

**AUCKLAND
REGIONAL AMENITIES
FUNDING BOARD**

**2018 - 2019
Funding Plan**

April 2018

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Chair's Report

The 2018-2019 Funding Plan represents the tenth year the Funding Board is distributing grants to the Specified Amenities and it is timely to reflect on the monumental changes this funding has had on these organisations.

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

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

In 2018-2019 the entities are again looking to further enhance the experiences enjoyed by those interacting with their organisations, using the facilities, or attending shows and productions put on for the public to enjoy.

During 2017 four new board members joined the Funding Board and quickly assimilated themselves becoming familiar with Funding Board processes and the Specified Amenities themselves.

Over the last nine years the Funding Board has amassed a tremendous amount of knowledge regarding the operation of these organisations. The board considers it has followed a rigorous assessment process when considering the annual funding applications and determining the allocation of grants for 2018-2019.

Subsequent to the closing of the submissions process, on 23 March 2018 the Funding Board was advised by New Zealand National Maritime Museum Trust Board that it was withdrawing its funding application for 2018-2019. As a consequence, the Plan has been updated to remove references to the provisional allocation of grant funding to the museum.

The total gross 2018-2019 levy is set at \$14,602,000. This represents additional funding towards the nine Specified Amenities of \$576,000 for 2018-2019.

Over the years the Funding Board has built up a modest level of retained earnings arising from interest earned on term deposits and under-spending of the annual administration budget. In 2018 it is therefore the Board's intention to make a distribution back to Auckland Council of \$350,000 as a contribution towards the 2018-2019 levy. That means the net levy payable by Auckland Council would drop to \$14,252,000.

It has been noted in previous years that the Specified Amenities return a significant proportion of the annual levy back to Auckland Council in the form of rent, hire charges, rates, and regulatory charges. In 2018-2019 that amount is estimated to be around \$2 million. While this could be described as a needless money-go-round, in the interests of financial

transparency the transactions are being properly recorded to reflect the true costs of providing these services for the enjoyment of Aucklanders.

I would like to take this opportunity to thank my Board colleagues for their diligence and professional work during the development of the 2018-2019 Funding Plan. They all approach their work for the Funding Board with a high degree of commitment and integrity. Individually and collectively, they bring with them a wealth of experience, skills and abilities that continues to give me confidence that the 2018-2019 Funding Plan is one that delivers a mechanism to provide adequate, secure and sustainable funding within a fiscally responsible framework.



Vern Walsh
Chair

April 2018

Introduction

This Funding Plan, covering the period 1 July 2018 to 30 June 2019, is the ninth plan published by the Auckland Regional Amenities Funding Board, (Funding Board).

The 2018-2019 Funding Plan represents the ninth year that the Funding Board has assessed and recommended the distribution of grants to the Specified Amenities, and it will be the tenth year that grants will be distributed to the amenities. The Funding Board believes that the levels of funding proposed in this plan are in line with the key funding principles outlined in the Act, and in accordance with the primary purpose of the Act, namely the provision of a mechanism for adequate, sustainable and secure funding for the Specified Amenities.

Background

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

In this tenth year, the maximum funding permissible is defined in the Act as being no more than 2% of the rates collected by Auckland Council in the previous financial year. For 2018-2019, the maximum levy cap has been calculated as \$33,020,000. The Funding Board, while aware of that levy cap, assesses each application on its merits and does not regard the maximum levy cap as either a target or a notional budget to work towards. The proposed 2018-2019 gross levy represents 44.22% 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 their funding from other available funding sources.

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

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

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

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

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

Auckland Council

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

Principles of the Act

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

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

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

Under provisions within the Act, the Funding Board must have regard to the Funding Principles when considering a funding application from a Specified Amenity and Auckland Council must decide whether or not to approve the recommended levy, 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 then meet to confer before the Draft Funding Plan is publicly notified for submissions over a one-month period. The Funding Board then publicly hears submissions, considers that material along with all written submissions, 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 set out in Section 21 of the Auckland Regional Amenities Funding Act 2008 and the two principles added by Auckland Council in 2012.

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

In light of the above, the Funding Board:

- having considered the information and declarations provided in support of the Specified Amenities respective funding applications for 2018-19; 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 and as added by Auckland Council in 2012, as set out on page 8.

Allocation of Grants

The Funding Board has undertaken a rigorous examination of the funding applications made by the Specified Amenities and has made an allocation of grants for the 2018-2019 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 11 sets out the allocation of grants to each of the ten 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 2018-2019 Funding Plan, will satisfy that obligation for the majority of amenities.

On 23 March 2018 the Funding Board received advice from the New Zealand National Maritime Museum Trust Board (NZMM) that it was withdrawing its funding application for 2018-2019 and was no longer seeking funding from the Funding Board.

While the Draft 2018-2019 Funding Plan was published in January 2018 signalling a provisional grant allocation to NZMM, references to NZMM in this final version of the Funding Plan remove details of any grant allocation for 2018-2019.

2018-2019 Grant Allocations to Specified Amenities

Amenity	Grant Allocation 2017-2018	Amenity Funding Application 2018-2019	Grant Allocation 2018-2019	Year on Year Change 2017-2018 to 2018-2019
Auckland Festival Trust	\$3,337,000	\$3,600,000	\$3,437,000	\$100,000
Auckland Philharmonia Trust	\$3,112,000	\$3,157,000	\$3,157,000	\$45,000
Auckland Rescue Helicopter Trust	\$450,000	\$633,409	\$450,000	\$0
Auckland Theatre Company Ltd	\$1,520,000	\$1,780,000	\$1,600,000	\$80,000
Coastguard Northern Region Inc.	\$712,000	\$763,935	\$764,000	\$52,000
Drowning Prevention Auckland-WaterSafe Auckland Incorporated	\$1,050,000	\$1,050,000	\$1,050,000	\$0
New Zealand National Maritime Museum Trust Board	\$2,139,500	\$2,603,725	\$0	\$0
New Zealand Opera Limited	\$1,025,000	\$1,260,000	\$1,100,000	\$75,000
Stardome - Auckland Observatory and Planetarium Trust Board	\$1,239,000	\$1,439,000	\$1,363,000	\$124,000
Surf Life Saving Northern Region Incorporated	\$1,266,000	\$1,653,000	\$1,366,000	\$100,000
Total	\$15,850,500	\$17,940,069	\$14,287,000	\$576,000
Funding Board administration budget	\$315,000		\$315,000	
Total Levy payable by Auckland Council	\$16,165,500		\$14,602,000	

Specific Conditions Attached to the Grants:

There are no conditions attached to the grants for 2018-2019.

Indicative Grant Requests for July 2019 to June 2021

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 2019 to 30 June 2020, and 1 July 2020 to 30 June 2021. The table below provides those indicative figures. Funding applications are considered on an annual basis so these indicative figures are subject to change.

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

Specified Amenity	Indicative Grant Request: 2019-2020	Indicative Grant Request: 2020-2021
Auckland Festival Trust	\$4,000,000	\$4,100,000
Auckland Philharmonia Trust	\$3,257,000	\$3,407,000
Auckland Rescue Helicopter Trust	\$633,409	\$633,409
Auckland Theatre Company Limited	\$1,780,000	\$1,780,000
Coastguard Northern Region Incorporated	\$779,214	\$794,798
Drowning Prevention Auckland-WaterSafe Auckland Incorporated	\$1,050,000	\$1,050,000
New Zealand Opera Limited	\$1,285,900	\$1,312,218
Stardome-Auckland Observatory & Planetarium Trust Board	\$1,475,000	\$1,510,000
Surf Life Saving Northern Region Incorporated	\$1,668,000	\$1,683,000
Total	\$15,928,523	\$16,270,425

Funding Levy

The maximum levy that can be charged for 2018-2019 and future financial years is specified in s.34(1)(c) of the Act, that is:

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

In accord with the above requirement, the total maximum levy has been calculated as \$33,020,000. This is based on the annual rates revenue identified as \$1,651 million in Auckland Council's Annual Report for the year ended 30 June 2017.

For 2018-2019, the Funding Board is proposing a gross levy of \$14,602,000 (44.22% of the maximum) to be apportioned as follows:

Allocated to nine Specified Amenities	\$14,287,000
Administration costs	\$315,000
Total Auckland Council Gross Levy	\$14,602,000
LESS: Contribution to Levy from Funding Board	(\$350,000)
Net Levy Payable by Auckland Council	\$14,252,000

The levy payable in 2017-2018 in respect of ten amenities was \$16,165,500. The gross levy for 2018-2019 to nine amenities is \$14,602,000, representing an overall increase of grants to the Specified Amenities of \$576,000 compared to 2017-2018.

The Funding Board is accessing its retained earnings (arising from interest earned on term deposits and under-spending of the annual administration budget) and contributing \$350,000 towards the 2018-2019 levy, resulting in a net levy of \$14,252,000. This distribution will be made to Auckland Council in July 2018.

The levies are payable to the Funding Board by the Auckland Council on 1 July 2018. The levies will be distributed as grants to the Specified Amenities no later than 15 August 2018.

Financial Information

Income & expenditure in relation to the levies received

	2018-2019	2017-2018
Income		
Levies receivable	\$14,602,000	\$16,165,500
Total	\$14,602,000	\$16,165,500
Expenditure		
Grants to be distributed to amenities	\$14,287,000	\$15,850,500
Honorarium	\$178,250	\$172,500
Audit Fees	\$8,000	\$8,000
Administration costs	\$10,250	\$9,500
Advisory Services	\$56,500	\$55,000
Legal and Consultancy	\$62,000	\$70,000
Total	\$14,602,000	\$16,165,500
Net Surplus/(deficit)	\$0	\$0

For 2019-2020 and subsequent years, the levy has not been set. The setting of those levies will follow the guidelines prescribed in s.34 of the Act.

The Inland Revenue Department has determined that the portion of levy collected and then distributed to the Specified Amenities as grants (\$14,287,000) is not subject to GST. That portion of the levy collected for administration costs (\$315,000) is subject to the normal rules applying to the supply of goods and services and is therefore subject to GST.

On 21 November 2017, the Funding Board resolved to make a distribution of \$350,000 from retained earnings to Auckland Council as a contribution towards the total levy payable by Auckland Council for those amounts to be distributed as grants to the Specified Amenities in 2018-2019.

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 for a three-year term following a publicly notified and contestable selection and appointments process.

The members of the Funding Board are:

Member	Term of office expires	
	30 May 2020	30 May 2018
Mr Vern Walsh - Chair	.	
Ms Anita Killeen - Deputy Chair	.	
Mr Steve Bootten		.
Ms Victoria Carter	.	
Ms Precious Clark	.	
Ms Catherine Harland		.
Ms Lyn Lim		.
Ms Diane Maloney		.
Ms Megan McSweeney	.	
Mr Bryan Mogridge	.	

In accordance with the provisions in the Act, Auckland Council and the Amenities Board will undertake a process to appoint new Board Members within the timeframes stipulated in the Act. Existing Board Members are eligible for re-appointment.

Funding Board Members Remuneration

The rates of remuneration for members for the year commencing 1 July 2017 were approved by Auckland Council. The rates of remuneration approved by Auckland Council for 2018-2019 are as follows:

	2018-2019	2017-2018	Annual Change
Chair	\$31,000	\$30,000	\$1,000
Deputy Chair	\$23,250	\$22,500	\$750
Members	\$15,500	\$15,000	\$500

Amount Payable to the Advisory Officer

No formal arrangement had been entered into with Auckland Council regarding the appointment of an Advisory Officer for the period 1 July 2017 to 30 June 2018 or subsequent periods.

The Funding Board re-appointed Mr Leigh Redshaw to act as Advisory Officer for the period 1 June 2018 to 31 May 2019 at the rate of \$4,719 per month, with the option for the parties to renew the contract for a further period.

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.

Administration

Pursuant to s.25 of the Act, the Funding Plan must disclose the maximum amount of the Funding Board's reasonable administrative costs.

For the 2018-2019 financial year, administrative costs have remained unchanged at \$315,000.

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 2018	Budget 2019	Budget 2020	Budget 2021
Income			<i>Excl. Levies for Grants</i>	<i>Excl. Levies for Grants</i>
Levies for Grants	\$15,850,500	\$14,287,000		
Levies for Admin Costs	\$315,000	\$315,000	\$315,000	\$315,000
Total income	\$16,165,500	\$14,602,000	\$315,000	\$315,000
Expenses				
Audit fees	\$8,000	\$8,000	\$9,000	\$9,000
Grants distributed	\$15,850,500	\$14,287,000		
Legal fees	\$40,000	\$35,000	\$33,000	\$33,000
Advisory Officer	\$55,000	\$56,500	\$58,000	\$59,500
Consultants	\$30,000	\$27,000	20,000	12,500
Board member fees	\$172,500	\$178,250	184,000	189,000
Administration expenses	\$9,500	\$10,250	11,000	12,000
Total expenses	\$16,165,500	\$14,602,000	\$315,000	\$315,000
Surplus/ (deficit)	\$0	\$0	\$0	\$0

The Amenities Introduced

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

Each of the nine Specified Amenities that the Funding Board proposes will receive a grant in 2018-2019 has prepared a brief outline regarding the activities that it plans to undertake during that period. New Zealand National Maritime Museum Trust Board has resolved not to seek funding from the Funding Board in 2018-2019.

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

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

Auckland Festival Trust

The Auckland Arts Festival (AAF) produces and presents a world-class arts festival that engages Aucklanders in the arts, their communities and their city. The Festival programme reflects Auckland's many communities, reaches across the entire Auckland region, and builds future audiences for the arts.

As a major commissioner of new work and a significant arts employer, AAF supports Auckland/NZ artists and arts practitioners with a focus on developing and staging Māori, Pacific and NZ Asian work. Since 2003 AAF has engaged more than 1.7 million people enhancing the liveability and vibrancy of the city and increasing Auckland's standing as a major (and growing) international cultural destination. AAF has a clear commitment to engaging a skilled and diverse workforce, commissioning and delivering a programme that reflects contemporary Auckland and ensuring greater accessibility to Auckland's many diverse communities.

The nature and scope of services provided by Auckland Festival Trust include:

- a) **Curating and presenting a leading international festival of arts in Auckland every year**
 - Programming and staging outstanding domestic and international work across a range of genres
 - Collaborating with national and international arts organisations to programme work not ordinarily available in Auckland
 - Attracting the participation of a wide range of international and NZ artists and companies

- b) **Creating and producing world-class New Zealand and international work**
 - Identifying and producing new work; especially from Māori, Pacific and NZ Asian artists
 - Working in collaboration with artists, arts organisations and arts practitioners to develop new work across theatre, dance, music, visual arts and cabaret
 - Showcasing Aotearoa work to national and international producers, facilitating international partnerships and supporting touring

- c) **Growing participation through engaging, entertaining, and inspiring audiences**
 - Programming to reflect, express and engage with the communities of Auckland
 - Providing a programme for a wide range of tastes
 - Providing a programme that attracts a wide demographic
 - Delivering an education programme to promote learning and audience growth
 - Delivering work to audiences across Auckland through outreach programmes

- d) **Providing arts leadership and championing the arts**
 - Attracting and retaining staff and Trustees with appropriate skills to benefit of the wider arts and events sector
 - Being an active advocate for the arts sector across media, local and national government and internationally

- Mentoring and training artists and arts workers, and providing professional development for AAF's own staff
- Supporting and working with other events that align with AAF's vision and are at no financial risk to AAF

The 2018 Festival will stage in excess of 60 events (160 performances), generating an estimated \$3.7million in box office income with additional flow-on benefits for venues. Planning is progressing for the 2019 Festival that will be held in March 2019, during the 2018-2019 financial year.

As an annual festival, AAF is a major employer in the arts and events sector providing event and arts management experience at an international level. Over the years, permanent staff has increased from six to 15. Fixed term and part time employees and contractors account for another 180 to 220 positions ranging in tenure from one week to nine months per annum. This more regular employment is allowing AAF to increase training and up-skilling opportunities in arts administration, technical production and marketing and communication to the long-term benefit of the whole events/arts sector. AAF's management of projects such as the 2017 World Masters Games fan zone at Queens Wharf also contributes to the development of event and arts management skills.

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 and 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.

AAF will continue to actively broker employment and internship opportunities at the conclusion of each Festival on behalf of its fixed-term contract staff to ensure where possible a skilled workforce is retained in Auckland and NZ.

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

With an annual festival AAF is also realising the opportunity to develop more work in partnership with other leading arts organisations (both in Auckland and nationally) rather than as standalone projects. This model builds on successful projects with the Auckland Philharmonia, Silo Theatre, Tawata Productions and the NZ Festival.

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

Through its internationally experienced staff, AAF provides advice and support to Creative NZ, domestic and international festivals and arts organisations to ensure that performance and

touring opportunities are maximised for artists and companies that AAF has worked with and/or mentored.

There is demand for cross-cultural arts and entertainment opportunities to meet the fast-changing demographics of Auckland. The city is one of the most culturally diverse in the world. Māori and Pacific make up more than a quarter of the population, and the Asian population is growing rapidly at 23%. Unfortunately, Māori, Pacific and Asian audiences are underrepresented in national figures of arts audiences.

AAF has a proven record of commissioning, developing and staging Māori and Pacific work and presenting work from Asia-region companies. This commitment to a diverse line-up of artists means the festival is relevant to a wider cross-section of Aucklanders and this can be seen in our diversity statistics from post-festival research. While the diversity of AAF's audience is not yet a match with the actual demographics of the city, the progress is encouraging.

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

We are committed to a diverse workforce so that AAF has many perspectives being shared in the creative process and points of connection with communities.

2019 programme planning includes two major works from China, a physical theatre production from Shanghai using *A Midsummer Night's Dream* as its basis and a spectacular contemporary dance work from internationally acclaimed choreographer Yang Liping.

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

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

AAF recognises that there is much potential to grow work for these audiences and their families.

2018 will see an expansion of AAF's programme for young people and their families. This includes the dedication of the Bruce Mason Centre as a 'family hub' for the festival. In 2019, AAF will continue and expand this programme which provides reliable, entertaining and high-quality work for young people. The touring of work for young people around suburban and regional Auckland centres will become core to the programme.

An expansion of the education programme over the coming years is a priority as AAF seeks to engage more schools and more students. The intended programme growth will take the attendances from 8,000 in 2018 to 10,000 in 2019.

Key elements of the 2019 Creative Learning Programme

- a. The 2019 Festival Creative Learning Programme will include:
 - Subsidised performance tickets to shows that could not be seen outside of the Festival
 - An extensive visual arts programme including AAF commissioned works and seminars around these
 - International works specifically programmed for young people with both family and dedicated schools' performances presented regionally
 - Development of curriculum-based resources
 - Workshops with national and international artists
 - Opportunities to participate in the creation of work which will be presented at the Festival (e.g. Whānui)
 - Partnerships with other Auckland based arts companies, including the APO and ATC, to increase attendances and ongoing educational opportunities for students
- b. Internships for tertiary students studying in technical, administration, marketing and publicity areas. In particular, AAF will seek opportunities to engage students from Māori and Pacific organisations such as Toi Māori Aotearoa.
- c. Career related programmes in arts administration, marketing and stage production.

Key Elements of the 2019 Community Programmes

- a. Free street theatre performances for families to participate in.
- b. A regional tour of Auckland communities far from the CBD with a popular family show.
- c. A volunteer's programme which engages the community directly in events including Festival Playground, Whānau Day and major outdoor performances.
- d. Inclusion of a major low-cost community event in each Festival programme.

Greater Accessibility

The Festival is committed to delivering to more Aucklanders through a comprehensive Arts Accessibility programme. This includes work suitable for Auckland's deaf and vision impaired communities, consisting of touch tours, audio described and sign language interpreted performances as well as introductory written notes and half-price concession tickets for companions or support workers.

In 2018 we will introduce relaxed performances at the Bruce Mason Centre for audiences that may benefit from a more relaxed environment including (but not limited to) those with autism, sensory and communication disorders and learning-disabled people. In 2019 we intend to expand this initiative to at least two other venues.

Auckland Philharmonia Trust

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

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

APO's digital reach has expanded enormously over the past 12 months, with reach (local, national and international) growing from 35,000 per annum to well over 150,000 per annum and in doing so contributes to awareness and attractiveness of Auckland as a vibrant and attractive place to live.

The Auckland Plan articulates Council's ambition for Auckland to become a world-class city where talent wants to live. For New Zealand, we need to be a city able to compete with other global cities, attracting skill, entrepreneurship and investment from within New Zealand and abroad, and capable of retaining the best and brightest of our people. The Plan acknowledges that the Auckland Philharmonia Orchestra is a cornerstone in Auckland's cultural infrastructure and recognises APO as one of the leading arts organisations that *"instils confidence in us of our place in the world, and are crucial to competing in the international arena."*

With the fast pace of change in the Auckland demographic, a key challenge for an orchestra is to maintain relevance. APO reviews its programme of offering annually and makes changes to adapt to Auckland's changes.

The variety of APO's offering across targeted age groups, demographics and physical locations helps us to meet this challenge. Introduction of specific family focused events in the 2018-2019 year will help us to keep developing solutions to this challenge, as will our focus on developing strategic relationships with the Chinese community.

Some of the APO's key programmes that make a significant contribution to Auckland are relatively costly and we are unable to charge commercial ticket prices, e.g. Dance Project, Remix the Orchestra, and other Māori and Pasifika community programmes. To continue this important work, we need to be able to secure project funding each time. So far, we have not been able to do this for 2018-2019 as past sources of funding for them no longer exist, so our overall offering to these important communities is diminished for the time being. We are working on solving this issue as we do see it as a key strategic contribution to the city - however we do not have the funds available to invest in these projects without additional income.

General Industry Challenges

As Auckland continues to grow and develop as a super city and into the world's most liveable city, APO faces a number of challenges and opportunities. Some of these are listed below:

- Auckland's arts and entertainment scene continues to thrive and the amount on offer continues to increase. This is great news in that the arts are more to the forefront of people's minds as entertainment options but also offers competition from other performing art forms (theatre and dance), as well as music. While Auckland is a metropolitan city with exceptional arts offering, it is also a relatively new and small one; audiences are still developing. APO has adopted a cautious approach in planning any increased activity in 2018-2019.
- Pressure on parking near our major venues causes a public perception that it's hard to attend APO events. This is being mitigated through active talks with Auckland Live and inclusion of parking and transport options in APO promotional material. However, it is a major issue outside the control of APO.

In-depth learning provision for schools

One significant unmet service need in Auckland is demonstrated by the high demand for pre-concert visits by our musicians to the low decile schools which have booked in for our education concerts. These visits familiarise students with the orchestra and repertoire ahead of the concert and greatly deepen understanding, enjoyment and engagement.

Most of the schools do not have specialist music teachers, and although we do provide a written resource for the schools, the teachers do not have the confidence or appropriate skills and training to deliver them. Our musicians also need training to deliver this work. Being a great player on stage is a different set of skills from being a great communicator in a classroom.

This year, for just one of our concerts, Connecting with Music, we had 24 schools request pre-concert visits of APO musicians but due to resource constraints, we were only able to provide this to nine schools. This demand has increased from 15 requests for pre-concert visits for the same concert, in 2016.

We plan to address this need by increasing the number of trained musicians that can deliver this resource, and increase the number of visits to meet demand.

Working with Te Kura Kaupapa Māori (TKKM) Schools

In 2017-2018, we have started building relationships with schools who teach Te Marautanga o Aotearoa. In early 2017, we conducted two workshops in TKKM schools aligned to the Auckland Dance Project 'Awa – When Two Rivers Collide'. In 2018, we would like to build the relationships with these schools and start building partnerships with TKKM schools. Currently the APO doesn't have the staff expertise in Te Marautanga or fluent Te Reo speakers to develop these relationships, however we are committed to working in this sector.

We acknowledge we need to develop relationships and demonstrate both our commitment to and understanding of the kaupapa the schools operate within. *"The most effective way to engage with Māori is by investing in relationships with Māori – rather than by making the task of engagement the focus of investment"* - Te Puni Kōkiri (TPK).

To further support this engagement, we are planning to develop a new initiative for our Kiwi Kapers concert series.

Kiwi Kapers is a concert for primary and intermediate aged students. The concert is intended to be an engaging and interesting introduction to the orchestra. In 2018-2019 Kiwi Kapers will incorporate a mini-version of the Auckland Dance Project. Part of the Kiwi Kapers package for schools is a teacher resource. This teacher resource accompanies the concert and is sent to schools who have booked to attend the concert in advance of the concert taking place. In 2018-2019, subject to funding being found, we will produce two Kiwi Kapers teacher resources for school's delivery; one each for the NZ Curriculum (for English medium schools) and Te Maruatanga o Aotearoa (for Māori medium schools). Both the resources will cover the same repertoire however each resource will be developed to align to the different curricula.

To support this, and to further our relationships with TKKM schools, we will work with a teacher trained in Te Maruatanga o Aotearoa. This, it is hoped, will ensure that the concert programme is relevant to these schools and encourage concert attendance leading the way to develop deeper partnerships in future years. One long term strategic aim we have is to include TKKM schools as part of our APOPS initiative and it is hoped that working with a teacher trained in Te Maruatanga o Aotearoa we will be able to find ways of facilitating workshops and mentoring in these schools in the future.

Additionally, in our Connecting concert presentation we plan to incorporate more Te Reo into the concert scripts. This is regardless of whether TKKM schools are booked to attend the concert.

Unmet needs linked to APO mainstage offering

Aucklanders have numerous and varied touchpoints with the APO which enables a year-long interaction with the orchestra but, on closer analysis of the 'APO Life Cycle' and 'APO's engagement by Auckland's diverse ethnicities', there are three areas of unmet needs that the orchestra feels able to address:

1. Family concerts for children and their caregivers

The APO has a loyal following for its APO 4 Kids concerts which demonstrate the colour and variety of the full symphony orchestra in a narrated and interactive concert for under-sixes. Feedback from those attending is that they don't have any Auckland based relevant orchestral product to take their children to once they have outgrown APO 4 Kids, and they are still too young to attend a full length orchestral concert. We plan to bridge this gap by introducing two new products for the 2018-2019 funding year:

- **The Gruffalo and The Gruffalo's Child: Targeting children aged 5-10 years
Auckland Town Hall, two performances July 2018**

Join the APO as it ventures into the deep dark wood with the acclaimed animated films based on the books *The Gruffalo* and its delightful successor *The Gruffalo's Child* by Julia Donaldson and Axel Scheffler. Children and parents alike will be captivated as two of their favourite story books come to life on the big screen.

The Gruffalo tells the story of a mouse who goes in search of a nut. Along the way, he is confronted by several hungry animals who invite the mouse home for a meal, but the

mouse is far too cunning to believe their tricks! The Gruffalo's Child follows the adventures of the Gruffalo's young daughter, who one wild and windy night, ignores her father's warnings and bravely tiptoes out into the snow in search of the Big Bad Mouse. The whole family will be enchanted by René Aubry's magical scores performed live by APO. Both movies will be projected onto a big screen above the stage.

- **Lemony Snicket – The Composer is Dead: Targeting children aged 10+ years**
Bruce Mason Centre, two performances October 2018: A Symphonic Murder Mystery!

"I have been asked if I might say a word or two about the text of The Composer Is Dead, and the one or two words are "Boo hoo." The story — which, as far as I know, is absolutely true — is so heartbreakingly glum that I cannot imagine that you will be able to listen to it without dabbing at your tears with a nearby handkerchief." — Lemony Snicket.

What dreadful news! Who killed the Composer? With dramatic music, mystery and Lemony Snicket's signature dark humour, the Inspector must investigate the entire orchestra as he searches for the murderer in The Composer is Dead. As the Inspector interrogates each section of the orchestra about what they were doing during the night of the murder, the instruments defer the blame, give alibis and offer up reasons why they could not possibly be the culprit.

Written by Lemony Snicket (author of A Series of Unfortunate Events) with music composed by Nathaniel Stookey, this orchestral musical mystery is sure to enchant and entertain the young and the young at heart

2. Broadening the Concert Offering

APO is constantly evaluating its products to ensure it is appropriate for as broad a demographic as possible and appropriate for all of Auckland. After a sell-out performance of Final Symphony (based on the music from the Final Fantasy computer games) in 2016 and a sold-out performance of Bowie Starman in 2017, it is increasingly obvious that there is an appetite amongst those in their twenties and thirties to experience the excitement of live orchestral music within a more familiar genre: popular culture. With this in mind, and again considering the 'APO Life Cycle', the APO plans to introduce APO Late:

APO Late will have a very different look and feel to the orchestra's usual product that is presented in the Town Hall with a much more relaxed atmosphere, different lighting and a different concert format that will include no seating in the stalls area to give a 'gig' feel

- APO Late with Leisure: Targeting 18-35 year olds: Auckland Town Hall
Leisure is an Auckland-based band with an upbeat sound with hints of Soul, RnB & Pop.

The Orchestra will open the performance - performing a couple of short works - contemporary and cool, that will perfectly complement the sound of Leisure. The band and the orchestra will then play a set together. The event will close with the band playing a solo set.

The first of these concerts will be taking place in calendar 2018. If there is positive audience response we will continue this kind of offering in the 2018-2019 year.

3. Develop Chinese Audiences

APO is aware of its need to foster closer links with the Auckland Chinese community to help increase engagement and drive ticket sales from this underrepresented group at APO events. To ensure that this is being approached in a unified way across the organisation, a 'Chinese Community Engagement Strategy' has been developed in 2017 and will be rolled out over an initial three-year period.

Some of the main strategic aims of this strategy can be summarised as follows:

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

Research, and anecdotal evidence, all point to the need to communicate with this community from respected members from within the community. To facilitate this, the APO has secured funding from CNZ and a Business Partner to appoint a Chinese Audience Relationship Coordinator (part time - one of the APO's several Chinese musicians).

APO 4 Kids (revised activities in South and/or North Auckland)

In 2018-2019 the APO 4 Kids concert series will happen in North, West and Central Auckland and are a vital part of the APO's engagement with pre-schoolers and their whānau. A revision in the 2017-2018 programme will mean an additional component for these events: four musicians will showcase their instruments in the foyer, offering the chance to hear and see the instruments up close and engage with the musicians. Additionally, a Creative Corner where children will be able to make a musical instrument or other props to be used during the concert will form part of this set of pre-concert activities.

If additional funding is secured from a charitable trust, in December 2018 the APO will offer a free Christmas concert for preschools of the Wiri area at the Vodafone Events Centre with free bus transport provided. Part of this experience will be pre-concert visits to the preschools from APO musicians and APO Connecting staff members.

Revised APO Adventures - APO Community Classics (activity in South and/or North Auckland)

In 2018–2019 our revised APO Adventures, now called APO Community Classics, will bring the APO into the Communities of West, South and Central Auckland. A free, one-hour long concert of orchestral favourites will include a "Sing with the APO" component where singers from the community can register to take part in a workshop followed by a performance with the APO at the Community Classics concert. This new approach aims to establish a deeper connection with the different communities through providing an opportunity for the singers to work and perform with the APO on stage.

Inspire Partnership Programme

Entering its fifth year in the 2018-2019 period, the partnership programme with the University of Auckland School of Music will continue and is designed to nurture and support young musicians towards a career in music. There will be continued mentoring, workshops, masterclasses, open rehearsals and other opportunities to engage with APO musicians, composers and visiting APO artists offering the participants a unique tailormade programme which will enhance and support their music studies.

Composition Programmes (Auckland Secondary Schools Composition Competition, Our Voice, Meet the Composer etc.)

In 2018-2019 the APO will continue with its extensive engagement with composers from across the educational spectrum. Our composer programmes are a series of activities and events designed to support the development of New Zealand music. Initiatives will include a Secondary Schools Composition Competition, Our Voice workshops for both tertiary and secondary school students, one-to-one mentoring with the APO Communities Composer and a residency for an aspiring young composer (Rising Star). "Our Voice" was an addition to this programme in 2015, and one which will continue to provide both tertiary and secondary school composition students with the opportunity to develop their works and hear them performed, workshopped and recorded live in 2018-2019.

Communities Composer

Partly replacing APO Composer in Residence position, a new position within the APO Connecting programme will start in January 2018 called the Communities Composer and will continue through the 2018-2019 funding period. There will be opportunities for the selected composer to work within diverse communities in Auckland to develop their musical voices, as well as create works for ensembles and full orchestra. In addition, the Communities Composer will be an active and important mentor for the young aspiring composers participating in the Our Voice and Rising Star programmes.

APO Orchestral Summer School

This unique week-long summer school will continue in January 2019 and will provide up to 55 young musicians with the opportunity to rehearse and perform with APO musicians.

Feedback from previous years has shown that there is an unmet need in engagement of secondary school students in their final year of school/pre-tertiary. 2018-2019 will therefore continue to focus on a slightly older age group to address this continuing unmet need with students now being within the 12-17 age group category. The finale concert will not only feature these young musicians but also provide the APO Young Soloist of the Year, APO Piano Scholar and APO Rising Star Young Composer-in-Residence with the opportunity to compose and perform with a full symphony orchestra.

Conductor Leadership Programme

In November 2018 and with new, local funding, this renamed programme – Can you be the Conductor? – aims to build on the work of the previous Conductor Leadership Experience Programme and give five students from Onehunga High School the opportunity to work with one of the APO's conductors and have the chance (programme permitting) to conduct the

orchestra at one of its rehearsals. Students are required to keep a log of their progress as conductors and relate to the impact this new skill has on general leadership qualities that they will develop.

APO Young Achievers, APO Orchestral Internships and APO Young Soloists

Throughout the 2018-2019 period this extensive programme provides encouragement and opportunities for identified talented musicians aged 16-25 to perform in traditional settings as well as street and community venues. These multi-locational performances develop young musicians' performance experience and capabilities; further expanding the way in which the APO Connecting programme engages with music in Auckland's diverse communities.

Education concerts on the main stage

APO's Kiwi Kapers (for primary and intermediate students), Discovery (intermediate and secondary students) and Connecting with Music (secondary students from low-decile community schools) concerts will continue in the 2018-2019 programme to be offered with funding support from various trusts. Each concert has either a study guide or pre-concert visit component and offering these extras enables the students attending to potentially engage with the music and/or APO musicians prior to the concert, whilst also providing music teachers with an additional music education teaching resource for their school. With additional funding, we are aiming to be able to continue offering free tickets and bus transport to our Kiwi Kapers concerts for decile one and two community primary schools. This will open up the opportunity for students, who would normally not be able to come to a concert, to experience orchestral music live, many for the first time.

Unwrap Resource

Through 2016-2017 with support from funders, the APO has produced two written study guides to be used alongside a video of one of our "Unwrap the Music" concerts that feature an orchestral work relevant to the New Zealand curriculum. This visual guide is narrated and designed to be used in a classroom context. In 2018-2019 we plan to continue to create this resource (as funding permits) and make it available to schools New Zealand wide.

APOPS

In 2018-2019 the extensive APOPS programme will partner with up to 65 schools/youth groups and will continue its strong presence across the Auckland region. APOPS provides mentoring and ensemble performances for schools and youth music groups as well as ticketing opportunities to attend the Connecting Education concerts. Any further growth of this programme will not be possible without additional resources.

Auckland Dance Project

The APO is planning a pared-down Auckland Dance Project collaboration with Moss Te Ururangi Patterson in September 2018, subject to confirmation of additional funding through a charitable trust. The dance performance will be presented within the second half of APO's Kiwi Kapers concerts and will include young performers from the community. Although the APO has an appetite to offer a standalone, large-scale Auckland Dance Project, such as

March 2017's 'Awa: When Two Rivers Collide', as part of its core programme in 2018-2019, this will not be possible due to funding constraints.

Chinese Communities

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

Auckland Rescue Helicopter Trust

The purpose of the ARHT is to provide a rescue helicopter service to the communities of the Greater Auckland region.

ARHT owns and operates two BK117 helicopters to provide rescue helicopter services. It provides a fully integrated Helicopter Emergency Medical Service (HEMS) by the provision of all necessary medical equipment, and a doctor/paramedic team on board.

It holds a service contract with the National Ambulance Sector Office (NASO), and recovers approximately 50% of its operational costs through this contract.

It provides search and rescue capability for NZ Police and the Rescue Coordination Centre NZ. It provides hospital transfer service for the various DHB's, primarily collecting unwell patients from outlying areas and bringing them into the Auckland or Starship Hospitals.

Central Government, through its agency NASO, is to issue a tender for the supply of air ambulance services. This represents a significant challenge for participants in the sector and it remains unclear as to what changes NASO is likely to make. ARHT has participated in the "CoDesign process" and from this a business case was planned for presentation to Cabinet in November 2017 with a tender issued thereafter. All current air ambulance providers will need to submit a bid to continue providing services. Whilst ARHT is confident of its position, there is nevertheless risk to the organisation as a result of this competitive process. A secondary risk through this process is the unsettling effect it could have on the public support that ARHT relies on for 75% of its income.

The Auckland Rescue Helicopter Trust faces a number of issues that affect the funding period relevant to this application:

(1) ARHT receives a "fee for service" from the National Ambulance Sector Office (NASO) for the provision of rescue helicopter services. We hold a contract with NASO to provide these services which is set to terminate at the end of March 2018 although we have been asked to extend that to October 2018 during the transition period to the new contract.

In late December 2017 NASO advised that tender documents (RFP) would not be released as had been anticipated and an update on progress would be posted in February 2018. The contract for the service period commencing November 2018 was to have been awarded in May 2018 but due to the RFP delay, the timing is now uncertain. ARHT's intention is to submit a bid to carry on providing services that it currently undertakes. With more than 45 years of experience in the business we expect to be the successful tenderer but this cannot be taken for granted.

(2) For a number of years now, ARHT has signalled its intention to replace its aging BK117 helicopters. In the past year that project has gained significant momentum to the point that we have now committed to the purchase of two AW169 helicopters. We anticipate commencing operations of the first one of these in October 2018, and the second one in January 2019.

ARHT will fund the purchase of these helicopters mainly from cash reserves and money received from selling its two BK117 helicopters. The total value of the purchase is approximately NZD\$28 million and we anticipate having around NZ\$5 million of debt.

In comparison with the last few years ARHT is a significantly different organisation financially than it has been. In the past ARHT has been a very cash rich organisation as it has saved hard to build a nest egg to finance new replacement helicopters. At the peak of this saving campaign it had in excess of \$20 million dollars in the bank. This position has now changed completely and the organisation will move from being a cash rich, asset poor one, to one which is cash poor and asset rich.

The Funding Board grant helps to fund the missions we fly in the Auckland Wards. For every hour we fly in Auckland Wards ARHT needs to fundraise **\$4,528**.

In 2018-2019 we anticipate that we will fly approximately 560 hours to service around 720 Auckland missions. To do this we need to find a total of **\$2,533,635**.

Auckland Theatre Company Limited

Auckland Theatre Company (ATC) is an artistically led, audience focused company. The Company's purpose is to create and deliver a strong artistic programme which engages directly with its audience; thereby generating the greatest impact for the audiences, participants and communities served.

The Company operates the ASB Waterfront Theatre, where it collaborates with producing partners to present a varied programme of work which sits alongside ATC productions. Presenting partners over the last year have included Black Grace Dance Company, the Royal New Zealand Ballet, Opera New Zealand, Auckland Arts Festival, Hawaiki TIJ, and the New Zealand International Film Festival. Upcoming presentations include performances presented by the Amici Trust and Lunchbox Productions.

The ATC Producing Programme (Subscription Season, Creative Learning, New Works and Open House) deliver to the Company's mission via the impact of the following activities:

- The Subscription Season presents work of a scale, production standard and artistic ambition which few other companies in New Zealand would attempt. It also champions New Zealand stories for the main stage; and in 2018-2019 will place continued emphasis on presenting works by New Zealand playwrights including Māori and Pasifika artists.
- The activities of the Creative Learning programme contribute to the broader development of the arts sector and arts infrastructure. Its unique framework for designing and delivering a range of activities in primary and secondary schools, in tertiary institutions and in community and other settings also delivers specific benefits to audiences and participants, and develops artform practice in New Zealand.
- The New Works programme offers development pathways for creating and presenting new writing. Its responsiveness to the needs and creative processes of a wider group of contemporary writers will enable the Company to successfully collaborate with other arts organisations, develop new markets and audiences in New Zealand, and give voice to uniquely New Zealand stories on stage.
- Activities initiated through the Open House Programme directly support the development of independent artists through the provision of theatre making resources, and supports community engagement via access to complementary programmes and participatory activities.

To maximise revenue sources Auckland Theatre Company hires out the ASB Waterfront Theatre for meetings, conferences and exhibitions. It partners with ATI Hospitality Limited to provide a full food and beverage service at the theatre and earns additional revenues from providing carparking and ticketing services to users of the ASB Waterfront Theatre.

The annual Auckland Theatre Company season contributes to a vibrant arts and culture scene for the broader Auckland community and is 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; providing a flagship mid-scale theatre for the region for presentation of high quality performing arts, entertainment, and cultural performances.

Auckland Theatre Company activities entertain and inform Auckland audiences while simultaneously nurturing artists and cultivating theatrical innovation.

Auckland Theatre Company Creative Learning programmes facilitate learning, participation and engagement opportunities for young people and a diverse range of community groups.

Auckland Theatre Company is a cornerstone of Auckland's creative economy and contributes to the organic vibrancy of the Auckland region.

The outcomes of the 2015 Creative New Zealand (CNZ) Theatre Sector Review has resulted in investment priorities over the next five years which focus on strengthening:

- audience demand for New Zealand theatre; the diversity of theatre works presented by organisations filling a 'main centre' theatre key role — in particular Māori and Pasifika theatre and work that engages with New Zealand's diverse communities; and collaboration within the theatre sector.

Auckland Theatre Company has responded with a revised annual programme which focuses on greater development and professional presentation of new work, collaborations with emerging artists and professional organisations, and creative learning activities for diverse communities.

An unmet need which Auckland Theatre Company continues to explore is in relation to the Company's role in delivering to those aspects of the Auckland Plan which identify the role arts can play in developing young people and community connectedness. A key component to be explored is community access to the ASB Waterfront Theatre as a facility servicing the Auckland region.

Auckland Theatre Company plans the following activities to deliver to the Funding Principles and assessment against the proposed 2018-2019 Key Performance Indicators.

- A subscription season programme of 117 performances per annum playing to a budgeted audience in excess of 48,500 patrons, with a strong selection of New Zealand plays, contemporary works and classics.
- A nationally renowned creative learning programme delivering over 104 event days to 10,960 participants.
- A new works programme investing in the development of uniquely New Zealand stories and artists for the Auckland stage.
- An open house programme offering access to theatre making resources to 2,580 participants.
- An arts partnerships programme to successfully collaborate on the delivery of 110 events at the ASB Waterfront Theatre.
- A community facility available to the Auckland region which provides much needed meeting and performance space in the city centre/CBD and fosters community activity and participation.

- Employment of over 390 performers, creative personnel, technicians and venue staff per annum in the theatre production and presentation.
- A full time, fully professional theatre company in the region, playing a role in the retention of a skilled workforce which looks to cities having a range of arts and culture options available for discretionary leisure time activities.

Auckland Theatre Company's programme, audience development, and outreach activities to engage and serve Auckland communities in 2018-2019 are as follows:

- The Company's Mana Whenua Cultural advisor will continue to facilitate opportunities for Māori to engage with the activities of Auckland Theatre Company and to perform at the ASB Waterfront Theatre;
- The Company will continue the roll out of its Māori and Pasifika Engagement Strategy (developed for Creative New Zealand) which will further enhance relationships with artists and audiences, particularly for performances taking place at the ASB Waterfront Theatre;
- The Company will continue to provide accessibility information and services to audience members and visitors to the ASB Waterfront Theatre;
- The New Works programme will prioritise support of Māori and Pasifika artists to foster development of performance work which is relevant to these audiences and communities;
- The Company will 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 Creative Learning programme will continue to tour performances to schools across the wider Auckland region, specifically engaging with young audiences from diverse backgrounds;
- The Company will retain its commitment to creating engagement opportunities for young people across the region through specific activities such as the HERE AND NOW FESTIVAL and the annual summer school;
- The Company will continue to collaborate with other organisations through the Arts Partnerships programme to facilitate opportunities for presentation of work drawn from diverse backgrounds; and
- The Subscription Season will continue to be monitored across five key demographic areas (age, gender, education, ethnicity and income) to ensure it reaches as broad an audience as possible.

Auckland Theatre Company 2018-2019 Activity Summary

The following highlights selected activities from both the ATC Producing and ASB Waterfront Theatre programme strands.

Artistic decisions, priorities and choices about programme elements, productions or initiatives within each of the programme strands in 2018-2019 are informed by the Company's values, and hold a developmental trajectory.

The programmes expect to reach a combined total of 123,936 audience/participants across 570 events in 2018-2019.

1. Subscription Season programme

- ASB season of FILTHY BUSINESS by Ryan Craig - Directed by Colin McColl
- Giltrap Audi season of RENDERED by Stuart Hoar – Directed by Katie Wolfe

2. Creative Learning programme: MYTHMAKERS - Primary school touring show

- A specially produced theatre programme, Mythmakers comprises of two new works aimed specifically at primary/intermediate school audiences and performed in schools.
- Offered in 2018 Terms 2 & 4 (subject to demand) the programme is inspired by the myths, legends, and folktales of Aotearoa and the Asia-Pacific region, as well as fascinating folklore from around the world.
- Shows produced under the MYTHMAKERS umbrella feature dynamic performances and stories designed to engage the imagination and celebrate definitive ancient tales important to the different cultures that make up Auckland's diverse population.
- These MYTHMAKERS productions are created and/or co-produced with independent Asian, Pacific and Māori artists and organisations with the intention of developing their professional work and raising the profile of these practitioners whose reach is often restricted due to limited resources.
- Auckland Theatre Company provides the resources to workshop and develop the plays in the Company's rehearsal space, and maintains creative control over the work through the guidance and support of the ATC Creative Learning and Literary departments.

3. Creative Learning programme HERE & NOW- Youth Arts Festival

Auckland Theatre Company's annual youth festival Here & Now builds on the 2017 inaugural event to deliver an innovative youth arts programme that places young people front and centre in the theatre-making process.

Held in the 2019 April school holidays, Here & Now will offer young people, aged 15-25 years, the opportunity to perform, create, or work behind the scenes on a range of small and large-scale performances at the ASB Waterfront Theatre for a long weekend of festivities.

Here & Now is an invitation to young people to take over the ASB Waterfront Theatre venue for the duration of the festival; from mainstage to backstage, box office to café; to activate and re-imagine every nook and cranny of the building. The participants will be supported and mentored by the very best professional theatre-makers; particularly via creative collaborations with artists and companies with a focus on work with young people.

Here & Now will also provide a pathway for professional development for artists at an early stage of their career, and ongoing artist development for practitioners and participants.

4. Open House Programme: Theatre making resources

This sector focused initiative supports new and emerging artists by way of rehearsal or workshop space. Groups involved in the Open House initiative can also benefit from free tickets to selected Auckland Theatre Company Subscription Season performances as well as talks, forums, and regular skills-based workshops throughout the year.

5. New Works programme: Creative Investment

Through sector consultation with culturally diverse writers, Auckland Theatre Company is readdressing writer development to be responsive to the needs and creative processes of a wider group of contemporary writers. The Creative Investment programme places the writer at the centre of a supportive, bespoke development process crafted specifically around them. By creating new development and performance platforms, this investment approach embraces a far wider range of potential outcomes that sit alongside a traditional subscription programme.

Auckland Theatre Company's commitment to the development and presentation of a regular programme of new New Zealand theatre work includes commissions in 2018 and beyond with intended writers Rawiri Paratene, Emily Perkins, and Leki Jackson-Bourke.

Ongoing discussions are also being carried out with Luke di Soma, Oscar Kightley and James Griffin as potential writers to engage and support through the 2018-2019 New Work programme strand.

6. Arts Partnerships

A key partnership of this programme in 2018-2019 will be Auckland Theatre Company's collaboration with the New Zealand International Film Festival to offer a minimum of 80 screenings in the ASB Waterfront Theatre. The partnership's objective is to deliver high quality engagement with cinematic arts within an accessible, and world-class, performing arts venue. Activities will also include a complementary event programme to include pre-show talks, meet the film maker forums, and hostings.

Exploration with other arts institutions and theatre companies will continue to broaden and deepen the dramatic investigation of New Zealand cultures. Performance work that results from this extends the programme, provides professional development opportunities, and reaches new audiences.

7. Entertainment hires and Meetings, Incentives, Conferences, and Events (MICE)

Auckland Theatre Company offers visiting performance companies a state of the art venue in a unique waterfront location. The ASB Waterfront Theatre auditorium will be utilised in 2018-2019 by spoken word productions, as well as visiting musicals, one-off dance performances, and small concerts for approximately ten weeks throughout 2018-2019. In addition, the number of MICE events will continue to grow due to the venue's flexible spaces that can be used in various configurations. The Company's professional event management and technical staff provide the necessary skills to realise all hirer requirements, and will deliver an expected 95 events which include six full venue utilisations.

Coastguard Northern Region Incorporated

Coastguard's Mission is to Save Lives at Sea. Our Vision is that prevention is the most effective means of achieving this. The organisation seeks to achieve this mission through the provision of three core services:

- A 24hr/365 day a year Search and Rescue capability
- The maintenance and operation of a regional communications network
- The delivery of SAR volunteer training and member and public education

Coastguard will continue to provide a 24 hour a day response, every day of the year and undertakes to be on scene within 60 minutes of activation for 90% of the major recreational boating areas in up to Force 7 conditions (near Gale Force, wind 28-33 knots, sea state 4.5 metres).

In 2016-2017 Coastguard Northern Region (CNR) undertook 1,930 Calls for Assistance, enabling an estimated 4,139 people to return home safely. In the same period CNR undertook approximately 103,628 radio communications, coordinating incident responses either unilaterally or in partnership with other Emergency Services and providing safety services to boat users. In order to deliver these services and SAR capability, Coastguard Northern Region manages a regional infrastructure of 22 Rescue Vessel Units, 2 Air Patrols and a dedicated communications team, networked together through the region's VHF communications network, all of which is co-ordinated centrally from its Operations Centre at Mechanics Bay.

Communications are provided through the provision of a CNR owned VHF and UHF communications network across the region that enables incident management coordination and boating safety services such as weather forecasting and Nowcasting information and trip and bar crossing services. In addition to these operational services CNR delivers volunteer training services to the region's approximately 1,000 volunteers and to its members and the general public.

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

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

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

Coastguard Northern Region is an organisation with Strong and Effective Governance
The leadership of CNR recognises that the achievement of its Mission, the sustainability of the organisation and the support of its funding partners and donors can only be achieved if the organisation is effectively and transparently well-governed.

In 2015 we set *Strong and Effective Governance* as a foundation of our strategy and commenced a process of governance development to ensure that the organisation's leadership performance was sector leading. This activity has continued in 2016-17 with the Board harnessing professional support to review and refresh its organisational strategy. The result is an updated strategy that aims to invest in areas of strength such as Coastguard Membership, to develop necessary new capabilities in fundraising to meet the challenge of reducing or uncertain grant funding and to proactively address the challenge of sustaining volunteering as being the most effective way of resourcing operations.

In addition to the strategy refresh the Board has also sought to diversify the backgrounds and experience of its members and to identify and resource for strategic objectives. For the 2017-2018 this will mean that the Board will be joined by a member with extensive commercial governance and finance experience and by a second member with a background in Human Resources management, addressing an identified need to increase the organisation's HR capability.

Sustainable Funding of Coastguard Northern Region

The sustainable funding of the organisation is an identified goal that has seen good progress in the last year and will continue to be an area of focus. Following the success of achieving Northland Regional Council funding in 2015, a similar partnership has been executed with Waikato Regional Council in 2016. There has been strong growth in membership subscriptions during the period, enabling the development of new recruitment and training approaches to meet the volunteer challenge. Through the strategy refresh process the opportunity to expand upon CNR's business and community fundraising potential was identified and a Fundraising Manager role has consequently been created and filled as a first-step in shaping this important capability.

In addition to the risks associated with volunteer availability and funding, CNR is also taking early steps to address the issue of its aging technology platforms. While capital technology investment is outside of the scope of the Funding Board, the annual grant received from the Funding Board as a contribution to operational matters will enable CNR to concentrate other funding sources and internally generated funds on this critical area of investment for the organisation in the next 3 years.

The importance of Funding Board and Auckland Council support of Coastguard

Coastguard Northern Region greatly values the role of the Funding Board and the funding it provides in support of our Mission. In 2016-2017, the Funding Board grant provided 13.4% of CNR's consolidated revenue and met 12.5% of its consolidated expenses. With the board's support, CNR Leadership judges the organisation's sustainability as 8/10 on a risk scale. Without the Funding Board's support CNR's ability to sustain a high quality of core services (SAR, communications & education) would quickly come under pressure.

As each summer approaches CNR staff and volunteers prepare for their busiest time of the year.

Summer 2016 was tragically started when Coastguard along with other agencies, responded to one of New Zealand's worst marine accidents in recent years with the loss of MV Francie. Despite the tragic result, the response from all of the agencies involved, coordinated from Coastguard Northern Region's Operations Centre was of the highest standard. The residents

of the Auckland region deserve nothing less and it is only through strong and enduring partnerships such as that between Auckland Council, the Funding Board, and Coastguard that such a capability is maintained.

Drowning statistics for the Auckland region show that unnecessary fatalities continue to occur, particularly involving Pacific Island cultures undertaking subsistence or recreational fishing on West Coast harbours such as the Manukau and Kaipara. CNR intends to continue its heightened investment in boating safety, harbour bar awareness and lifejacket usage through the 2018-2019 period.

In the 2018-2019 period CNR is expected to deliver:

1. Boating safety messages to in excess of 24,000 Coastguard Members.
2. Boating Education course to more than 2,000 individuals.
3. A programme of Bar Safety courses.
4. Discounted Lifejacket Upgrade opportunities and Boating Safety messages across the Auckland region through the Old4new campaign.

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

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

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

In 2018-2019 CNR intends to continue to provide the full range of services summarised above, regularly reviewing attendance and outcomes to ensure that they provide value to the community and meet Coastguard and Auckland Plan objectives.

Coastguard Northern Region proudly accepts the responsibility of safeguarding the country's largest population centre. Details of the many ways in which this responsibility is executed and a clear picture of what it takes to sustain such a service can be found in the CNR 2017 Performance Report available directly from CNR.

Drowning Prevention Auckland - WaterSafe Auckland Incorporated

On 6 September 2017, WaterSafe Auckland officially changed its trading name to Drowning Prevention Auckland (DPA). The name change better reflects what the organisation is endeavouring to accomplish. That is education, advocacy and research to prevent drowning. WaterSafe Auckland Incorporated remains the organisation's legal name.

Mission: A water safe Auckland free from drowning

Vision: Preventing drowning through education

The aims and objectives for which DPA is established, are to provide strong regional coordination and to promote and advance water safety education in the interests and development of, and to benefit the people of the Auckland region by pursuing the following objectives within New Zealand:

- (1) To minimise the rate of drowning and other water related injury.
- (2) To promote and provide educational programmes within the region and New Zealand for the safe participation of people in aquatic recreational activities.
- (3) To facilitate a coordinated approach to water safety in the region and New Zealand.
- (4) To provide skilled people to assist, promote and or conduct water safety education.
- (5) To ensure water safety education is designed and prepared to meet the needs of the region's and New Zealand's diverse ethnic population.
- (6) To establish a water safety resources and information base for the region that will be made available to other aquatic organisations within New Zealand.
- (7) To seek and secure from the government of New Zealand, territorial local authorities, commercial enterprises and from any other interested person or organisation, recognition and/or financial support for carrying out the objects of DPA.
- (8) To collect and collate relevant statistics to assist in identifying water safety needs in the region and within New Zealand.
- (9) To ensure that the standard of education programmes offered is in accordance with and approved by the New Zealand Qualifications Authority, and/or the appropriate authority.
- (10) To ensure that the instructors are offered training and assessment that is carried out in accordance with the rules of the New Zealand Qualifications Authority, and/or the appropriate authority.

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

- Community Programmes, Advocacy and Education (Water safety programmes and lifejacket hubs for individuals, community groups and families)
- Formal Education Sector (Resources and professional learning and development for teachers working in early childhood through to tertiary institutions)

- Research (Developing and disseminating knowledge and expertise through research and evaluation to provide evidence for educational direction).
- Workplace (Water competence development for employees specific to their work environment and general water safety education for workers who also engage in aquatic recreation together). Lifeguard training for those interested in a career in the aquatics space.
- Marketing and Communications (Water safety awareness and advocacy via traditional and ethnic media, social media, website and outgoing communication activities. This includes coordination and collaboration on regional and national sector campaigns, leading to improved coordination of messaging and capacity of the sector, and participation in events enabling engagement with communities at a local level.)

DPA's services contribute to regional well-being by working closely with those who educate our children, those who work in our rapidly changing communities and those who contribute to our economic well-being. DPA strives to protect and nurture good water safety so that drowning is prevented, and safe enjoyment of the region is achieved.

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

Pool Lifeguard Practising Certificate (PLPC) Training

Drowning Prevention Auckland currently trains lifeguards through a Gateway programme (Gateways Aquatics) delivered through secondary schools. We plan to expand this programme and take on a fulltime resource to train lifeguards year round. We will partner with major aquatic operators and, for the first time in New Zealand, offer public courses.

Currently most lifeguards are trained in-house and to very differing standards. Our PLPC training course will enable a higher standard of qualified lifeguards, simply put if the student is not up to standard they will not pass.

These courses will also provide a career path for Auckland's youth. There are currently close to 400 new lifeguards trained in Auckland each year in addition to all current lifeguards needing revalidation every 2 years. Multiple add-ons are available for this service to enhance the quality of Auckland's lifeguards and to provide safer water for Aucklanders to swim in.

Lifeguard Temp Service

Lifeguards supply in Auckland is undersubscribed, currently some centres have over 100 hours per week of holes in their rosters to fill. We have a pool of casuals who will be able to work at different centres to fill those gaps. As the programme grows we will expand the pool of casuals and offer this service to all 22 pools in Auckland. We will be beginning this programme in the 2017-18 financial year and will look to expand it year on year.

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

- Little to no High School water safety education. DPA has a dedicated secondary school educator who is making inroads into this gap in the sector.
- 18-25 year old males, they are often risk takers who have overestimated their ability. Our events team specifically target youth events in addition to multiple social media campaigns targeting this specific age group.
- New Settlers, many of whom have never been in or around the ocean or waterways. DPA has an educator dedicated to working with new settler groups to educate them about our oceans and waterways in a safe a practical manner.
- Māori and Pacific communities are oversubscribed in the drowning data. We have two educators dedicated to working with these communities across multiple channels to help reduce this.

Drowning Prevention Auckland organises its delivery around channels of engagement as follows:

- Community Programmes and Education
- Education
- Workplace
- Marketing and Communication
- Research
- Lifejacket 'experiences'/lessons

The programmes in these channels of engagement have been developed because of an identified need and mainly targets groups at risk as identified through our research. Funding for these programmes can be through Funding Board funding or contracted through other funding agents.

DPA has the means to engage with communities we serve through dedicated Māori, Pasifika, Asian and New Settler staff members. They operate alongside our well established formal educational sector educators to comprehensively engage all ethnic, socio-economic and age ranges within Auckland's community.

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

New Zealand Opera Limited

New Zealand Opera aims to bring more opera to more Aucklanders than ever before, and in the past year we have been proud to achieve that goal. We aspire to grow that success in 2018-2019.

The principal way we achieve that is by presenting performances of fully-staged operas on the stages of the Aotea Centre, ASB Waterfront Theatre and Auckland Town Hall. In 2018-2019 in Auckland we plan to present three offerings, using these venues, totalling 14 performances.

We seek to perform to diverse audiences from all over Auckland and are committed to taking our art form into the community and giving them the opportunity to experience the power of opera.

We strongly believe in collaboration and constantly seek opportunities to work with other arts organisations to bring opera to more Aucklanders. We have a significant relationship with the Auckland Arts Festival and plan to present the world premiere of New Zealand work *Star Navigator* in March 2019 with their support. We have a substantial partnership with Auckland Philharmonia Orchestra, and engage them to play for our mainstage performances, as well as each year presenting with them an Opera in Concert, bringing the opportunity for Aucklanders to experience an opera that would not otherwise be performed. We also enjoy a strong relationship with the New Zealand Symphony Orchestra, engaging them for some of our operas which require large orchestral forces in Wellington, and also joining with them to present Opera in Concerts.

We are pleased to bring free performances to the community as well, working with Auckland Council in their Music in Parks concert series at St Heliers and Māngere, as well as Auckland Live for their Pick & Mix performance series.

Our Education and Outreach activities are a very important part of our contribution to the Auckland region and continue to grow significantly. We take opera into schools in a reduced and easily-accessible but authentic format which has been extremely successful and over 14 Auckland schools saw a 2017 production.

We acknowledge that there are perceived barriers of entry to our art form, including cost, so have worked with other funding partners to give free opportunities to young people from across the Auckland region to attend performances of our mainstage works. We also offer special low-price tickets for school children to attend the dress rehearsals of our mainstage work.

In this digital age it has become possible to share our work with a wider audience and through a partnership with LEARNZ we have taken opera into the digital classroom, giving students from across the wider Auckland region, and indeed all over New Zealand the opportunity to experience both performance highlights as well as backstage interviews and workshops.

New Zealand Opera is committed to celebrating the “New Zealand” part of our name, and make every attempt to use New Zealand talent wherever possible. This can be easily seen on our stages with the artists that we bring home to perform, but also through our diverse choruses and the technical teams we employ.

We take responsibility to develop New Zealand talent and have a structured programme of nurturing young and emerging artists, giving them opportunities to perform and perfect their stage craft, often before they embark on overseas study.

In 2017 we consolidated our operations into a new Opera Centre in Parnell. This has been extremely successful for the company and we are happy to give the opportunity for other Auckland arts organisations to use our rehearsal studio and technical areas for their own requirements. We have already successfully shared our venue with organisations including Opera Factory, Auckland Theatre Company, the Dame Malvina Major Foundation, Indian Ink Theatre Company and World of Wearable Arts. We look forward to seeing this initiative grow and see this as part of our contribution to the Auckland arts scene.

The Auckland Plan and its 2040 Vision calls for a culturally rich and creative Auckland and expects that our arts and culture will thrive, unite, delight, challenge, and entertain, and drive wealth and prosperity for individuals and for Auckland.

New Zealand Opera is privileged to have a funder who is so committed to this aspiration and believe we contribute to delivering this vision in everything we do.

Every great and liveable city in the world has a resident opera company and with the support of the Funding Board and Auckland Council we are dedicated to continuing to make Auckland our main home. With the grant we receive from the Funding Board we can perform more in Auckland than any other city, and to employ more Aucklanders both in our permanent management team, and in the technical teams that create our work.

The opera we present in Auckland is a vital part of the cultural nourishment Aucklanders and visitors enjoy. Opera has been an important and on-going offering to the region for over 150 years and we believe there is a major demand for our art form and as the only professional presenters of opera in New Zealand we are uniquely placed to be a central part of Auckland's cultural community.

We know our investment in presenting opera in Auckland translates to cultural tourism from other New Zealand cities and from abroad, bringing with it secondary spend on accommodation, dining, shopping and undertaking other cultural and tourism pursuits.

As part of our annual programme we believe it is our responsibility to continue to bring new works to the stage. Commissioning a new piece, developing it and finally bringing to the stage is an expensive and lengthy process. In this challenging financial environment, we can only do this through collaboration with other partners. It also gives a new piece the opportunity to be performed in other cities. In 2019 with the Auckland Arts Festival we will present *Star Navigator*, a new opera written by Aucklander Tim Finn, telling the story of Tupaia, the star navigator who accompanied Captain Cook on his voyage around the South Pacific. The work, a co-production between West Australian Opera and New Zealand Opera was commissioned with funding from the West Australian Government. We had hoped to present the work in 2018 however the need for further developmental workshops and the fact that 2019 is the sesquicentennial of Captain Cook's arrival in New Zealand made postponement a sensible option. A production of *Candide*, in collaboration with the Auckland Arts Festival, replaced *Star Navigator* in our 2018 programme as a third offering for Aucklanders. Specific funding

granted from Creative New Zealand to support Star Navigator has been transferred to the 2019 funding year.

We wish to bring more opera to Aucklanders than ever before and particularly new opera experiences. In recent years we have collaborated with Auckland Philharmonia Orchestra, our performing partners, to present an Opera in Concert. This endeavour brings to the concert platform an opera which would not necessarily be staged in Auckland, often with an international line-up of singers who perhaps can't commit to a full season in Auckland. Otello in 2016 and Manon Lescaut in 2017 were both critical successes but required significant financial resources from us to provide our chorus, and stage director. In 2018 we have ambitious plans to present the monumental Aida, contingent on funding being available.

We also seek to expand our successful Education and Outreach work should funds be available. This would allow us to offer more experiences of opera to more Aucklanders, whether by expanding our Opera in Schools project, firmly establishing our new Seniors Choir initiative or by offering more opportunities to students to experience a mainstage performance.

It is our aspiration that all three of these activities become a core part of New Zealand Opera's annual plans, however current funding and operating plans mean this is not possible. With continued support of this kind from the Funding Board, more Aucklanders will experience more opera, and the city will be all the richer for it.

We are passionate about sharing our love of opera with as wide an audience as possible and strive to remove the barriers that exist for new audiences without disenfranchising our existing, loyal patrons. Our communications approach underpins this.

For many who are unfamiliar with opera, the age-old labels of the art form being 'boring', 'stuffy' and 'not for them' are all too real. If we are to build new audiences for opera, we need to challenge this and that starts with the marketing proposition. We are positioning opera alongside other entertainment offerings and present it in a way that increases potential entry points.

With this audience, we emphasise that opera is modern, relevant and accessible; challenging the pre-conceived notion that opera is not for them. We do this in a way that doesn't undermine the integrity of our offering or patronise our core audience. We use marketing channels that take opera to the mainstream and which capture them as they go about their daily lives. Publicity plays an important role in the marketing mix, allowing us to get fuller messaging across than we are able to with other marketing tools.

Increasingly we are using digital marketing to engage with our stakeholders. This enables us to have a two-way conversation, driving engagement and building meaningful relationships where we can really understand our audience. We use email newsletters and social media to bring what is a visual art form to life for our audience.

At performances, our programmes and pre-performance talks offer another engagement opportunity and for the first time in 2017, we offered a free synopsis hand-out for all attendees alongside our full programmes.

Opera audiences in New Zealand remain title-driven in their attendance choices; hence the huge variances between figures for a well-known work such as Carmen against lesser-known

offerings like *Kátya Kabanová*. Across the entire arts sector it is also becoming increasingly common for audiences to book at the last moment, therefore making us vulnerable to other events taking place at the same time as our performances. In addition, for the large segment of our database who are attracted to the event/experience aspect of opera, we are still vulnerable to the arrival of hit-musicals in The Civic, often programmed at late notice and close to our opera seasons at the Aotea Centre. Unfortunately, we have no control on this competition and the dates for New Zealand Opera performances must be finalised up to 18 months in advance so can do little to mitigate the risks.

Ensuring secure funding remains a significant challenge. Creative New Zealand, New Zealand Opera's principal funder, is dependent on revenue from 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. New Zealand Opera operates a mixed funding model and receives funding from gaming societies 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 mainstage activity. 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.

Unlike orchestras or festivals, New Zealand Opera only produces three mainstage productions a year. This means we are heavily reliant on the box office success of those three titles to provide us with almost a third of our annual turnover. We therefore have very little margin for error.

New Zealand Opera needs reserves to provide some sort of guarantee should some titles not find their market, or indeed to allow the company to be slightly more adventurous in our programme planning. We have been successful in achieving this in the past three years and hope to continue this success.

As arts offerings continue to increase in the market so does the demand for experienced technical expertise. To this end we have attempted to mitigate the risks by ensuring the best team is identified and contracted early and our 2018 technical team has already been contracted.

We believe that New Zealand Opera's future lies in presenting a broad range of operatic experiences to a wide audience, thereby developing the operatic landscape of New Zealand. However, there is simply not enough opera being performed to enable people to see it as an intrinsic part of the culture of this city. Over the last two years we have increased the total number of performances from 10 to 17 mainstage performances. To do this we are planning to work in collaboration with orchestras and festivals as well as bringing smaller scale works, new work and works in new formats to alternative venues. In 2018-2019 we plan to present Tim Finn's new work *Star Navigator* during the Auckland Arts Festival as well as at two Opera in Concerts one with Auckland Philharmonia Orchestra and the other with the Christchurch Symphony Orchestra.

As the national opera company based in Auckland we are the only opera company with the facilities, (funded through the Funding Board) and scale of operation to deliver the range and reach of education and outreach programmes that will have a significant impact on the

communities of Auckland. Our education and outreach programmes are essential to developing the audiences and practitioners of the future. Our strategic plan brings education and outreach work into our core activity by planning to connect future audiences through engaging programmes.

Regrettably there is insufficient work within New Zealand for a singer to be able to sustain a full-time career in this country and they consequently pursue careers overseas. This reduces the pool of available talent resident here for opera, concerts and recitals. We fund a resident artist programme to enable singers returning to New Zealand after a career overseas to continue to develop their craft even if they must also work outside of opera. These singers are often part of the chorus or take on small roles in our mainstage operas.

Our plan to present a third opera in Auckland such as *The Mikado* in 2017 and *Candide* in 2018 and *Star Navigator* in 2019 provides more work for singers, creative teams, technicians and art workers. These activities will, in the longer term, contribute to creating a sustainable opera company by engaging and diversifying audiences and increasing the attendances at mainstage operas.

It will be of no surprise that we at New Zealand Opera feel we are extremely well-placed to support the strategic aims of the Auckland Plan. We identify with all the arts related targets and believe our activities are particularly well aligned to help Auckland Council deliver them. We are sincerely grateful for the Council's foresight in setting these targets and their associated directives, and the framework they provide. The support given by the Funding Board allows us to carry out initiatives which brings Auckland the cultural prosperity aimed for in the Plan.

Stardome - Auckland Observatory and Planetarium Trust Board

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

Stardome operates a range of services including many education programmes for schools, preschools and tertiary students, public shows for general visitors and telescope viewing for all groups.

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

Stardome is an integral part of the mix of cultural institutions in the city. Most major cities around the world have a planetarium as part of their cities cultural landscape, Auckland is particularly fortunate in having both a state of the art planetarium and an observatory where members of the public can view our night sky.

Education is an integral part of Stardome's operation and over 60% of our visitors are children, most of whom come with their schools as part of their science curriculum. The Low Decile and Southern Initiative programmes have made our education programmes available to a wider range of 'in need' and 'at risk' children.

Stardome is passionate about sharing our love of space with as many people as possible. To achieve this, the marketing approach is to share things frequently and openly, and to allocate the marketing budget appropriately to ensure Stardome receives the best coverage across multiple marketing channels.

Our shows and events are promoted through radio, print, posters and online listings. The show schedules and posters are distributed around Auckland at malls, libraries, cafés and community and information centres. Our events are promoted to target audiences in print, appropriate radio stations and social media.

Stardome has a growing social media presence on Facebook, Instagram and Twitter. These platforms are used as both marketing and customer-service tools. We communicate Stardome's personality and respond to queries and address feedback. These platforms are key places where we can thank our supporters and funders, particularly if they have their own social profiles we can link directly to.

In line with our mission to inspire, we keep in contact with TV, print and radio media when there is an astronomical event on the horizon. The public are fascinated with these events and by maintaining media relationships, we can ensure the public are aware of and inspired by space science news.

Stardome sends out two e-newsletters a month; Space News targets our customer base and includes a major astronomy story and a list of Stardome events. We also include links to our

free star charts and a brief overview of what's visible in the night sky. With the implementation of our new website and ticketing system, there is now the option for customers to easily sign up to this mailing list when purchasing tickets online. We have also installed an iPad onsite to encourage sign ups. School Satellite is sent to our education audience and aims to provide teachers with ways to include space science in the classroom. It includes free teacher resources and activities created by the Stardome education team and a science news story with relevant education links. At the beginning of the school year, we send a postcard to mid and low-decile schools informing them of our education session offering.

The Regional Reach funding is allocated to targeted regional advertising and our yearly 'Matariki Kete' booklet. The booklet is sent to every child in low decile Auckland primary schools, and we send as many as possible to the other primary schools to photocopy and share. We also send preschool versions of the booklet to Kōhunga Reo, kindergartens and preschools. The PDF versions are available on our website for free downloads.

This past year, the Stardome website was refreshed and now communicates our events and shows in a more engaging, accessible way. A 'thank you' webpage of our supporters and funders was also created. We are working on uploading at least two blog articles a month to share our astronomy knowledge, which we plan to link to our social media platforms, driving more of our audience to our website content. We have been working with an SEO company to increase our Google search placing. We recently implemented a new ticketing system which allows us to securely hold and track our Starlight Explorer Pass holder's details. This has allowed us to better communicate with this loyal audience, including the tailoring of certain Space News content and events.

Towards the end of each year Stardome sends a copy of 'The New Zealand Astronomical Yearbook' to key stakeholders along with a letter from the CEO about our mission to inspire, challenge and educate.

Our most successful form of communication and promotion is word of mouth. By creating a customer experience that is fun, educational and inspiring alongside providing exceptional customer service we can share our love of space with as many people as possible.

Major Challenges facing our Industry

Planetarium Technology:

As technology, has improved and prices have decreased full dome systems have become more complex offering the benefits and complexity of video production techniques and software based solutions. This has presented a challenge to the industry in upskilling staff to use these new technologies, in relation to in-house show production. The International Planetarium Society however notes that this also opens the door to more diversity in show production.

Show Content:

Show production, especially around animation is an expensive and time-consuming project, and being able to fund projects of this nature is an ongoing challenge for the organisation. There is also a challenge in purchasing off the shelf shows that have a 'Southern Hemisphere' point of view.

Funding:

The other major challenge that Stardome (and other cultural facilities) face is the difficulty is obtaining grant funding from the traditional charitable sources, particularly from "gambling" based charities. Although we have had some success in obtaining funds for capital requirements or for specific projects we are having a great deal of difficulty in obtaining charitable grants for operating expenses and we anticipate that even raising funds for capital projects and specific projects will be more difficult in the future.

Pricing:

The major challenge that Stardome faces from an industry perspective is the fact that many of the cultural institutions in Auckland who we compete with in varying degrees (Auckland Museum, Maritime Museum, Auckland Art Gallery and the Navy Museum) are free to Auckland citizens, whereas Stardome charges between \$10.00 and \$15.00 to attend a planetarium show and \$1 or \$2 to enter our space gallery.

Science Education:

Any decrease in education funding through schools could mean that Astronomy takes a back seat to the other sciences such as Chemistry and Physics. There is a current shortage of science teachers which means that skill levels are stretched. Although a challenge this has already opened presented an opportunity for Stardome to work with the Science Teachers Association and the Ministry of Education in setting standards, and assisting in learning.

Research completed by the Ministry of Education released in July 2016 has pointed to an increasing gap in achievement standards between Decile 1-3 students and Decile 8-10, of two years.

The results are measured by the National Monitoring Study of Student Achievement, and have reiterated the gap in English, Maths, Science, Social Studies and Physical Education. The gap is significant and needs to be addressed.

There is no increase in overall funding in the education budget, and there have been signals that the government may scrap the decile funding scheme in favour of more targeted funding. Low decile schools are desperate for better resourcing and support.

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

Learning experiences outside the classroom offer Kiwi Kids many benefits:

Make learning more engaging - We often get comments for teachers that a school trip is something children really look forward, and that the classroom can become a stale environment. A new learning environment can stimulate a child's curiosity and allow them to think outside the box.

Make learning relevant - Although we can talk about Space in the classroom, our planetarium offers a real-life simulation of a perfect night sky, which allows children to put their learning into practice.

Nurture creativity and imagination - Taking children beyond the classroom is like unclipping their wings. Suddenly their minds are free to explore and you can often end up with some very creative results no matter what subject you're teaching them. We can take children for a trip to their favourite planet, we can explore the surface of Mars or take them to the Matariki cluster.

Reduce behaviour problems - Whilst learning beyond the classroom certainly means implementing a whole new set of behaviour management processes, overall it can often mean a general improvement in behaviour - yet another consequence of children being happy, engaged and motivated. Our programmes have been set up to meet the key learning objectives of the Ministry of Education.

Expose children to new opportunities - Many children that visit our facility walk away with a new perspective on their place in space. We also talk about different career paths that may be opened to them if they pursue science at a higher level.

Stardome is committed to sharing our love of space science, and as such we work to break down any barriers that may exist to sharing our knowledge. As discussed above, we now have freely available resources on our website for all teachers and learners. We have started work on an outreach programme which will see our education team going to schools to reach schools that simply cannot make the trip to us. Technology is also allowing us to enter the classroom through mediums such as Skype.

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 programmes annually, of that over 29,000 are from schools.

We are minimising barriers to visitation in several ways:

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

Outreach:

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

Telescopes at evening Council events where possible will also continue, as well as a presence at daytime events with our 'Daytime Astronomy' unit.

Open Days and Nights:

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

Astronomical Events:

During any Astronomical events 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.

Maunga Outcomes Plan:

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

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

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

Putting Young People First

Stardome's very purpose as stated in our Vision is to Inspire youth to value education and pursue careers in Science. Stardome has a strong affinity with the Council's policy of putting young people first. Our Education offering is firmly targeted at increasing the knowledge of young people through space science. We have worked hard to ensure we reach as many young people as possible, and schemes such as our Southern Initiative, Low Decile Scheme and Community Sessions enable us to extend our reach. To encourage young people to continue exploring the wonders of our universe, we have now implemented free passes to all children visiting with an education group, that way they can re-visit with their families.

Reducing Inequality

Stardome has several initiatives in place that come in line with the Council's initiative to reduce inequality. These are ours:

- Low Decile Scheme. In the 2016-2017 year we had 19 schools through the scheme that would not have been able to visit if this had not been subsidised.

- Stardome Southern Initiative Scheme. In 2014-2015 Stardome hosted 3,196 South Auckland groups through this scheme. This included high risk children groups, teen pregnancy units, mental health units, Kōhunga Reo, and Early Childhood Education groups.

Regional Reach

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

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

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

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

Strengthening and Connecting Communities/Cultural Diversity

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

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

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 area from Raglan to Kaitaia. Ten of our 17 surf lifesaving clubs reside within, and service the Auckland region. The Auckland region accounts for 80% of our total lifesaving 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 the beach-going public safe every year.

Our strategic objectives are to:

- Build thriving clubs – the providers of our service
- Deliver a high-quality, effective lifeguarding service for the region
- Grow our community education programmes to teach safe beach use to the wider community
- Grow participation in our Junior Surf and Sport and Recreation programmes to assist with the development and retention of our lifeguard capability

SLSNR's role is to lead, coordinate, support and develop the services of our volunteer surf lifesaving entities around beach safety, patrolling and patrol management, critical emergency response and 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 by:

- Providing dedicated support and best practice tools for our member clubs to ensure the sustainable growth and management of lifesaving volunteers and to provide the resources necessary to deliver a lifeguard service that meets health and safety and other regulatory requirements
- A dedicated full-time lifesaving delivery model, ranging from:
 - Patrolling services - delivered at 14 dedicated locations from our ten Surf Life Saving facilities and four satellite lifesaving locations;
 - Event safety services;
 - Emergency Response - reflex tasking, search and rescue and coordinated emergency response.
- Providing community education programmes on the beach, and in classroom education for school-age children, particularly low decile schools. This is delivered at patrolled and unpatrolled locations and urban environments to provide access for the wider community to our safety messages and education programmes.
- Volunteer-run sport and recreation programme catering for all ages and abilities, from junior surf carnivals to world-class high-performance events and competitions, allow for thousands in our community to partake in sport and recreation on our beaches. These

sports and recreation activities have proven to be instrumental in retaining lifeguard volunteers 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 is therefore imperative.

Throughout the region, 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 Life Saving clubs also provide opportunities for thousands of volunteers to engage in personal development and to enjoy the enrichment of giving back to their community.

SLSNR must continually evolve and develop to provide an effective, compliant and fit for purpose lifeguarding service that meets the future needs of our communities, visitors and beachgoers.

There are several significant projects. While some of these are not providing a 'new' service, they involve the proposed expansion or enhancement of existing services. Delivery of these are all funding dependent.

1. Lifesaving Delivery: Enhanced Service at Auckland locations

As Auckland's population increases, an increasing number of people are visiting and using our coastal areas. Locations with historically few visitors are becoming popular, and water-based activities are diversifying. Every year there are on average 13 fatal drowning incidents across Auckland's beaches, harbours, and offshore environments, and surf lifeguards rescue over 300 people. Most of these incidents involve residents of Auckland.

SLSNR have been evaluating the changing risk profile of Auckland's coastal environment to understand what the real needs of the Auckland region are and to ensure lifesaving resources are distributed according to both current and future needs.

External coastal risk consultants have completed risk assessments at 67 sites along Auckland's west coast (Karioatahi Beach to Muriwai Beach) and east coast (Devonport to Te Arai). Their work has identified the need for further discussion with Auckland Council around:

- An extension of existing surf lifeguarding services
Should the season length and hours of surf lifeguarding services be extended at many locations to align with the times of highest use, and highest risk?
- Expansion of surf lifeguarding services to new locations
Provision of formal supervision or surveillance should be considered at locations not currently patrolled. In particular O'Neill Bay, Lake Wainamu, Anawhata Beach, and Whatipu Beach on Auckland's west coast, Te Haruhi Bay (Shakespeare) and Stanmore Bay on the Whangaparaoa Peninsula, as well as Anchor Bay (Tāwharanui Peninsula), Goat Island, and Te Arai.

To deliver these expanded services we will need to attract more lifeguards. Currently senior lifeguard numbers are declining as the pay rate is the statutory minimum in most instances, unattractive, and lower than that of similar roles. To address this, we must increase the wage to ensure that lifeguarding is still a viable employment opportunity for those lifeguards who patrol Monday to Friday over the peak summer holiday period.

2. Club Sustainability

SLSNR must continually work to ensure its high standards on patrol are replicated in the clubhouse and that our membership continually develops. It is clear our city is going to require more from Surf Life Saving in the future, and our volunteers are going to need to grow in capacity and capability to respond successfully to the changing nature of the emergencies that we face. It is imperative that our volunteers (many aged 14-18) are equipped with the appropriate knowledge, training, experience and post-event support to respond to these events.

To manage this demand, SLSNR has appointed three new seasonal positions. These are currently funded out of SLSNR's reserves. Their functions are to ensure the successful delivery of lifesaving services, the training and development of membership at a local level, and the delivery of our critical support services - critical incident management, delivery of immediate peer support and counselling to volunteers, management of the duty officer network and SurfComm (one of the country's largest private radio networks - our lifeline).

Additionally, during the current year, we will be reviewing our entire training delivery model and whether the external market is still the best delivery agent for first aid training. The organisation aspires to achieve formalisation of our qualification and development pathways and the internal delivery of all training, learning and development by the regional body,

3. Health and Safety

The changing recreational activities of the public demand new responses and the size and scale of emergencies we are being tasked with, continue to increase. Regulatory bodies now have a far greater expectation from SLSNR to manage its staff and volunteers and ensure they operate in a safe and healthy environment.

SLSNR are progressing the development of a Health and Safety regime that is both fully compliant and reflective of our values. Tailoring our health and safety practices to the specific risks of each club/environment is essential, so we have engaged specialists to assist with an independent view of our health and safety risks and practices.

This is a self-funded pilot study which will provide guidance for our members to develop a culture and regime of strong health and safety practices and tools to ensure our staff and volunteers carry out their work in a safe environment and in a fully compliant way.

4. Junior Surf – Good Sports

Good Sports is a programme to create awareness with our adult membership around their attitudes and beliefs to youth sport and whether they are age and stage appropriate. Sport NZ has endorsed Good Sports as a practical implementation of their Physical Literacy approach.

SLSNR will be delivering workshops to coaches, parents, officials or club leaders that challenge them to think about the experiences that children are having in Junior Surf.

Organisationally we have restructured Junior Surf events to reflect this by providing opportunities that are designed to meet the participant's needs.

Good Sports is designed to address the following:

- Improving athlete experiences
- Child disaffection and dropout in sport
- Child burnout and overuse injury
- Poor coach behaviour
- Poor parent behaviour
- Side-line behaviour
- Implementing long-term athlete development philosophies

The costs of this work have been wholly supported by Aktive and forms part of our Sport Manager's annual workload. Our entire Sport, Junior Surf and High-Performance suite of programmes are developed and managed by one paid employee and supported by volunteer committees delivering high-quality sporting outcomes to over 5,000 members.

SLSNR has recently partnered with Auckland Council through 'Safe Swim' to ensure Auckland's beach users have easy access to relevant information regarding our services and critical water safety information. Alongside this, we have a daily media presence over the summer months educating and informing Auckland communities of current risks and water safety tips.

Increasing Demands

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

- to extend the traditional lifesaving services we provide:
 - at an increasing number of beaches (beaches not currently patrolled); and
 - for longer hours and more days of the year at our currently patrolled beaches.
- Providing an expanded scope of response from our lifeguards.

Police, other agencies and the community continue to view Surf Life Saving as the primary responder to coastal emergencies including nearshore boating incidents, support for air ambulances, on the beach or near beach vehicle accidents, coastline and ocean search and rescue, land-based search and rescue and local medical emergencies. This is experienced most on the West Coast where we are routinely required to travel significant distances to critical incidents outside of Surf Life Saving's traditional area.

Challenges

Our greatest challenge currently, is not receiving sufficient funding to address our current operational costs. This is despite SLSNR being proactive in finding funding from alternative sources and maximising efficiencies to keep these costs as low as possible.

Compounding this, the increase in demand for our traditional services, for greater periods and at new locations provides an additional critical funding challenge. Although the increased

service, is largely provided by volunteers there are significant extra operational costs relating to vehicle and rescue equipment and club facilities.

To ensure our lifeguards can properly respond to the varying nature of incidents additional training is required, and a variety of unbudgeted costs arise. An example of this is the recent Kaipara Harbour tragedy. Though fully covered by volunteers the cost of equipment used, damage to vehicles and counselling came to more than \$25,000. Very little of this cost is reimbursed by other search and rescue agencies.

Clearly the challenge is even more significant as we now need to cover both aspects of increased costs, seeking additional revenue to cover the increased operational costs of increased needs, training, and unbudgeted search and rescue costs.

Ultimately there is no regulatory authority or ministry responsible for the provision of lifeguard services. Aside from the Funding Board grant, most of our other funding is philanthropic. If the community requires more and if Surf Life Saving agrees the increased demand for our services is necessary, it falls to Surf Life Saving to secure funding for these services. And as most of this funding is not certain or long-term, finding the funding is itself an additional cost.

Funding risk

Should SLSNR not be successful in finding long-term funding for these increased delivery expectations we simply will not be able to deliver either the extent or scope of services expected.

If we cannot secure an increase in long-term funding to meet the increased cost of our current services, we will need to reduce the number of patrols and potentially the number of locations. We cannot ask our volunteers to provide what they don't have funding to resource.

For the community, this will mean that SLSNR will not always have the resources to respond or provide the service that it has in the past. Ultimately this will increase the risk of drowning or injury.

Non-compliance

The other major risk currently facing SLSNR is non-compliant operations. In the majority of operational areas lifesaving services are carried out to a very high standard, but it is essential that we expedite our Health and Safety project and adopt procedures required under the Vulnerable Children's Act all of which put considerable pressure on Club resources.

Lifesaving Delivery

SLSNR is currently not responding to identified demands in the Auckland region for patrols at additional locations that are becoming increasingly popular and extended patrol hours. Depending on the resources available and agreement with Auckland Council, we are planning to implement responses to these in 2018-2019.

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.

Surfing competitions, ocean swims, coastal adventure runs, kayak and craft races, film and production events, motion picture filming, commercial advertising, content creation, and on brand events, have been carried out without formal event safety. Over the past three years, there have been some drowning deaths at these events. If SLSNR is to be truly successful in reducing drowning and injury on our beaches and coastlines, this needs to be addressed.

In 2018 we will be reviewing current activity in this space and looking to work with regulatory bodies to assess where SLSNR can provide a cost-efficient response to working with these organisations to ensure the commercial sector and paid sport and recreation activities maintain appropriate water safety standards.

Training of volunteers

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

Community Education

Most of our community education programmes are delivered to target children under twelve years of age. There is no follow-up education for these children or teenagers or a resource that specifically targets adults or recent immigrants. These are emerging as equally important areas to focus on.

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. SLSNR will begin work, in Quarter 2 of 2018, to formally review the unmet needs within the sector. Following this, we will engage with stakeholders to determine the most efficient means of delivering this education and equipping other community groups to assist with education in this space.

Sport

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

Changes in community programmes

The main change to community education programme is that users of the programmes will be expected to cover more of the programme costs. For example, the charge for the Beach Education course has had to increase from \$7.57 per person to \$13.04. Funding that we have previously used to subsidise the delivery of Community Education programmes has now been diverted to essential lifesaving services where other sources of funding have not kept up with the increase in basic costs of delivering the service. The volatility of gaming funding has not allowed us to assume that this will be available for subsidising community education programmes. We are concerned that this will impact the number of children who attend the courses.

SLSNR is currently working with funders we believe to be responsible for supporting community education services – Water Safety New Zealand, Aktive, Sport Waikato and Sport Northland to explore new long-term funding avenues, reducing the burden on the user. Should new funding not be secured for the 2018–2019 year the current cost increases to the user will remain.

2018-2019 Community Education programmes

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

- Beach Education - a five-hour programme offered to students on Auckland beaches and at Auckland Surf Life Saving Clubs.
- Surf to School - a 60-90 minutes programme, which takes lifeguards into schools for beach and water safety lessons in classrooms and, if applicable, in school pools.
- City Nippers - five two-hour sessions targeting urban beachgoers on weekends and during the holidays at St Heliers, Takapuna, Eastern and Maraetai beaches.

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

Submissions on the Draft 2018-2019 Funding Plan

The Auckland Regional Amenities Funding Board published the Draft 2018-2019 Funding Plan on 15 January 2018. Submissions on the Plan closed at 5pm on 28 February 2018.

Five written submissions were received, along with requests for two oral submissions to be presented to the Funding Board.

The submissions related to the main themes of:

- Requests for additional funding – both current and future years from:
 - Surf Life Saving Northern Region Inc. (\$287,000 in the written submission, subsequently reduced to \$93,832 in the oral submission); and
 - Auckland Theatre Company Ltd (\$180,000).
- General support for the Funding Plan as published with a few minor clarifications sought.
- Request for additional information to be incorporated into the Funding Plan to ensure compliance with the Auckland Regional Amenities Funding Act.

The Funding Board met on 7 March 2018 and received oral submissions from Surf Life Saving Northern Region Inc. and Auckland Council.

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

The Funding Board resolved to:

- Amend the Funding Plan to include information to satisfy the requirement that the Funding Board has given regard to the Funding Principles and that the Funding Board is satisfied that the Specified Amenities have taken reasonable steps to align their activities with the objectives of the Auckland Plan and the outcomes it seeks.
- Make minor amendments to reflect the Funding Board's deliberations and edits that correct any errors.
- Decline the requests from Surf Life Saving Northern Region Inc. and Auckland Theatre Company Ltd for additional grant allocations in 2018-2019.

Directory of Specified Amenities and Associated/Related Entities

Organisation	Balance Date	Charities Registration Number	Website
Auckland Festival Trust	30 June	CC22145	www.aaf.co.nz
Auckland Philharmonia Trust	31 December	CC23611 & CC23607	www.apo.co.nz
Auckland Rescue Helicopter Trust	30 June	CC21935 & CC46529	www.rescuehelicopter.org.nz
Auckland Theatre Company Limited	31 December	CC23655, CC23658, CC48094 & CC50332	www.atc.co.nz
Coastguard Northern Region Incorporated	30 June	CC30031	www.coastguard.org.nz
Drowning Prevention Auckland - WaterSafe Auckland Incorporated	30 June	CC11454	www.dpanz.org.nz
New Zealand Opera Limited	31 December	CC22724, CC21944 & CC51542	www.nzopera.com
Stardome - Auckland Observatory and Planetarium Trust Board	30 June	CC20451	www.stardome.org.nz
Surf Life Saving Northern Region Incorporated	30 June	CC21256, CC23043 & CC53628	www.lifesaving.org.nz

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

Directory

Auckland Regional Amenities Funding Board

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Deputy Chair:	Anita Killeen
Directors:	Steve Bootten Victoria Carter Precious Clark Catherine Harland Lyn Lim Diane Maloney Megan McSweeney Bryan Mogridge
Advisory Officer:	Leigh Redshaw
Bankers:	ASB Bank Ltd
Lawyers:	Buddle Findlay
Auditors:	Office of the Auditor-General/Audit New Zealand
Charities Registration Number:	CC38181
Relevant Legislation:	Auckland Regional Amenities Funding Act 2008

April 2018

**Auckland Regional Amenities
Funding Board**
P O Box 6969
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