of the programme. The Festival Pou Tikanga continues to support Māori staff, advice on programming and advise the CEO, Board and other staff as required. Pacific staff are also engaged on contract to develop and deliver programmes and projects particularly relevant to their communities.

Programmes to reach NZ Asian audiences and new immigrants include the development of work telling NZ Asian stories and major international works from China and Asia, exemplified by a physical theatre production from Shanghai the Dreamer (2019) and with the programming of Scenes from a Yellow Peril in 2021.

2021 and 2022 will see an expansion of AAF's programme for young people and their families. This includes establishing a "Whānau Hub" in Aotea Square at the weekends and delivering a programme which provides reliable, diverse, entertaining, and high-quality work that engages young people. The presentation of work for young people and families around suburban and regional Auckland centres will continue to be a key element of the programme, which alongside national work, will have strong links to the Toitū Te Reo initiative at its core.

The addition of themes for each Festival is designed to provide deeper avenues of connectivity and relevance to our audience. The 2021 theme is: "Aroha – what binds us together and draws us close" and beckons a wide audience to join the Festival in a relaxed environment.

The creation of Festival Ambassadors representative of different cultures will also provide points of connection and conversation as well as an increase in bi-lingual website and brochure copy with an option for multiple language translation on our new website.

AAF presents events in non-theatre venues to attract audiences that do not normally attend or are less comfortable with traditional spaces and theatre protocol. Events are programmed for outdoor spaces, in the city centre and beyond, and in places where Aucklanders already go such as parks, local halls, schools, churches and Marae. For 2021 and 2022, AAF's programme will see an increasing percentage of free and accessible work delivered to audiences, considering current financial and social environments.

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

“Pay What You Can Performances” (PWYC) have become firmly established giving disadvantaged Aucklanders for whom price is the principal barrier, the opportunity to attend festival events. As the name suggests PWYC enables people to see a variety of performances and pay what they can, without expectation. Targeted at selected groups this would have seen over 1,000 people attend shows in 2020 (prior to cancellations), who would have been unlikely to have attended without this initiative. AAF will continue to deliver and grow this extraordinarily successful initiative that is only limited by the funding available to support it.

In 2021-2022, AAF will continue to focus on growing Te Reo Māori initiatives and programmes in partnership with Mana Whenua and national leadership organisations. The objective is to celebrate and promote Te Reo and to normalise its use within the arts.

Key points for the 2021 and 2022 programme are:

- The theme of Aroha in 21’s Festival has a sub-genre of “Aroha ki te taiao” – love of the ocean, land and sky which sees the programming of several events that connect with climate change e.g. Taonga Moana, My Name is Moana
- Use of recycled materials only for our visual arts project
- Significant reduction in paper use in office and in our marketing campaign reducing the size, number, and quantity of hard copy materials
- Encouraging use of public transport for all employees
- Partnering with climate conscious suppliers, venues, and companies wherever possible
- Partnering with Track Zero to deliver a series of talks by artists and scientists on Climate Change in 2021 and beyond
- Adding a budget line for regenerative practice research and carbon offsets.

AAF 2022 will see a comprehensive education/creative learning programme developed and delivered to schools and communities across Auckland. This delivery will include in-theatre, in-schools and online offerings and the ability to switch between these, subject to environmental conditions (including effects of the COVID-19 pandemic). In addition, AAF 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 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 communication 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.

AAF will continue to seek financial support from individual givers, trusts and sponsors to provide buses and heavily discounted tickets 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 the 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 and 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 2022. 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.
- 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).
- Visual arts projects co-produced with key galleries including Te Tuhi, Te Uru, Depot and AAG. Other visual arts exhibition across Auckland's galleries supported by inclusion in the festival programme on a submissions basis. In most cases this will be free entry.
- 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.



## Auckland Philharmonia Trust

Since March 2020 and the first COVID lockdown the Auckland Philharmonia Orchestra (APO) Board has been meeting regularly to assess the impact of COVID-19 on the APO and work through various strategic options and tactical mitigations in an environment that can best be described as extremely volatile. It is widely acknowledged globally that the live arts and entertainment business, especially where the essence of the business is dependent on the shared live experience between audience and performers in the same physical space, will be one of the hardest hit during the pandemic, and one of the slowest to recover. It is therefore extremely important for our survival that we can remain as nimble and agile as possible and be able to respond as rapidly as possible to our situation as it keeps changing.

To do this, the Board has deeply considered the current and future shape of the organisation, what options we have and how to best ensure that we are future ready. This includes scenario planning for a range of options from: if the pandemic continues for years to come without a successful vaccine, to a vaccine being available to all by the end of 2021.

A key consideration has been that with a highly skilled and specialised ensemble-based workforce, we need to be able to continuously be “performance ready” in any alert level. As already demonstrated, alert levels can change quickly in both directions, and we have already experienced the strategic advantage of being, and being seen to be, “ready to perform” if/ when we get to Level 1 and can get back on the stage with a full house in attendance. As far as we are aware, APO was amongst the first orchestras in the world to return to its subscription season in July 2020.

We cannot be performance ready if we shrink the organisation beyond repair, and/or the musicians are out of performance shape, and/or if we have lost engagement with our audience and other stakeholders.

The Board’s conclusion is that *at this point in time* we should not change our core “purpose” of being a symphony orchestra. We acknowledge that this may need to be revisited at a later stage. Major structural change such as downsizing the orchestra would mean undoing the core of who we are and would take many years to re-build.

APO’s 2021-2022 programme of work is centred around the following core principles:

- **Keeping strategic shape of being a symphony orchestra, but changing our operational practices** to be fit for purpose in COVID Levels 2.5, 2 and 1 (as with many businesses, meaningful long term operation - live performance in our case - in Levels 3 and 4 will prove more challenging but there are still things we can do to contribute to Auckland).

- **Ensuring we are COVID-ready by building organisational flexibility.** Transitioning to the salary model will in fact be even more critical in achieving this flexibility, and again for 2021-2022 represents a significant change for APO.
- **Ensuring that our live performance model (when possible) is built around operation in Levels 1 and 2** (i.e. closed borders). With the exception of our Music Director who has been granted critical worker status, we are employing and “hero-ing” Kiwi artists until at least the middle of 2021, and have back up plans in place for the two international exceptions later in the year where we hope to have return visits from two conductors with long term relationships with APO.
- **Building our digital library** by filming most of our “core” concerts so we can stream these in the event of a further lockdown. APO’s success in this area has way exceeded all expectations with almost four million views of our concerts and events since March 2020. We intend to film some of our education work and concerts so that this can be offered to schools if there are further lockdowns. We know from experience that engagement with children at a young age is critical to building future audiences and in supplying content to schools and families we are also future proofing our own existence.
- **Operational cost cutting** wherever possible.

In “normal” circumstances 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-19 struck we pivoted our activities to adjust to the new environment. That has included:

- New digital content being created, and
- Re-packaging of previous existing digital content with musicians introducing concerts from home etc.

Worked with external partners to create/ present new education and family content- such as Whoa! Studios and TVNZ, which had an excellent response.

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 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:



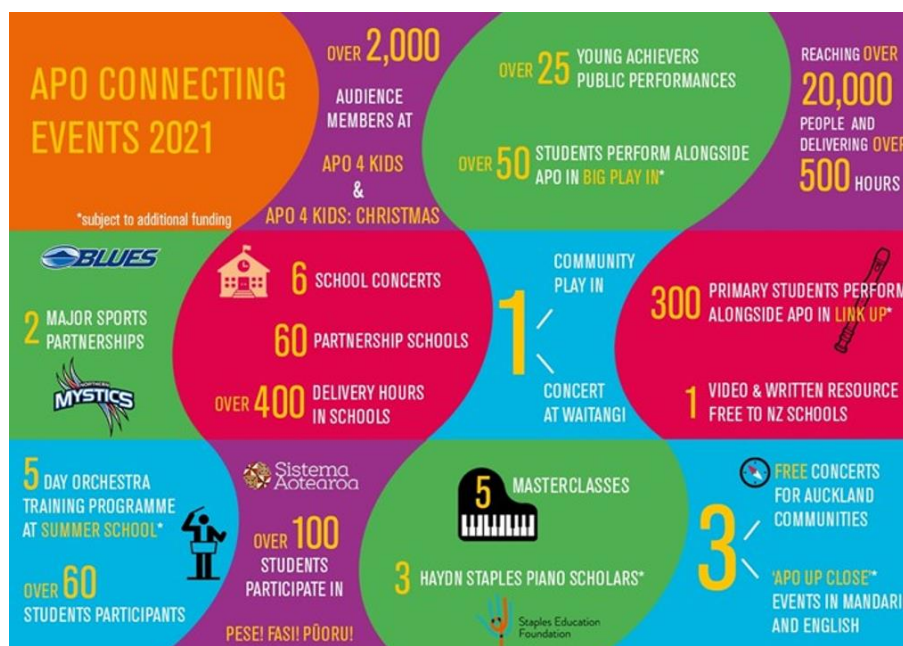
The main risks, challenges and demands for 2021-2022 are those associated with the COVID-19 pandemic. Hopefully by the time we get to 2022, there will be a vaccine and the risk will be less, but for the present time, the effects and potential effects of the pandemic are driving all decision making and future planning. Even with a vaccine, it is widely acknowledged globally that the live performing arts will be one of the very hardest hit sectors. Art forms whose essence relies on the shared energy and experiences of performers and audiences in real time, are likely to be the most impacted.

**Specific risks include:**

- Further lockdowns and/or constantly changing alert levels which affect our ability to perform (and derive income from performing) whilst not lessening our costs (e.g. concerts cancelled at short notice still incur most costs).
- Long term closed borders which limit access to appropriate conductors and soloists. Closed borders are also impacting our ability to fill empty positions within the orchestra.
- Diminishing engagement from stakeholders (audience and project funders) if we are unable to perform and lose contact.
- Any single performer catching COVID would temporarily shut down the whole company as the musicians sit on stage together for hours at a time and interact closely with the admin team.
- Loss of “industry” people if the environment is perceived as too risky e.g. musicians may decide on a career change.

**Impacts**

- Financial: Loss of revenue if there are gathering size restrictions. Some venues (Auckland Town Hall) are not well set up to cope with zoning the audience as well as other more modern spaces.
- Loss of revenue if audience confidence is diminished.
- Loss of donors, funders, and sponsors if their own organisation/businesses falter and if we are unable to engage with them through not being able to perform.
- Artistic quality will suffer if the performers are not able to perform.
- Admin staff: Constant juggling, changing, moving events, re-budgeting etc is exhausting and demoralising (and yes, we know we are not alone in this!).



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

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





## Auckland Rescue Helicopter Trust

Through its close association with Northern Rescue Helicopters Limited (NRHL), the Auckland Rescue Helicopter Trust (ARHT) seeks to deliver a fully integrated Helicopter Emergency Medical Service (HEMS) providing air ambulance, search & rescue and emergency medical transfer services for the diverse communities of Auckland and the Coromandel regions.

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

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

The services we offer are:

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

ARHT has continued to invest heavily in developing its Ardmore Base Facility, which is capable of housing two new, world leading rescue helicopters and the crewing and support functions that these require. As of 31 July 2020, construction is complete, with the installation of a Helicopter Simulator costing circa \$1.5million due for installation by the end of September 2020.

The Auckland Plan 2050 is focused on ensuring that *“Auckland is a place where people want to live, work and visit”*. By providing a world class rescue helicopter/air ambulance service to the region ARHT plays a significant role in helping Auckland Council achieve that goal. Residents and visitors can enjoy the lifestyle that Auckland provides, participating in recreational activities, living in remote areas – ARHT ensures that the highest level of clinical capabilities are provided, and the most efficient transport to hospital, in the event that our service is needed.

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 midst of engaging with our stakeholders to customise this framework for our pre-hospital and retrieval medicine context and are fortunate to have the guidance of Dr Lance O’Sullivan, who joined as an ARHT Trustee in May 2019, and who is sponsoring the Programme. Dr O’Sullivan is an experienced clinician, an accomplished author, national and international speaker, role model and disruptive leader and innovator. He is an outspoken advocate for better health services and a champion for creating a fairer New Zealand.

As an emergency response service, we are committed to working with our colleagues in Coastguard, NZ Police, search and rescue and water safety to provide a coordinated response to emergency incidents when needed.

We create 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 region without any consideration for their race, their financial circumstances, their contribution to their individual situation or any other reason.

Our crew and staff engage with our communities in several ways, including visits to schools, engaging the community in fundraising and helicopter-related physical challenges (e.g. Westpac Chopper Challenge, a community based physical health programme).

## Auckland Theatre Company Limited

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

Our strategic goals are:

1. Market position.

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

2. What we do.

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

3. Receiver experience.

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

ATC is an artistically led, audience-focused company – we:

1. Present a **MainStage 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** and **Youth Arts** programme of arts learning experiences by, with and for young people aged 5 - 25. The programme contributes to the broader development of the arts sector and infrastructure delivering experiences through

primary, secondary and tertiary institutions, in the community, and in other settings. The programme creates 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 ATC MainStage and other smaller venues across Auckland.
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. The venue has a well-deserved reputation for outstanding quality and service.

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 facility 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.

Participation in the arts has positive effects on mental and physical health. Participating in arts 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 also now provide opportunities in digital settings, making it possible for more Aucklanders to access the arts.

ATC activities entertain and inform Auckland audiences while simultaneously nurturing artists and theatrical innovation. ATC nurtures 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.

In the last 12 months two significant changes have been made

**RESTRUCTURE:** As a result of financial losses related to the COVID-19 pandemic, ATC underwent a consultation process in June 2020 following which the organisation was restructured.

As a result, six permanent positions were disestablished, and the employees made redundant. The job functions of the disestablished roles were distributed across the organisation and modifications made to the company structure to reflect the changes. A reformed senior management team was created, introducing two clear levels of management operations and leadership.

Whilst the changes were necessitated by the need to reduce overhead costs, the resulting slimmer structure has introduced a more streamlined model of the Company.

**TAKE TO MARKET STRATEGY:** Until 2020, ATC has each year launched an annual programme of plays, the MainStage Programme, in around October for the next calendar year. The season is then sold on a subscription basis where early buyers get privileges and discounts. The proportion of revenue earned from subscription sales has been in long-term decline from a high in excess of 70% to around 35% in 2020 (before the season was disrupted).

COVID-19 has brought new challenges to that sales and marketing model. With uncertainty about Alert Levels, limitations on audience capacity and the heightened possibility of postponements and cancellations, ATC will roll out the 2021 season in a materially different way:

The Company will plan a full season without formal commitments until necessary but only release one production or a small batch to the market at a time, with members having priority access. This approach creates new flexibility for the operating model including:

1. The ability to change programming and therefore costs in the latter part of the year if the earlier is underperforming or incurs losses
2. Changes to programme are not visible to audiences and do not create ticketing or marketing changes
3. A refreshed engagement vehicle for subscribers through a membership programme
4. Many launch moments throughout the year rather than one
5. Shorter commitment windows reducing costs in event of cancellation.

### **Accessibility**

In 2019/2020 ATC offered four accessible performances as part of our 2020 MainStage programme. Although COVID-19 interrupted the full implementation of this, support from the vision- and hearing-impaired communities has encouraged us to significantly upsize the programme.

In 2021-2022 ATC would like to offer two performances for each community for every MainStage production. Offering two performances for each community provides vision- and hearing-impaired patrons option to choose either a daytime or an evening performance as suits their preference, extending to these communities the same flexibility non vision- or hearing-impaired patrons enjoy. ATC will also be continuing the discounted ticket price of \$20 for both the vision- or hearing-impaired patron and their companion, subsidising the cost of each ticket by *up to* \$59 per ticket.

This is a significantly scaled up accessibility programme. ATC is in the process of applying to a variety of philanthropic trusts and foundation to support the hard costs associated with this programme.

### **Storyworlds**

Following a successful pilot year in 2020 when 10 classes participated in Storyworlds in Terms 1 and 3, ATC is intending to offer Storyworlds year-round. The small group residency model the programme operates on has meant it has been possible to continue to deliver Storyworlds in schools during Alert Level 2, making it an ideal programme for these uncertain times.

A resource intensive programme, Storyworlds immerses young people in a creative storytelling process over a four-day period. Each programme is tailored to the responses of the young people involved and builds daily. The same programme operating in the same school with two different classes can easily result in different creative outcomes.

ATC is hoping to offer 40 classes Storyworlds residencies (10 per term) throughout 2021-2022.

### **Digital Programmes**

Building on the excellent response to our digital engagement in 2020, ATC is intending to continue programming and developing digital initiatives, with particular focus on our Creative Learning and youth arts programmes.

We will be offering digital extensions for our schools' programmes in the form of a Digital Classroom. The Digital Classroom will be where all digital content created to support, extend or supplement our programmes will be available. It will also be the place where digital only initiatives, such as workshops and 'made in zoom' productions, will be hosted. The Digital Classroom will be an ever-expanding repository of resources for teachers to access and will support and complement our programmes by making online content that is participatory, dynamic and has theatre at its heart.

COVID-19 continues to be the major challenge and risk. The ability to present live theatre is directly impacted by the Alert Level operating at the time. In Alert Level 1, ATC can present a work as it was originally conceived to a capacity audience. In Alert Level 2 or 2.5, ATC can present a work to a socially distanced audience of maximum 265 patrons. At Alert Level 3 and 4 it is not possible for ATC to present live theatre.

As a theatre company, this requires us to simultaneously plan to deliver and not deliver productions. Considerations when planning in the COVID-19 environment will be; is a production affordable to produce at Alert Level 2? and can this production pivot to an alternate online presentation at Alert Level 3 or 4? In 2021 all productions programmed will be able to proceed at Alert Level 2. For Alert Levels 3 and 4 the approach will either be to pivot the production into the online space or replace it with an alternative project.

This approach will manage ATCs ability to meet the challenges, and risks associated with producing live theatre in COVID-19 times.

This model makes it possible for ATC to plan and produce theatre that continues to engage with Aucklanders and produce quality theatre that entertains and challenges. It provides opportunities for

people to access arts across all levels of Alert, helping to contribute to wellbeing. Our ability to continue to deliver also means we are able to continue employing Aucklanders, supporting the sustainability of the wider sector.

ATC can take this approach because we manage and control our own venue. It is not possible for a socially distanced audience to be affordable in a smaller theatre (such as Q Theatre or the Herald Theatre) and our ability to control the audience measures makes it possible for us to also control costs.

ATC continues to face increasing pressure from artists and agents to address stagnant wages. As a Company, we pride ourselves on attracting the best in the industry to work with us. However, the increasing cost of living in Auckland is seeing many in the industry decide to exit either Auckland or the performing arts industry itself. The instability brought about by COVID-19 makes it even more important that we retain the professionals in the industry.

Whilst ATC is not the sole employer of performing arts contractors, we are the largest theatre company in Auckland and our sustainability relies on there being a diverse pool of talent available.

ATCs expansion into digital content means that Actors are now being contracted for work that could have a longer life and international audience. This affects negotiations and will be an increased cost.

Through ATCs MainStage, Arts Partner, Creative Learning, Youth Arts and New Works programmes we will continue to offer opportunities that increase the diversity of arts experiences available for Auckland's diverse communities and provide opportunities to support sustainable sector growth for both arts companies and individual artists.

Further, ATCs Creative Learning and Youth Arts programmes offer young people the opportunity to grow and develop their skills. Providing opportunities for developing, creating and performing. ATC's established pathways support young people wanting to pursue a career in the performing arts the opportunity to learn from established professionals. Beyond this, participation in the arts is proven as an important pathway to unlocking creative potential and innovative thinking across all sectors.

ATCs intention to offer accessible performances for the hearing- and visually impaired communities as part of its MainStage subscription programme will address both diversity and reach, and support belonging and participation. Currently this community is underserved with opportunities to experience live performing arts. ATC offered four accessible performance across its 2020 MainStage programme although only one hearing-impaired accessible performance was able to take place. Interest was strong for these performances and ATC is intending to extend this programme to all MainStage seasons in 2021-2022. Using publicly available 2013 census data, there are 136,000 Aucklanders living with hearing- and/or vision impairment. The same dataset describes 21% of the New Zealand hearing and/or vision-impaired population identifying attending the theatre or cinema as a leisure activity they like to participate in. Assuming a similar rate of interest in Auckland, this means 28,560 Aucklanders living with either vision and/or hearing-impairment are interested in attending cinema and theatre. ATC intends to provide this section of our community with the option to attend our MainStage productions.



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. ATCs Māori engagement goals are:

- Whakatau
  - Taha Tinana: we welcome visiting companies and productions to our Balmoral studios and ASB Waterfront Theatre. Tū kōtahitanga, Rangatiratanga, Manaakitanga. ATC staff support and lead whakatau through karanga, korero, waiata and kai.
  - Taha Heningaro: through these processes Te Reo Māori and tikanga Māori are understood by and lived experiences for ATC whānau.
  - Taha Wairua: supports the ATC value of manaakitanga and reminds ATC of Mana Whenua input to the ASB Waterfront Theatre. Mana Whenua have an open invitation to attend and perform whakatau of significance.
  - Taha Whanau: ATC recognises the Māori view of living theatre and we ensure staff feel safe and comfortable to participate.
- Mana Whenua Cultural Advisor o 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 māramatanga .
  - Taha Wairua: sustain ATC mana motuhake – unique characteristics are explained with clarity and māramatanga.
  - Taha Wairua: sustain ATC mana motuhake – unique characteristics represent ATC.
  - Taha 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 Tiktiki a Tāranga, commissioned work by Dr Robert Janke (Ngāti Porou) located in Logan Campbell Courtyard, ASB Waterfront Theatre.
  - Taha Tinana: ATC adopts Māui as the iconic figure to celebrate the art of transformative theatre. Weather permitting, all whakatau are held at the Pou. A visual and vocal point of difference to ATC and Māori partnership and Tiakitanga.
  - Taha Heningaro: reflecting the pou; a compilation of whakatau are developed for ATC use.
  - Taha Wairua: ATC maintains its history and relationships to the arts sector and visiting artists by referencing the narratives and significance of the pou.
  - Taha Whanau: ATC is always improving and creating new affiliations.
- Whakaaturanga / Akoranga o Taha Tinana: collaborations with presenting partners. o 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 continues to make progress against our Māori Engagement Strategy initiatives. Inclusion of Māori voices in our MainStage programme is now embedded.



ATC's programme, audience development, and outreach activities to engage and serve Auckland communities in 2021-2022 are as follows:

- The Company will continue to programme its annual MainStage performances to reflect a diversity of voices, stories, and experiences.
- The Company continues to offer premium seating at accessible prices for mobility impaired patrons.
- The Company will extend its accessibility options to include accessible performances for hearing impaired and visually impaired patrons at accessible prices.
- The New Works programme will continue to support of Māori and Pasifika artists development of performance work which is relevant to these audiences and communities.
- The Company will seek to work with the LGBTQI communities finding opportunities for these voices on the main stage.
- The Company will work with Pasifika arts companies to provide opportunities for them to present their stories for their communities on the ASB Waterfront Theatre stage.
- The Company will target Asian performing arts and community groups to perform at the ASB Waterfront Theatre as a way of building relationships with the many diverse Asian communities and audiences in Auckland.
- The Company will seek to co-produce works with 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.
- The Creative Learning programme will continue to tour performances to schools across the wider Auckland region, specifically engaging with young audiences from diverse backgrounds.
- The Company will retain its commitment to creating engagement opportunities for young people across the region through specific activities such as the HERE & NOW festival and the annual summer school.
- The Company will continue to collaborate with other organisations through the Arts Partnerships programme to facilitate opportunities for presentation of work drawn from diverse backgrounds; and
- The MainStage Season will continue to be monitored across to ensure it reaches as broad an audience as possible.
- 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 Alert Level restrictions.

## Drowning Prevention Auckland - Watersafe Auckland Inc

The aims and objectives for which Drowning Prevention Auckland (DPA) is established, are to provide strong regional coordination and to promote and advance drowning prevention education in the interests and development of, and to benefit the people of the Auckland region.

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

1. **Community Programmes, Advocacy and Education:** Drowning prevention programmes and lifejacket hubs for individuals, community-groups and whānau.
2. **Formal and Informal Education Sector:** Resources and professional learning and development for teachers working in early childhood through to tertiary institutions; access to learning water competence for students, teachers, our stakeholders, the community and workplace through our eLearning 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 in, on and around the water. Lifeguard training for those interested in a career in the aquatics sector and/or working in pool facilities.
5. **Marketing and Communications:** 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, leading to improved coordination of messaging and capacity of the sector, and participation in events enabling engagement with communities at a local level.

DPA's services contribute to regional wellbeing by working closely with those who educate our children, those who work in our rapidly changing communities and those who contribute to our economic wellbeing. 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 these through research, advocacy, and education we will contribute towards the reduction of the total number of drownings and near drowning incidents and therefore reduce the cost to society.

Our staffing changes are positive in terms of meeting our strategic objectives of making a difference for the high-risk groups of drowning within Auckland. Our staffing changes have been done within our budget with the exception of the Asian advisor which was funded out of reserves and since

supported with a Water Safety New Zealand grant contributing towards this salary for the next 12-months. This role is a fixed-term contract for 12 months with an expectation that we will be able to access philanthropic support from within the Asian community for ongoing employment.

Depending on the ongoing impact of COVID-19, we were planning on adding additional aquatic educators in the next couple of years to increase our reach and delivery to the growing Auckland community, as well as providing a succession plan for existing aquatic educators with the recruitment of junior educators. However, our strategic direction may change, resulting in a reduction of FTE. The board will be considering this in more depth soon.

We have also been growing our eLearning platform since 2019 to digitalise some of our learning and we now know that the impact of COVID-19 will mean having a blended learning approach will be critical going forward to be able to educate the Auckland region about drowning prevention. We have invested a large amount into the eLearning platform, and we plan on having all the segments complete in the next couple of years. The expense of this development is such that moving forward we will need to rely on funding from other sources to cover the costs to finish the online learning platform in order that it caters for all age groups, water environments and activities. It is anticipated that this platform will form the basis for NZQA courses so that more Aucklanders gain qualifications in the field of Drowning Prevention.

**PRE Research:** Public rescue equipment (PRE) is being installed in coastal areas allowing members of the public to provide aid to a person in trouble or perform a rescue themselves when all other options are exhausted. However, rescuing others, whether by duty or altruism, can be extremely dangerous, especially for untrained bystanders and emergency service personnel attempting an in-water rescue.

Unfortunately, the introduction of PRE to support bystander rescues is occurring on an ad-hoc basis with little evidence of the best type of PRE and whether they are best suited for bystander rescue. As a result, much of the PRE found on our beaches and waterways has not been tested and is potentially not fit for purpose. The equipment should be easy to use by members of the public and emergency service personnel with 'minimal hesitation and without putting the safety of the rescuer at risk'.

Nationally accepted guidelines will minimise the duplication of effort of multiple organisations around the country trying to research and install PRE themselves. In addition, there will be an increase in effectiveness of PRE when there is a nationally accepted guideline and education about their use. As with all water safety issues, decisions should be based upon a robust and regular risk assessment process. It is not only the type of PRE that is important, but also that it is positioned in the correct location and that the maintenance and checking procedures are addressed and in place. The aim of this project is to produce a national PRE guide to help coastal managers and emergency services make better-informed decisions about their PRE requirements that result from a risk assessment process specific to New Zealanders and the New Zealand environment. An in-depth research programme will be undertaken by DPA and SLSNZ that will identify the best types of PRE with the aim of setting standards for coastal and inland water ways.

**Donation Programme:** We are expanding the number of ways people can donate to our organisation. This expansion includes a donation button on our website and donation letters sent out to our partners databases. Enabling the donation button on our website and the donation letters is a way to

capture people in places where they already engage or feel an emotional reaction and connection to our content that we are sharing.

**Auckland Plan:** In conjunction with Water Safety New Zealand; we are a part of a collaborative approach to provide drowning prevention expertise in areas that make a difference regionally. Two examples of this is our work with international students (with Surf Life Saving Northern Region), and the other is our work to improve safety at Hunua Falls (with WSNZ and YMCA). It is expected that an Auckland Regional Water Safety Strategy is developed and that we have a leadership role within that. It is unknown how this plan will unfold, the extent of our involvement and the investment required. It is expected that any significant costs will be supported by Water Safety New Zealand.

**Recruitment of additional staff:** We are planning on resourcing the team with an administrator/scheduler to make better use of our skilled educators. We also intend hiring part-time educators as the commencement of a succession plan for aquatic educators so we are not at risk of losing drowning prevention intellectual property when aquatic educators take up roles with other organisations.

**Further online adaptation:** Being cognisant of the pandemic and its potential to have a long-lasting impact on the way we work and can deliver our service, we will be looking at further development of our electronic ways of delivering drowning prevention education through both a website update, communications and marketing tools for educating and potential creation of apps for sharing key messages.

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

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

- There is a gap in delivery for secondary-aged students. DPA has delivered a programme at South and East Auckland secondary schools offering classroom-based sessions with the focus on decision making, risk assessment and awareness. We intend continuing this initiative with FYFOD's support in East and South Auckland, and across the greater Auckland region.
- We have decided to change our delivery to primary schools in the Auckland region from delivering one presentation/workshop to students and teachers to only providing professional learning development to teachers so that they are given what they need to educate the students on drowning prevention throughout the year. We have made this decision as there are too many organisations delivering water safety presentations and workshops to primary school aged children in the Auckland region. We feel we can fill the other gaps of drowning prevention education by utilising our resource differently. This 'Train the Trainer' model has a greater reach as one teacher can not only work with children but has a connection with the wider school community and messages about drowning prevention can be sustained over the time in the school.
- 18-25-year-old males are often risk takers who have overestimated their ability. Our relationship with university students enables us to target this at-risk group with specific drowning prevention messages. We hope to gain some water safety ambassadors and recruit junior educators from this group of students.
- New Settlers, who may never have been in, on or around the ocean or waterways. DPA has a New Setter aquatic educator and an Asian Advisor dedicated to working with new settler groups and Asian communities to educate them about our different water environments in a safe and practical manner.
- Māori and Pacific communities who are over-represented in the drowning data. We have two educators dedicated to working with these communities across multiple channels (education, community, and workplace) to help reduce this.
- Older Adult groups (65+) who have not been paid much attention in the past. With funding from WSNZ; DPA has carried out research which demonstrates that older adults have been continuing to drown in increasing numbers and proportion in New Zealand despite falling drowning tolls in all other age groups (WSNZ, 2019). This year we will develop programmes which will target this age group, and specifically, with the addition of an eLearning module.

DPA has an overall objective to respect and develop the special relationship with Māori under Te Tiriti o Waitangi. With this in mind, we have developed Māori Water Safety Matapono (Guiding Principles) which includes four pou (pillars) as follows:

1. Kaitiakitanga Pou/Guardianship Pillar

"We will work with Whanau to ensure sustainability of Whenua, Moana and resources for future generations"

- a) Ownership of resources and environment
- b) Taking care of resources Tangata/Whenua/Moana

- working with local iwi and marae to establish their needs and adjust our programmes to suit.

- developing local champions to in turn educate their whānau with the goal of the group being self-sufficient.
2. Manaakitanga Pou  
 “We will model best practice to educate whānau to be safe in, on and around water”
- a) Caring for others/Caring for health and wellbeing
- providing education underpinned by a commitment to safety of self and others.
3. Whanaungatanga Pou/Relationship Building Pillar  
 “We will build sustainable and strong partnerships within Tāmaki Makaurau. Our goal is for every family in Tāmaki Makaurau to be water competent and responsible in, on and around water.”
- a) Forming relationships in Tāmaki Makaurau
- developing relationships and networks through our current practices
  - families working together – Own identified strategies
- b) Innovative research proven programmes:
- working with other Marae, Services and Community
4. Rangatiratanga Pou/Leadership Pillar  
 “We will promote our cultural heritage and recognise our bi-cultural nation in all aspects of our work”.
- a) Self-determination – Whānau and Community determining what type of support is needed
- demonstrating Te Tiriti o Waitangi within our practice
- b) Culturally appropriate strategies
- learning our Pepeha, karakia, simple mihi/greetings and marae tikanga and protocol. Our continually upskilling of the team. Each having clear understanding of Te Tiriti o Waitangi
- “We will reach out to Hapu, Iwi and Whānau in decision making. We will encourage Whānau to take the lead”.
- c) Whānau being the leaders of change
- working with Hapu, iwi and Whānau to identify and develop leaders through education
  - developing intergenerational sustainable leadership for whānau.

We are delivering on this 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’s and our waiata at our monthly team meetings and powhiri’s.

We have a diverse team and board in that we have several staff and board members from different ethnic backgrounds. They all are still 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 Aquatic Educators focusing on the different ethnic groups. This is also shown through our cultural competency training and work with organisations like Refugees as Survivors.

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

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

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

## 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 of mainscale and site-specific opera productions, as well as development for the sector and commissioning new work. Our mainscale work takes place at venues including Aotea Centre, ASB Waterfront Theatre and Auckland Town Hall.

Around these performance-based activities is a comprehensive community, education and outreach programme that offers Aucklanders a range of opportunities to experience and participate in opera. These include an opera in schools tour, free community performances, student workshops, free tickets for young Aucklanders, low-price tickets for schoolchildren to attend dress rehearsals, free pre-performance talks and a young ambassador and internship programme.

We are committed to nurturing the creative ecosystem of Auckland; providing employment for technical staff and the Freemasons New Zealand Opera Chorus and a comprehensive programme for training emerging artists and creatives through our Artist Development Programme.



New Zealand Opera is a key pillar in the region's arts scene, helping cultivate Auckland's growing reputation as a culturally rich and creative city. New Zealand Opera's presence in Parnell makes a significant contribution to sustaining a skilled creative and technical workforce in Auckland, nourishing the wider arts ecosystem, and contributing to making Auckland a vibrant place to live in and visit. Our Strategic Agenda places great emphasis on enabling and encouraging diverse community participation by extending our reach and engagement in the city, and proactively connecting Aucklanders with programmes that enhance wellbeing and positive mental health outcomes.

New Zealand Opera is continuing a journey of transformation to become a more relevant and inclusive national cultural organisation. Our Marketing and Communication strategy supports a business objective to drive long term, sustainable growth through audience and product development whilst building a vibrant culture for opera in Aotearoa New Zealand.

Our marketing activity is focused on reinforcing the connection our audience has with the New Zealand Opera brand in a way that reflects our purpose - *Enriching the cultural life of Aotearoa through an experience of opera that connects, engages and inspires reflection on our human condition.*

Our Marketing & Communication strategy supports a shift towards digital channels, making more efficient and measurable use of our marketing budget. However, we do continue to use some traditional methods of communication to maintain awareness and reach some of our core audience.

Our digital engagement is remarkably high – we regularly see email open rates of more than 50% and the conversion rates for social and programmatic media have been above industry averages. This year we undertook a data hygiene exercise to increase the opt-ins to our email database, which has increased subscribers by more than 2,000 individuals.

In October 2019 we launched a refreshed website, which has given us the ability to update our own content in a timely and cost-effective manner. We have seen consistent growth in website traffic over the past 6 months.

In the absence of a vaccine, COVID-19 is likely to cast a long shadow on opera in New Zealand. The shock the arts sector has experienced will undoubtedly be prolonged, with reduced income from multiple sources (box office, benefaction, sponsorship, and trusts/foundations) potentially stretching out over several years.

In response to this New Zealand Opera has adopted an approach that aims to maximise agility and responsiveness in the face of uncertainty. This approach will continue whilst the virus remains a threat to normal business.

Firstly, to remain lean, the organisation has offered its administrative team the option of reducing their work hours. We have sought help for our artists and contractors through extra funds available from Creative New Zealand, the New Zealand Opera Foundation and Canterbury Opera Foundation. Maintaining a base of skilled people from which we can draw, and supporting those people adequately, remains an essential pillar of our COVID-19 response.

Secondly, the organisation has seized on the importance of the digital space and the dual need to both develop innovative new digital work that stretches the parameters of the artform and ensures that live performances are captured for dissemination across the digital sphere. This may include partnerships with TVNZ, boutique cinemas, digital platforms with a large international user base, and free outdoor screenings for local communities. This approach has the added benefit of enabling the Company to reach regional areas and cities other than Auckland with more product at less expense.

Thirdly, in considering COVID-19's economic impact, we have reduced the number of performances of expensive mainscale work and taken a conservative approach more generally to income in 2021-2022.

Fourthly, we have created more flexibility in our artist contracts to be able to move dates in response to future event restrictions. Hiring solely NZ-based casts will be the norm moving forward to facilitate flexibility of approach (for example, rehearsing, pausing and then once the level permits coming back to rehearse and perform).

We are also exploring an ensemble performance model where we contract a core cast and engage them to rehearse and perform several productions during the year and aide flexibility for rehearsing, pausing and performing, ensuring high artistic quality without such strenuous economic impacts on the organisation for delay or postponement.

Beyond COVID, the Company faces several ongoing challenges:

Firstly, New Zealand Opera faces a challenge to recruit and maintain the specific talent necessary to develop the Company and its work. We have successfully navigated a recent reassessment of the Company's organisational structure to ensure that it is fit for purpose and flexible enough to accommodate change. Following this, new roles were identified and recruited in 2019 to support a new Company structure, which is broadly working well for us in 2020. We are acutely aware that as a Company we are still under resourced to deliver our programme (workloads) and that we are not in a position to compete with the private sector or indeed other not-for-profit organisations of similar size on pay (retainment). In addition, the range and depth of specialist talent in the area of technical, production and design for opera is extremely limited. The high cost of living in Auckland has encouraged many to move either elsewhere in NZ or overseas.

However, from this situation also come opportunities, for example, our difficulties in finding a full-time technical and production manager led to our training and developing over two years a member of the existing team to take on this role.

Secondly, our costs continue to rise year-on-year ahead of inflation and our income is under pressure. We are heavily reliant on the box office success of our mainscale productions to provide us with a 1/6<sup>th</sup> of our annual turnover. This revenue is under pressure in Auckland as discretionary income falls with the high cost of living and the impact of an uncertain economic outlook.

New Zealand Opera needs to build reserves to provide a cover for artistic risk-taking and is achieving this. Corporate sponsorship is an area New Zealand Opera is keen to grow, and currently does well with sponsors giving support by means of contra product. We have, however had a noticeable lack of

success in attracting new corporate partners willing to support us with cash and several previous sponsors have let us know that they are unable to renew their support. Colleagues at other arts organisations confirm that this is felt sector wide. Corporates are tending to focus sponsorship dollars on high levels of exposure such as that offered by sport or environmental issues or funnelling that budget into highly measurable digital campaigns.

Ensuring secure long-term funding remains a significant challenge. Creative New Zealand, New Zealand Opera's principal funder, is dependent on revenue from NZ Lottery Grants Board for approximately 60-70% of its funding pool. The sector is therefore dealing with a funding mechanism that is volatile at best. The Company secured a 2% increase in funding from CNZ for 2020. However, this remains static for 2021 and 2022, representing a net cut against rising costs.

New Zealand Opera also receives funding from gaming trusts on an annual basis. This funding supports a wide range of activities delivered annually across New Zealand, our education, outreach, and community projects as well as some production activity in theatres. New Zealand Opera is aware that most local councils have a 'Sinking Lid' policy on Class 4 Gambling, and by their own admission most gaming trusts believe they have a lifespan of approximately eight years. We know we cannot rely in the long term on such funding. We are conscious that our fellow arts organisations (not to mention sporting and community organisations) are competing for funding from trusts and foundations, thus limiting the available resources. Many of these trusts and foundations are also very prescriptive about what they are willing to support, with nearly all of them unwilling to support general operating expenses.

Costs continue to rise. Within our production cost rises we note increases in chorus and technical crew due to minimum wage changes, venue, and venue staffing costs. Overheads are also rising, including higher salaries required to fill vacancies, rent increases, IT costs, and insurances.

Finally, without a fully fit for purpose opera house in Auckland our work continues to be compromised by the unsuitability of the Kiri Te Kanawa Theatre for opera presentation (size of auditorium, acoustics and extra resources required for the stage relative to other venues) and the absence of a pit, and poor acoustics for opera at the ASB Waterfront Theatre.

### **EXISTING UNMET NEEDS**

2020 has been a year when existing unmet needs within our sector have been thrown into stark relief, and new challenges have emerged. We are in the process of finding solutions to several existing gaps we have identified in our sector.

#### **Aging audience:**

We are developing new audiences for opera by staging a wider variety of work and partnering with festivals and other organisations to deliver this. Concurrently, we are looking ahead as to how we continue engagement on a parallel track with our traditional audience and how other opportunities may arise for this outside of the theatre.

#### **Lack of diversity:**

We are working to address the sector need for more diverse audiences, creators, and arts administrators in several ways. Diversity onstage is less of an issue, as many of our top singers are

Māori/Pasifika. The challenge will be to seed that same diversity in our staff, audiences, technicians, creators, and benefactors. In 2019 the Company developed a Diversity Action Plan that will see New Zealand Opera increase opportunities for people to access opera. We have also been working with Toi Māori Aotearoa to establish an internship for one rangatahi. Awhimai Fraser was selected and is currently working with the Company on 6:24 Voices of Aotearoa.

#### Skills shortage:

There is a severe shortage of arts practitioners and arts workers with the specific skills required to deliver opera. We are also in direct competition with the well-resourced film industry for set construction staff. The Company wishes to address this deficit by developing a new programme set to launch in early 2021 and recently receiving part funding from the Friedlander Foundation. The New Zealand Opera Artist Development Programme aims to develop the skills of participants in their chosen area (for example, directing, designing, conducting, technical and production management, facilitation of community participation). The programme will provide specifically tailored training, professional mentorship, internship, and professional engagements. In addition, the programme will prioritise engagement with Māori and Pasifika artists to ensure New Zealand Opera is as diverse an organisation behind the scenes as it is on stage.

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

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

#### **Bi-Cultural Journey:**

Funding from Creative New Zealand was sought to enable the company to engage the services of Te Amokura Consultants. A working group drawn from the wider staff collaborated, during the first lockdown, with Te Amokura Consultants to produce the company's first Māori/Bi-cultural Strategy Framework. This has now been presented to the staff and board for feedback and we will be executing the plan over the next 3 years.

We acknowledge the need to continue to focus on partnership with tangata whenua and integration of Māori voices and decision-making within the programming and leadership of the organisation, starting with the contracting of a Māori cultural advisor in 2020 to expand this approach throughout the organisation and its work and communicating this to all stakeholders.

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

- The appointment of a Māori advisor to support NZ Māori welcome (pōwhiri) implemented for all major opera performances
- Increase Māori artists and arts workers representation in 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 the Māori alphabet and macrons imported into staff keyboards / operating systems.

The *Voices of Aotearoa 6:24* new opera writing project will reflect the diversity of our culture and includes participation and representation from Māori artists (17%).

As New Zealand’s national opera company, we are committed to engaging with all New Zealanders. As detailed, the company has made great strides in its diversity journey. A company wide Diversity, Inclusion and Equity policy is now in place. A clearly defined Diversity Action Plan (DAP) also sits alongside this policy, its purpose to align with our six-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 our 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.

For example, the *Voices of Aotearoa 6:24* new opera writing project includes participation and representation from 7 Male, 16 Female, 1 Other; Russian, Australian, Samoan, British, Chinese, Polish, Turkish, Malaysian nationalities; age range 21-55.

Our 2021-2022 programme increasingly reflects the true direction of the strategic agenda coming into its own. The inclusion in the programming of *Orpheus and Eurydice* seems on the surface to be traditional opera, but this programming reflects a strong move in realising the new direction of the Company in reimagining opera, and in a context unique to this country, and its desire to include, and reflect, the voices of those who live here. This production 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 re-orchestration 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 positioned to act quickly to identify the pathways for growth and participation that this exciting collaborative presentation promises to deliver.

Our 2021-2022 programme 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 embrace the local community and actively engage them in the production of the work (for example, our Youth Opera project).

- Creating new opera experiences for new audiences (for example, Opera on Waitematā Harbour).
- The commissioning and development of a new work (for example, commissioning The Unruly Tourists, a new 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.
- 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 in Aotea Square, and revisiting our popular LEARNZ ‘virtual field trip’ for students’ on-line learning in association with the New Zealand presentation of Star Navigator in 2021).

In addition, our programme of community, education, 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:

- The Lullaby Project where expecting and new parents write personal lullabies for their child(ren) with the help of professional artists, strengthening the bond between parent and child.
- Youth opera initiative where students will work alongside experienced opera and orchestral professionals culminating in a presentation for invited whānau and friends.
- Our 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 low cost, in their own school hall.
- Free, family friendly events such as the Opera in the Park and the NZ Opera Open Day.
- Members of the blind and low-vision community can engage with opera through our audio-described performances and preceding free touch tour. Companions are offered their accompanying ticket at no charge.

Additionally, our ticket pricing structure is intended to encourage access. We have 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. We have introduced a Family package for two adults and two children for \$100 across all performances. We have also trialled 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. 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 increased our presence online using Facebook and other social media channels and have offered digital entry points to reduce the barriers that exist around opera. In addition, we are broadening our advertising and publicity methods to ensure communications of our work are available to be seen in many different formats, in a variety of media, and that diversity is reflected in our advertising and marketing content.



## Stardome - Auckland Observatory and Planetarium Trust

**Purpose** - Stardome is an observatory and planetarium. Its main purpose is to share knowledge of space and the universe with the public of Auckland. Its strategic objectives are:

**Customer Experience** – to provide a superior, entertaining, and educational visitor experience by utilising our knowledge, displays and interactive experiences to engage our visitors. We will make our facility available to the people of Auckland constantly working to maintain and develop the facility as a leading Auckland icon.

**Sustainability** – Ensure the ongoing sustainability of the organisation.

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

**Research** – Ensure that Stardome continues to be a leader in Astronomical research in New Zealand and a valuable contributor to international research. The Stardome research strategy centres around three key elements: Facilities, people, and collaboration.

Stardome operates primarily from an observatory and planetarium located in One Tree Hill/Maungakiekie Domain.

Stardome operates a range of services including several education programmes for schools, preschools, and tertiary students. We are also open to the 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 science curriculum. Stardome’s low decile



schools and southern initiative has made our education programmes accessible to a wider 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+ members of the 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.

The New Zealand Astronomical Yearbook is published every year filled with star charts, topical stories and editorial, profile pieces and Stardome interest pieces. Upon release, copies are sent to key stakeholders, accompanied by a letter from the CEO highlighting the importance of astronomy and 'looking up' in New Zealand. A copy is also sent to our annual pass holders 'Starlight Explorers'.

Our website serves as the first point of call for most of our audience. We use it as both 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.



### **Operating a public experience in a COVID-19 environment:**

COVID-19 is the most immediate challenge facing Stardome, alongside all public facilities worldwide. The speed and scale of the COVID-19 pandemic continues to be profound, and for the next few years we are no longer operating in a 'business as usual' environment.

The challenges of COVID-19 are myriad, and include:

1. Sudden reduction in revenue.
2. The requirement for responsive and rapid decision-making.
3. Changes to our operational practices - particularly around hygiene and reduced capacity due to physical distancing requirements.
4. Closures – the inability to operate as a physical experience.
5. How to plan and prepare given the high degree of uncertainty.

### **Decolonisation**

One of the worldwide wero (challenges) the visitor experience sector faces is how we make meaningful moves to decolonise. All public facilities have a role to play in decolonising both their practice and the narratives that they privilege. For Stardome, this is highly relevant given our location on Maungakiekie and the role we play as leaseholders in upholding the mana of the maunga. As we embark on the development of a new strategic plan, it is Stardome's intention to embed bicultural practice within our kaimahi (staff), and to develop our capacity to share mātauranga Māori, particularly with regard to Māori astronomy. This will also ensure we provide an experience which privileges first stories, is specific to our location on Maungakiekie, in Tāmaki Makaurau, Aotearoa, that cannot be experienced anywhere else in the world.

### **Environmental impact/decarbonisation**

The immensity of the climate crisis and the profound impact environmental degradation is having, and will continue to have, on the lives of Aucklanders behoves all public institutions to respond and play a role in reducing their own impact as well as contributing to discourse with our visitors. Environmental impact, and climate change is a large-scale, planetary process, therefore highly relevant for consideration at Stardome both in terms of our own activities, and the content and kōrero we share with our visitors.

### **Relevance to our audiences**

Maintaining relevance for our visitors is vital to the longevity of the organisation. For planetariums such as Stardome, the reliance on expensive film content as a source of fresh content has been a limitation. It has limited our ability to be responsive and produce content that is relevant to our local audiences. With recent developments in digital projection technology, we believe that there is increasing opportunity to produce content using local creative agencies and our in-house staff. This also gives us the ability to develop and create content that is specific to our location, and to Aotearoa, while also contributing to the local creative economy rather than planetaria located offshore. A major opportunity exists to increase locally relevant content is Mātauranga Māori, and Māori astronomy, an area in which we are actively working to increase our capability and capacity.

NZ continues to experience a diminishing pool of science teachers, as the sector struggles to attract science graduates into teaching. This means that science is often not at the forefront of teaching, particularly in primary schools, yet the need for scientific literacy is increasing (as evidenced in the

current COVID-19 pandemic discourse). That means science centres, like Stardome, play an increasing role in providing specialist science education for schools. For this reason, we are continuing to offer our education programme at an affordable price for schools, and also continue to offer our Low Decile Programme for those schools that have limited resources to fund trips outside the classroom.

### **Education:**

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

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

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

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

We are minimizing barriers to visitation in several ways:

- Our Low Decile Scheme subsidizes bus cost and allows children a visit to Stardome for a gold coin donation. This year is a milestone for the programme as we have had over 100,000 children access the scheme.
- Each child gets a free pass to visit after their school trip, and to further explore the facility with their family.
- Our Southern Initiative Scheme offers Community and education groups from the four wards identified in the Auckland Strategic Plan to visit at no charge, with Stardome paying transport costs to make the facility available.

### **Open Days:**

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

### **Astronomical Events:**

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

Stardome acknowledges the importance of a thriving Māori identify 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 several

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. Bicultural training for our kaimahi, particularly around tikanga, Te Reo Māori, and Te Tiriti
2. Establishment of kaumatua support for Stardome (secured in 2020)
3. Working with kaumatua and the Tūpuna Maunga Authority to establish an appropriate Te Reo Māori name for Stardome
4. Support to our kaimahi to use te reo Māori at Stardome, including supporting Te Reo Māori lessons for full-time staff
5. Clear expectations set to our kaimahi on their obligations to Te Tiriti
6. Working with others across the sector to develop pipelines for rangatahi, particularly in pūtaiao and science.
7. Developing meaningful relationships with Māori astronomy knowledge holders
8. Expanding our matauranga whetū and Māori astronomy programme so that we have an authentic offering throughout the year, not just during the Matariki season
9. Working toward bi-lingual signage across the facility.

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

- Continuing to make the facility as accessible as possible through open days.
- 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.
- Free passes to all students who visit with their school to return with their families.
- The development of new programmes, in particular Polynesian celestial navigation which we hope to do in partnership with knowledge holders and navigators.
- Exploring opportunities to draw on the celestial traditions and narratives of a wider range of cultures.



## 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 17 surf lifesaving clubs reside in and service the Auckland region, making up 80% of our Northern Region output and 40% of national lifesaving outputs.

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

Our strategic objectives are:

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

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

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

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

partake in sport and recreation. These activities have proven to be instrumental in attracting and retaining members and encouraging younger members to progress to be qualified lifeguards.

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

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

SLSNR has two key reviews underway. One is in partnership with Auckland Council and involves the review of our current patrol locations and lifesaving service delivery model in Auckland. The other is a review of SLSNR current structure and governance model.

#### **Future delivery of lifeguard services**

In early 2020 SLSNR Board and management representatives met with Auckland Council to discuss the scoping of a review of agreed delivery model and future locations for lifeguard services in Auckland. This project has been delayed a year from initial forecasts due to the current focus on reviewing existing funding models and distributions following the provision of Central Government funding for lifesaving delivery costs.

It is anticipated the review will highlight areas of need for future service delivery, and the nature and length of the service required alongside any additional infrastructure or capital investments that will be required to support additional services in Auckland. It is anticipated that the funding of future services will form part of the review. At this stage it is still uncertain how current Central Government funding amounts would support service expansion, but the review would seek to have determination on this matter.

#### **Review of SLSNR Governance and Operations**

The SLSNR Board is currently working with SLSNR member clubs, scoping a review of the governance and operational structure of SLSNR. The board is seeking SLSNR member club support for the following:

- a survey of Clubs be undertaken to determine the scope and timing of the review and any working group to assist with the review;
- the search for a person with appropriate experience and independence to lead the review;
- Terms of Reference are drafted for the review;
- all Clubs and relevant stakeholders be included in any review undertaken.

While the review itself does not have significant financial implications, the options it presents, or the review findings may do. The SLSNR Board has anticipated this and will be working closely with both Auckland Council and Funding Board as significant stakeholders as part of the current review.

### **Increasing Demands**

The impact of COVID-19 and the process of working to address priorities regarding Central Government funding have limited the organisation's progress in researching how to address increasing demands for lifeguard services. It is still a priority for the organisation to respond to the changing demands for lifeguard services, most notably, in the growth in locations for our lifeguard services, and the continued expansion in scope and responsibility for Search and Rescue and interagency operations.

- The need to extend the traditional lifesaving services we provide:
  - at an increasing number of beaches (beaches not currently patrolled); and
  - for longer hours and more days of the year at our currently patrolled beaches.
- Providing an expanded scope of response from our lifeguards. Police, other agencies and the community continue to view surf club personnel as the primary responders to coastal emergencies including nearshore boating incidents, support for air ambulances, on the beach or near beach vehicle accidents, coastline and ocean search and rescue, land-based search and rescue and local medical emergencies. This is experienced most significantly on the West Coast where we are routinely expected to travel significant distances to critical incidents outside of Surf Life Saving's traditional area.

### **Non-compliance**

The other major risk currently facing SLSNR is non-compliant operations. In most operational areas lifesaving services are carried out to an extremely high standard. The current challenge in this space presents as a volunteer base whose rate of learning does not exceed the current rate of change in the environment. Secondary to this challenge, arising out of the difficulty to foster engagement in this space, is that much of the change is currently misunderstood and does not have the body of support needed which can create tensions between the leadership and the organisation.

To support outcomes in this space, SLSNR has added resource to continue lead engagements with volunteer leadership in this space to make sure we continue to remain ahead, or abreast, of current changes and that volunteers are well resourced with knowledge and resource in this space.

### **Growing volunteer capability and capacity**

Inability to grow our volunteer membership will put a strain on Volunteer Committees, lifeguard services during the weekend (volunteer) and the ability of clubs to run effective services and training. In the current financial year SLSNR has had early success in increasing participation in sport and junior surf and by providing opportunities for volunteers to serve on volunteer committees and assist with the operations of the business. Alongside changes at volunteer level we have also added additional staff resource to support clubs in the member services space and to work with emerging organisations who seek to support us in our lifesaving delivery and sport and recreation outcomes.

### **Lifesaving Delivery**

SLSNR is currently not responding to identified demands in the Auckland region for patrols at additional locations that are becoming increasingly popular or extending patrol hours at current locations. SLSNR has met with Auckland Council Parks and Recreation and is due to begin work in this space in the current financial year.

### **Event Safety**

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

### **Training of volunteers**

SLSNR is currently challenged in meeting the training requirements for lifeguards. While lifeguard practices are carried out to a high and safe standard, we have still to ensure that all Health and Safety regulations are being met and that training to deal with some of the new and more complex responses expected from lifeguards is provided. It is anticipated that the addition of Central Government funding for the provision of lifeguard training and current work by SLSNZ to develop online resources and materials will support stronger outcomes and increased capability and capacity in this space moving forward.

### **Community Education**

Most of our community education programmes in Auckland are targeted at children under 12. There is currently limited follow-up education for these children or teenagers outside of formal Surf Life Saving membership or pay-to-play initiatives. While recently developed programmes specifically target adult recent immigrants or international students, they too are challenged by limited supporting resources following these engagements.

Work has begun with Drowning Prevention Auckland and other sector partners to formalise the current needs in these areas and to create a long-term strategy to address them. There is a need to provide a new format of education and resources that can be delivered by non-lifeguards to broaden the reach of our programmes and to have a stronger more attractive footprint in the digital space. Strategic initiatives are planned to explore opportunities to formally review the unmet needs within the sector.

### **Sport**

There are an increasing number of ex-lifeguards and the public who would like to partake in Surf Life Saving related sports and recreation. SLSNR has begun delivering opportunities to provide informal sport and recreation opportunities to non-members to engage in Surf Sport to maintain links with and opportunities for our extended alumni and provide a greater community connection. Whilst engagement to date has been limited, we hope to report back on further successes throughout the summer months.

SLSNR has had to review its delivery models with the threat of COVID-19 impacting on our ability to deliver these outcomes on the coal face. 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 to 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.

### **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** - a 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 those 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.

Surf Life Saving Northern Region’s clubs embrace and encourage all ethnicities to join as members and staff. Our staff and membership continue to reflect the communities they serve with inclusion as a key priority. Currently SLSNR has not begun work on developing or implementing cultural competencies and this is recognised as an area needed for development.

Surf Life Saving incorporates holistic cultural safety and welfare measures such as rāhui into its patrol operations and delivery and continues to work with stakeholders to have more informed and collaborative practices evolve in this space.

Community Education programmes teaching beach safety to children are particularly targeted at demographics with high Māori populations with funding specifically sought for low decile schools that might not otherwise be able to attend these courses. Additionally, work is nearing completion for the development of resources to deliver Beach Education programmes and take-home resources in Māori for our work with Kura Kaupapa learning organisations and groups where Māori is the medium of instruction.

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 enable 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.



## Decisions following Submissions Process for the 2021-2022 Funding Plan

The Auckland Regional Amenities Funding Board published the Draft 2021-2022 Funding Plan on 8 January 2021, seeking submissions on the proposed grant allocations for 2021-2022.

The submissions period was open for one month from 8 January to 9 February 2021. A total of XXX written and requests for oral submission were received.

The Funding Board met on 16 February 2021 to consider the written and oral submissions.

## 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

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

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

March 2021