I hereby give notice that an ordinary meeting of the Community Development and Safety Committee will be held on:

**Date:** Thursday, 17 May 2018  
**Time:** 9.30am  
**Meeting Room:** Room 1, Level 26,  
**Venue:** 135 Albert Street, Auckland

**Komiti Whanake Hapori me ōna Kaupapa Āhuru / Community Development and Safety Committee**

**OPEN AGENDA**

**MEMBERSHIP**

**Chairperson**  
Dr Cathy Casey  
**Deputy Chairperson**  
Cr Fa’anana Efeso Collins  
**Members**  
Cr Josephine Bartley  
Cr Alf Filipaina  
Cr Richard Hills  
Cr Daniel Newman, JP  
Cr Dick Quax  
Cr Greg Sayers  
Cr Sir John Walker, KNZM, CBE  
Cr Wayne Walker  
Cr John Watson  

**IMSB Member**  
Tony Kake  
**Ex-officio**  
Dennis Kirkwood  
Mayor Hon Phil Goff, CNZM, JP  
Deputy Mayor Bill Cashmore

(Quorum 7 members)

Sonja Tomovska  
Governance Advisor  
14 May 2018  
Contact Telephone: 890 8022  
Email sonja.tomovska@aucklandcouncil.govt.nz  
Website: www.aucklandcouncil.govt.nz

**Note:** The reports contained within this agenda are for consideration and should not be construed as Council policy unless and until adopted. Should Members require further information relating to any reports, please contact the relevant manager, Chairperson or Deputy Chairperson.
Terms of Reference

Responsibilities and key projects

The committee is responsible for regional community development and safety, including:

- grants for regional events, arts and cultural organisations
- arts, culture and heritage
- alcohol harm reduction strategy (recommendation to Environment and Community Committee)
- homelessness plan (recommendation to Environment and Community Committee).

Powers

All powers necessary to perform the committee’s responsibilities.

Except:

(a) powers that the Governing Body cannot delegate or has retained to itself (section 2)
(b) where the committee’s responsibility is limited to making a recommendation only
(c) where a matter is the responsibility of another committee
(d) the approval of expenditure that is not contained within approved budgets
(e) the approval of expenditure of more than $2 million
(f) the approval of final policy
(g) deciding significant matters for which there is high public interest and which are controversial
(h) the commissioning of reports on new policy where that policy programme of work has not been approved by the Environment and Community Committee
(i) the power to establish sub-committees.
Exclusion of the public – who needs to leave the meeting

Members of the public

All members of the public must leave the meeting when the public are excluded unless a resolution is passed permitting a person to remain because their knowledge will assist the meeting.

Those who are not members of the public

General principles

- Access to confidential information is managed on a “need to know” basis where access to the information is required in order for a person to perform their role.
- Those who are not members of the meeting (see list below) must leave unless it is necessary for them to remain and hear the debate in order to perform their role.
- Those who need to be present for one confidential item can remain only for that item and must leave the room for any other confidential items.
- In any case of doubt, the ruling of the chairperson is final.

Members of the meeting

- The members of the meeting remain (all Governing Body members if the meeting is a Governing Body meeting; all members of the committee if the meeting is a committee meeting).
- However, standing orders require that a councillor who has a pecuniary conflict of interest leave the room.
- All councillors have the right to attend any meeting of a committee and councillors who are not members of a committee may remain, subject to any limitations in standing orders.

Independent Māori Statutory Board

- Members of the Independent Māori Statutory Board who are appointed members of the committee remain.
- Independent Māori Statutory Board members and staff remain if this is necessary in order for them to perform their role.

Staff

- All staff supporting the meeting (administrative, senior management) remain.
- Other staff who need to because of their role may remain.

Local Board members

- Local Board members who need to hear the matter being discussed in order to perform their role may remain. This will usually be if the matter affects, or is relevant to, a particular Local Board area.

Council Controlled Organisations

- Representatives of a Council Controlled Organisation can remain only if required to for discussion of a matter relevant to the Council Controlled Organisation.
<table>
<thead>
<tr>
<th>ITEM</th>
<th>TABLE OF CONTENTS</th>
<th>PAGE</th>
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<td>Apologies</td>
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<td>2</td>
<td>Declaration of Interest</td>
<td>7</td>
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<td>3</td>
<td>Confirmation of Minutes</td>
<td>7</td>
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<td>Petitions</td>
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<td>Public Input</td>
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<td>Local Board Input</td>
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<td>Extraordinary Business</td>
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<td>Notices of Motion</td>
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<td>9</td>
<td>Regional Arts &amp; Culture Grants Rd 2 2017/2018</td>
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<tr>
<td>10</td>
<td>Information Report - 17 May 2018</td>
<td>21</td>
</tr>
<tr>
<td>11</td>
<td>Consideration of Extraordinary Items</td>
<td></td>
</tr>
</tbody>
</table>
1 Apologies

At the close of the agenda no apologies had been received.

2 Declaration of Interest

Members are reminded of the need to be vigilant to stand aside from decision making when a conflict arises between their role as a member and any private or other external interest they might have.

3 Confirmation of Minutes

That the Community Development and Safety Committee:

a) confirm the ordinary minutes of its meeting, held on Thursday, 15 February 2018, as a true and correct record.

4 Petitions

At the close of the agenda no requests to present petitions had been received.

5 Public Input

Standing Order 7.7 provides for Public Input. Applications to speak must be made to the Governance Advisor, in writing, no later than one (1) clear working day prior to the meeting and must include the subject matter. The meeting Chairperson has the discretion to decline any application that does not meet the requirements of Standing Orders. A maximum of thirty (30) minutes is allocated to the period for public input with five (5) minutes speaking time for each speaker.

At the close of the agenda no requests for public input had been received.

6 Local Board Input

Standing Order 6.2 provides for Local Board Input. The Chairperson (or nominee of that Chairperson) is entitled to speak for up to five (5) minutes during this time. The Chairperson of the Local Board (or nominee of that Chairperson) shall wherever practical, give one (1) day's notice of their wish to speak. The meeting Chairperson has the discretion to decline any application that does not meet the requirements of Standing Orders.

This right is in addition to the right under Standing Order 6.1 to speak to matters on the agenda.

At the close of the agenda no requests for local board input had been received.
7 Extraordinary Business

Section 46A(7) of the Local Government Official Information and Meetings Act 1987 (as amended) states:

"An item that is not on the agenda for a meeting may be dealt with at that meeting if-

(a) The local authority by resolution so decides; and

(b) The presiding member explains at the meeting, at a time when it is open to the public,-

(i) The reason why the item is not on the agenda; and

(ii) The reason why the discussion of the item cannot be delayed until a subsequent meeting."

Section 46A(7A) of the Local Government Official Information and Meetings Act 1987 (as amended) states:

"Where an item is not on the agenda for a meeting,-

(a) That item may be discussed at that meeting if-

(i) That item is a minor matter relating to the general business of the local authority; and

(ii) the presiding member explains at the beginning of the meeting, at a time when it is open to the public, that the item will be discussed at the meeting; but

(b) no resolution, decision or recommendation may be made in respect of that item except to refer that item to a subsequent meeting of the local authority for further discussion."

8 Notices of Motion

There were no notices of motion.
Te take mō te pūrongo / Purpose of the report
1. To approve grants to regional arts organisations and artists through round two of the 2017/2018 Regional Arts and Culture Grants Programme.

Whakarāpopototanga matua / Executive summary
2. The Regional Arts and Culture Grants Programme has been developed in accordance with Auckland Council’s Community Grants Policy as adopted at the Regional Strategy and Policy Committee meeting on 4 December 2014 (REG/2014/134).
3. The regional sector investment budget for arts and culture for 2017/2018 is $1,887,553. The investment programme for arts and culture comprises:
   - the contestable Regional Arts and Culture Grants Programme, which includes project grants and strategic relationship grants - $832,433
   - asset-based term grants with regional organisations Q Theatre and Te Tuhi - $983,120
   - a term grant for the Auckland Festival of Photography -$72,000.
4. The Regional Arts and Culture Grants Programme is designed to enable organisations, communities and artists to deliver arts and culture projects and activities across the Auckland region. Grants delivered through this programme support the implementation of Toi Whītiki, Auckland’s Arts and Culture Strategic Action Plan.
5. The contestable programme has a budget of $832,433 for 2017/2018. The scheme allocates $420,433 to strategic relationship grants and $412,000 to project grants through two funding rounds each year.
6. Staff received a total of 84 applications in round one, requesting funding of $1,798,348.93. $456,100 was recommended for allocation in round one.
7. Staff received a total of 35 applications in round two, requesting funding of $647,360. $354,642 is recommended for allocation in this funding round.
8. Of the 35 applications:
   - 22 were for audience development project grants
   - 7 were for business and capacity development project grants
   - 6 were for strategic relationship grants

Ngā tūtohunga / Recommendation/s
That the Community Development and Safety Committee:

a) approve the following allocation of funding to arts organisations for the projects, amounts and terms outlined:

<table>
<thead>
<tr>
<th>Organisation</th>
<th>Activity</th>
<th>Funding Allocation ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Touch Compass</td>
<td>InMotion Matariki</td>
<td>25,000</td>
</tr>
<tr>
<td>Te Rēhia Theatre Company</td>
<td>Ngā tini reo o Te Pou, plays in four</td>
<td>20,000</td>
</tr>
</tbody>
</table>
## Regional Arts & Culture Grants Rd 2 2017/2018

### Item 9

<table>
<thead>
<tr>
<th>Organization</th>
<th>Project Details</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Taki Rua Productions Society Incorporated</td>
<td>Te Reo Māori season tours</td>
<td>25,000</td>
</tr>
<tr>
<td>Te Pou Theatre Trust</td>
<td>Kōanga Festival</td>
<td>20,000</td>
</tr>
<tr>
<td>Indian Ink Theatre Company</td>
<td>Mrs Krishnan's Party</td>
<td>6,000</td>
</tr>
<tr>
<td>Storylines Children’s Literature Charitable Trust of New Zealand</td>
<td>Auckland Festival Story Tour</td>
<td>8,400</td>
</tr>
<tr>
<td>The Conch</td>
<td>Premiere of new work &quot;A Boy called Broke&quot;</td>
<td>6,142</td>
</tr>
<tr>
<td>Short and Sweet Festival</td>
<td>Festival of short works in theatre and dance</td>
<td>10,000</td>
</tr>
<tr>
<td>Little Green Man Productions</td>
<td>Heaven and Earth: Rangi and Papa regional tour</td>
<td>14,000</td>
</tr>
<tr>
<td>Plumb Productions</td>
<td>New NZ work Bright Star</td>
<td>7,500</td>
</tr>
<tr>
<td>Waiheke Art Gallery</td>
<td>Education programme – Headland Sculpture on the Gulf</td>
<td>5,000</td>
</tr>
<tr>
<td>Massive Company Trust</td>
<td>Season of 'Sightings'</td>
<td>10,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>157,042</strong></td>
</tr>
</tbody>
</table>

### Business and capacity project grants

<table>
<thead>
<tr>
<th>Organization</th>
<th>Project Details</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Dust Palace</td>
<td>Audience development and business infrastructure plan and implementation</td>
<td>10,000</td>
</tr>
<tr>
<td>NZ Dance Festival Trust - Tempo</td>
<td>Digital business strategy and website development</td>
<td>10,000</td>
</tr>
<tr>
<td>The Operating Theatre Trust (Tim Bray Productions)</td>
<td>Strategic plan and design costs</td>
<td>12,600</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>32,600</strong></td>
</tr>
</tbody>
</table>

### Strategic relationship grants

<table>
<thead>
<tr>
<th>Organization</th>
<th>Project Details</th>
<th>Term</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Objectspace</td>
<td>Provide exhibitions, programming and development focused on contemporary craft, design and architecture</td>
<td>3 years</td>
<td>50,000</td>
</tr>
<tr>
<td>Show Me Shorts</td>
<td>Deliver a festival platform that provides support and showcasing and development opportunities for short films and film practitioners</td>
<td>2 years</td>
<td>20,000</td>
</tr>
<tr>
<td>New Zealand Dance Advancement Trust (The New Zealand Dance Company)</td>
<td>Create high calibre dance productions, grow audiences for dance, and provide ongoing career opportunities, mentoring and training for artists, technicians and arts managers</td>
<td>3 years</td>
<td>50,000</td>
</tr>
<tr>
<td>The New Zealand Comedy Trust</td>
<td>Deliver a festival platform for comedy including mentoring and skill development opportunities for artists</td>
<td>3 years</td>
<td>25,000</td>
</tr>
<tr>
<td>Manukau Orchestral Society Inc.</td>
<td>Provide high quality, engaging orchestral concerts and development for artists from throughout the region</td>
<td>1 year</td>
<td>20,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td><strong>165,000</strong></td>
</tr>
</tbody>
</table>
Horopaki / Context

9. Regional Arts and Culture Grants Programme

- **Audience development and programming project grants:** These grants support the delivery of a wide range of high quality arts and cultural experiences that would not otherwise be economically viable. These projects should be capable of attracting audiences from across the Auckland region.

- **Business and capacity development project grants:** These grants are intended to increase the professionalism and build the sustainability of regional arts and culture organisations through the development of strategic, business and marketing plans; feasibility studies; organisational development and digital/web development activities.

- **Strategic relationship grants:** These grants are single or multi-year funding relationships with a small number of strategic organisations operating at the regional level. These organisations are, or are capable of becoming, the ‘cornerstones’ of a thriving arts and culture sector in Auckland.

Table one shows requests for each type of grant for 2017/18.

### Table One: Grant Types 2017/2018

<table>
<thead>
<tr>
<th>Grant Type</th>
<th>Number of Apps</th>
<th>Amount requested (nearest $)</th>
<th>Funding approved</th>
<th>Number of Apps</th>
<th>Amount requested</th>
<th>Funding proposed</th>
<th>Amount requested</th>
<th>Year to date</th>
<th>Funding approved/ proposed</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Project Grants</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audience development &amp; programming</td>
<td>44</td>
<td>$662,118</td>
<td>Round 1</td>
<td>22</td>
<td>$321,408</td>
<td>$157,042</td>
<td>$983,526</td>
<td>$309,042</td>
<td></td>
</tr>
<tr>
<td>Business and capacity development</td>
<td>25</td>
<td>$391,230</td>
<td>Round 1</td>
<td>7</td>
<td>$85,952</td>
<td>$32,600</td>
<td>$477,182</td>
<td>$86,700</td>
<td></td>
</tr>
<tr>
<td>Strategic relationship grants</td>
<td>15</td>
<td>$745,000</td>
<td>Round 1</td>
<td>6</td>
<td>$240,000</td>
<td>$165,000</td>
<td>$985,000</td>
<td>$415,000</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>84</td>
<td>$1,798,348</td>
<td></td>
<td>35</td>
<td>$647,360</td>
<td>$354,642</td>
<td>$2,445,708</td>
<td>$810,742</td>
<td></td>
</tr>
</tbody>
</table>

Tātaritanga me ngā tohutohu / Analysis and advice

10. Staff and external arts sector professionals assessed the applications and have made recommendations based on the assessment criteria (Attachment B: Arts and Culture Assessment Matrix).

11. Staff have provided guidance to applicants and potential applicants with in-person or phone consultations. The assessors were a mixture of staff and sector professionals. Following initial assessments against the assessment matrix (Attachment B), a moderation meeting with the eight assessors prioritised the applications.

12. Applicants for strategic relationship grant submitted an Expression of Interest (EOI) to the fund, based on the Regional Arts and Culture Grants Programme policy. Eight EOIs were received and assessed by staff. Of these:

- two were referred to audience development and business and capacity development project grants
- six were accepted and made full strategic relationship applications in round one.
13. The Community Grants policy notes the intention to enter multi-year funding relationships with a small number of strategic organisations operating at the regional level. The strategic relationship applications in this round were assessed with this in mind, and grant recommendations made accordingly. The term lengths are staggered to ensure an even and cyclic renewal opportunity for partners and to enables better long term predictability of funding and planning.

Recommendations for funding

14. Twenty applications are recommended for funding and 14 are recommended to be declined. One application received in round one was ineligible as it did not meet funding criteria.

15. Annually, the reasons for not recommending applications for funding are varied, but fall into the following areas:
   - projects that do not align sufficiently with the priorities and aims of the Regional Arts and Culture grants programme policy
   - projects that do not show a clear focus on the programme or project they are applying to i.e. a strong focus on audience or building business capacity
   - applications and projects that require further development
   - applications more closely aligned with priorities for other council grant funds are referred to these programmes
   - requests for grants exceed the available funds

Ngā whakaaweawe ā-rohe me ngā tirohanga a te poari ā-rohe / Local impacts and local board views

16. Local boards have expressed that there are organisations that do not qualify for local board funding who need a regional funding option. Local boards have also expressed that there are exceptional circumstances at a local level where organisations should be able to apply to a regional fund. These circumstances occur when the activity or project is so specialised or unique to the region that it is considered to be regional, and therefore should be eligible for the Regional Arts and Culture Grants Programme.

Tauākī whakaaweawe Māori / Māori impact statement

17. This funding supports both Māori and non-Māori organisations and artists helping to deliver arts and culture outcomes for Māori. One of the eight assessors for this funding round is Māori.

18. All applications were assessed for delivery of Māori outcomes.

19. In this round, three audience development grants were recommended for organisations identifying as Māori.

20. Four out of five applications recommended for strategic relationship grants deliver Māori outcomes through work with Māori practitioners.

21. The delivery of Māori outcomes will be included in the funding agreements for all approved strategic relationship grants.

Ngā ritenga ā-pūtea / Financial implications

22. The recommended grants allocations are within the approved budget envelope.

23. The recommended allocations for the audience development and programming grants total $157,042.

24. The recommended allocations for the business and capacity project grants total $32,600.

25. The recommended allocations for the strategic relationship grants total $165,000.
Ngā raru tūpono / Risks
26. There are no significant risks associated with this report. Ongoing relationship management with applicants will continue to manage expectations and provide advice on future applications.

Ngā koringa ā-muri / Next steps
27. Once funding allocation decisions have been confirmed, funding agreements will be prepared in line with current Auckland Council standard practice.

28. When grants are awarded that do not meet the full amount requested, appropriate outcomes for the level of funding will be negotiated with the recipients and reflected in the funding agreement.

29. The funding agreements will include key performance indicators based on regional priorities and the content of the application. All funding agreements will require recognition of Auckland Council on marketing collateral appropriate and proportionate to the investment made by Auckland Council via the grant scheme.

30. All applicants will be offered the opportunity to discuss their application and be coached on areas for future development.

Input from elected members for future direction
31. The Community Grants Policy is a tool for delivering outcomes determined through the Auckland Plan and sector-specific strategies, policies and plans. It is intended to be sufficiently flexible to give effect to elected members’ responsibility to represent their communities and respond to their needs. Elected members may highlight specific priorities within overall policy priorities to guide decision-making and inform the implementation of regional grant programmes.

32. The demands on each of the three Regional Arts and Culture grant types will be monitored and reviewed annually. Any recommendations to change the amounts allocated to each of the grant types will be reported to the Community Development and Safety Committee as part of the development of future Arts and Culture Work Programmes.

Ngā tāpirihanga / Attachments

<table>
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<tr>
<th>No.</th>
<th>Title</th>
<th>Page</th>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>Regional Arts &amp; Culture Grants Summary</td>
<td>15</td>
</tr>
<tr>
<td>B</td>
<td>Arts &amp; Culture Assessment Matrix 2017</td>
<td>19</td>
</tr>
</tbody>
</table>

Ngā kaihaina / Signatories

<table>
<thead>
<tr>
<th>Author</th>
<th>Catherine George – Regional Funding Advisor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Authorisers</td>
<td>Richard McWha - Manager Sector Engagement and Production</td>
</tr>
<tr>
<td></td>
<td>Graham Bodman - General Manager Arts, Community and Events</td>
</tr>
<tr>
<td></td>
<td>Ian Maxwell - Director Community Services</td>
</tr>
</tbody>
</table>
## ATTACHMENT A: Regional Arts and Culture Grants Summary Round Two 2017 / 2018

### Audience development and programming project grants

<table>
<thead>
<tr>
<th>App ID</th>
<th>Applicant</th>
<th>Activity</th>
<th>Purpose of Grant (genre/activity/description)</th>
<th>Grant Requested</th>
<th>Grant Proposed</th>
<th>Rank</th>
<th>Rationale (raw score / priority / strength)</th>
<th>Provisos</th>
</tr>
</thead>
<tbody>
<tr>
<td>RegPr18_200033</td>
<td>Touch Compass</td>
<td>InMotion Matariki</td>
<td>Dance/performance/diversity</td>
<td>$25,000.00</td>
<td>$25,000.00</td>
<td>47.7</td>
<td>39.3 / 8.3 / dance, diversity</td>
<td>Recommended for funding</td>
</tr>
<tr>
<td>RegPr18_200039</td>
<td>Te Rēhia Theatre Company</td>
<td>Ngā tini reo o Te Pou, plays in four languages</td>
<td>Theatre/performance/Māori arts, Pacific arts, diversity</td>
<td>$20,000.00</td>
<td>$20,000.00</td>
<td>46.0</td>
<td>36.6 / 9.3 / theatre, Māori, Pacific, diversity</td>
<td>Recommended for funding</td>
</tr>
<tr>
<td>RegPr18_200027</td>
<td>Mika Haka Foundation Charitable Trust</td>
<td>Rangatahi Ora Collective Workshops</td>
<td>Theatre/performance/Māori arts</td>
<td>$12,500.00</td>
<td>$0.00</td>
<td>46.3</td>
<td>37 / 9.3 / combined arts, diversity, youth</td>
<td>Not recommended for funding - strong kaupapa however gaps in financial due diligence. Staff to provide advice and guidance.</td>
</tr>
<tr>
<td>RegPr18_200006</td>
<td>Taki Rua Productions Society</td>
<td>Te Reo Māori season tours</td>
<td>Theatre/performance/Māori arts</td>
<td>$25,000.00</td>
<td>$25,000.00</td>
<td>45.0</td>
<td>37.6 / 7.6 / theatre, Māori, outreach</td>
<td>Recommended for funding</td>
</tr>
<tr>
<td>RegPr18_200005</td>
<td>Te Pou Theatre Trust</td>
<td>Kōanga Festival</td>
<td>Combined arts/performance and workshops/Māori arts and youth</td>
<td>$20,000.00</td>
<td>$20,000.00</td>
<td>44.8</td>
<td>36.75 / 8 / combined arts, events, Māori</td>
<td>Recommended for funding</td>
</tr>
<tr>
<td>RegPr18_200010</td>
<td>Indian Ink Theatre Company</td>
<td>Mrs Krishnan’s Party</td>
<td>Theatre/performance/diversity</td>
<td>$6,000.00</td>
<td>$6,000.00</td>
<td>42.7</td>
<td>34 / 8.6 / theatre, diversity</td>
<td>Recommended for funding</td>
</tr>
<tr>
<td>RegPr18_200022</td>
<td>Storylines Children’s Literature Charitable Trust of New Zealand</td>
<td>Auckland Festival Story tour</td>
<td>Literature/performance and workshops/youth</td>
<td>$8,400.00</td>
<td>$8,400.00</td>
<td>43.3</td>
<td>36.3 / 7.6 / literature, youth, outreach</td>
<td>Recommended for funding</td>
</tr>
<tr>
<td>RegPr18_200038</td>
<td>The Conch</td>
<td>Premiere of new work &quot;A Boy called Broke&quot;</td>
<td>Theatre/performance/Pacific arts, youth</td>
<td>$6,142.00</td>
<td>$6,142.00</td>
<td>43.0</td>
<td>36 / 7 / theatre, diversity</td>
<td>Recommended for funding</td>
</tr>
<tr>
<td>RegPr18_200041</td>
<td>Short and Sweet Festival</td>
<td>Festival of short works</td>
<td>Theatre, dance/performance and workshops/youth, diversity</td>
<td>$10,000.00</td>
<td>$10,000.00</td>
<td>41.3</td>
<td>33.6 / 7.6 / combined arts, development and access</td>
<td>Recommended for funding</td>
</tr>
<tr>
<td>RegPr18_200030</td>
<td>Going West Festival</td>
<td>Festival 2018 and Sofija’s Garden Theatre</td>
<td>$40,000.00</td>
<td>$0.00</td>
<td>41.0</td>
<td>33.3 / 7.6 / literature, events</td>
<td>Not recommended for funding - strong kaupapa and programme however festival receives significant Council funding from other sources</td>
<td></td>
</tr>
<tr>
<td>RegPr18_200008</td>
<td>Little Green Man Productions</td>
<td>Heaven and Earth: Rangi and Papa regional tour</td>
<td>Theatre/performance/Māori arts, youth</td>
<td>$24,000.00</td>
<td>$14,000.00</td>
<td>40.5</td>
<td>33 / 7.5 / theatre, Māori</td>
<td>Recommended for funding</td>
</tr>
<tr>
<td>RegPr18_200016</td>
<td>Plumb Productions</td>
<td>New NZ work Bright Star</td>
<td>Theatre/performance/youth, outreach</td>
<td>$7,500.00</td>
<td>$7,500.00</td>
<td>40.3</td>
<td>33.6 / 6.7 / theatre, outreach</td>
<td>Recommended for funding</td>
</tr>
<tr>
<td>RegPr18_200025</td>
<td>Waiheke Art Gallery</td>
<td>Education programme - Headland Sculpture on the Gulf</td>
<td>Visual arts/workshops/youth</td>
<td>$7,752.00</td>
<td>$5,000.00</td>
<td>38.3</td>
<td>33.3 / 5 / visual arts, youth</td>
<td>Recommended for funding</td>
</tr>
<tr>
<td>RegPr18_200029</td>
<td>Massive Company Trust</td>
<td>Season of ‘Sightings’</td>
<td>Theatre/performance/youth</td>
<td>$16,312.00</td>
<td>$10,000.00</td>
<td>37.7</td>
<td>31 / 6 / theatre, youth</td>
<td>Recommended for funding</td>
</tr>
<tr>
<td>RegPr18_200026</td>
<td>Chamber Music New Zealand</td>
<td>Festival season, education and community programmes</td>
<td>$10,000.00</td>
<td>$0.00</td>
<td>36.3</td>
<td>30.7 / 5.5 / music, youth</td>
<td>Not recommended for funding, balance of assessment score and available budget. Staff to provide advice and guidance</td>
<td></td>
</tr>
<tr>
<td>RegPr18_200036</td>
<td>The New Zealand Festival</td>
<td>Lexus Song Quest</td>
<td>$7,000.00</td>
<td>$0.00</td>
<td>34.0</td>
<td>29.3 / 4.6 / music</td>
<td>Not recommended for funding, balance of assessment score and available budget.</td>
<td></td>
</tr>
<tr>
<td>RegPr18_200007</td>
<td>Manukau Symphony Orchestra</td>
<td>Concert 2, 2018</td>
<td>$12,578.00</td>
<td>$0.00</td>
<td>32.7</td>
<td>27 / 5.6 / music</td>
<td>Not recommended for funding due to event date.</td>
<td></td>
</tr>
<tr>
<td>RegPr18_200020</td>
<td>Mahu Vision Community Trust</td>
<td>Mahurangi Pasifika 2018</td>
<td>$8,720.00</td>
<td>$0.00</td>
<td>31.0</td>
<td>25.3 / 5.6 / diversity</td>
<td>Not recommended for funding, balance of assessment score and available budget. Staff to provide advice and guidance and refer to more appropriate funding avenues</td>
<td></td>
</tr>
</tbody>
</table>
### Regional Arts & Culture Grants Rd 2 2017/2018

#### Community Development and Safety Committee
17 May 2018

**Attachment A**

<table>
<thead>
<tr>
<th>Item 9</th>
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<table>
<thead>
<tr>
<th>App ID</th>
<th>Applicant</th>
<th>Activity</th>
<th>Purpose of Grant (genre/activity/description)</th>
<th>Grant Requested</th>
<th>Grant Proposed</th>
<th>Rank</th>
<th>Rationale (raw score / priority / strength)</th>
<th>Provisos</th>
</tr>
</thead>
<tbody>
<tr>
<td>RegPr18_200032</td>
<td>Tim Bray Productions (Operating Theatre Trust)</td>
<td>New work for children - Margaret Mahy</td>
<td>$16,004.00</td>
<td>$0.00</td>
<td>30.3</td>
<td>26 / 4.3 /theatre, children</td>
<td>Not recommended for funding, business and capacity development application prioritised.</td>
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</tr>
<tr>
<td>RegPr18_200037</td>
<td>NZ Festival Dance Trust (Tempo)</td>
<td>Social media content development project</td>
<td>$18,500.00</td>
<td>$0.00</td>
<td>27.0</td>
<td>22 / 5 /dance</td>
<td>Not recommended for funding, balance of assessment score and available budget. Staff to provide advice and guidance</td>
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</tr>
<tr>
<td>RegPr18_200031</td>
<td>Artworks Theatre</td>
<td>Programme and cultural development</td>
<td>$27,000.00</td>
<td>$0.00</td>
<td>21.3</td>
<td>17.6 / 3.6 /theatre</td>
<td>Not recommended for funding, balance of assessment score and available budget. Staff to provide advice and guidance re-regional policy and other avenues for funding</td>
<td></td>
</tr>
<tr>
<td>RegPr18_200034</td>
<td>Scottish Celtic Music Group</td>
<td></td>
<td>Ineligible, event to be held before the decision date.</td>
<td></td>
<td></td>
<td></td>
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</table>

**TOTAL**

|                                           | $328,408.00                                    | $157,042.00                                  |

#### Business and capacity development project grants

<table>
<thead>
<tr>
<th>App ID</th>
<th>Applicant</th>
<th>Activity</th>
<th>Purpose of Grant (genre/activity/description)</th>
<th>Grant Requested</th>
<th>Grant Proposed</th>
<th>Rank</th>
<th>Rationale (raw score / priority / strength)</th>
<th>Provisos</th>
</tr>
</thead>
<tbody>
<tr>
<td>RegPr18_200028</td>
<td>Red Leap Theatre Charitable Trust</td>
<td>Fund development plan</td>
<td>$15,484.84</td>
<td>$0.00</td>
<td>42.7</td>
<td>85 /8 / theatre, operational capacity</td>
<td>Not recommended for funding, staff to provide advice and guidance</td>
<td></td>
</tr>
<tr>
<td>RegPr18_200034</td>
<td>The Dust Palace</td>
<td>Audience development and business infrastructure plan and implementation</td>
<td>$12,000.00</td>
<td>$10,000.00</td>
<td>38.7</td>
<td>30.6 /8 /theatre and circus, operational capacity</td>
<td>Recommended for funding</td>
<td></td>
</tr>
<tr>
<td>RegPr18_200021</td>
<td>NZ Dance Festival Trust - Tempo</td>
<td>Digital business strategy and website development</td>
<td>$12,000.00</td>
<td>$10,000.00</td>
<td>37.7</td>
<td>31/6.3/dance/business development</td>
<td>Recommended for funding</td>
<td></td>
</tr>
<tr>
<td>RegPr18_200024</td>
<td>The Operating Theatre Trust (Tim Bray Productions)</td>
<td>Strategic plan and design costs</td>
<td>Children’s theatre/planning/development</td>
<td>$21,800.00</td>
<td>$12,600.00</td>
<td>87.0</td>
<td>31.3/5.6/theatre/business development</td>
<td>Recommended for funding, towards strategic plan only</td>
</tr>
<tr>
<td>RegPr18_200014</td>
<td>Artists Alliance</td>
<td>Programme evaluation</td>
<td>$6,524.00</td>
<td>$0.00</td>
<td>36.3</td>
<td>30.6/5.6/visual arts/evaluation</td>
<td>Not recommended for funding, balance of assessment score and available budget. Staff to provide advice and guidance</td>
<td></td>
</tr>
<tr>
<td>RegPr18_200023</td>
<td>The Auckland Performing Arts Centre at Western Springs</td>
<td>Executive director training</td>
<td>$8,643.48</td>
<td>$0.00</td>
<td>31.0</td>
<td>26.6/4.3/combined arts/business development</td>
<td>Not recommended for funding, balance of assessment score and available budget. Staff to provide advice and guidance</td>
<td></td>
</tr>
<tr>
<td>RegPr18_200040</td>
<td>Massive Company Trust</td>
<td>Marketing and branding development</td>
<td>$10,000.00</td>
<td>$0.00</td>
<td>26.0</td>
<td>20.6/4/theatre/business development</td>
<td>Not recommended for funding, balance of assessment score and available budget. Staff to provide advice and guidance</td>
<td></td>
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</tbody>
</table>

**TOTAL**

|                                           | $85,852.32                                     | $32,600.00                                  |

#### Strategic relationship grants

<table>
<thead>
<tr>
<th>App ID</th>
<th>Applicant</th>
<th>Activity</th>
<th>Purpose of Grant (genre/activity/description)</th>
<th>Grant Requested</th>
<th>Grant Proposed</th>
<th>Rank</th>
<th>Rationale (raw score / priority / strength)</th>
<th>Provisos</th>
</tr>
</thead>
<tbody>
<tr>
<td>RegC18_2_9R06</td>
<td>Objectspace</td>
<td>Provide exhibitions, programming and development focused on contemporary craft, design and architecture</td>
<td>$65,000.00</td>
<td>$50,000.00</td>
<td>61.33</td>
<td>53.8/craft, object and design</td>
<td>3 years</td>
<td></td>
</tr>
<tr>
<td>RegIC18_2_SR07</td>
<td>Show Me Shorts</td>
<td>Deliver a festival platform that provides support and showcasing and development opportunities for short films and film practitioners</td>
<td>Film/development</td>
<td>$25,000.00</td>
<td>$20,000.00</td>
<td>58.33</td>
<td>51.3/7/film and development</td>
<td>2 years</td>
</tr>
<tr>
<td>RegIC18_2_SR05</td>
<td>New Zealand Dance Advancement Trust (The New Zealand Dance Company)</td>
<td>Create high calibre dance productions, grow audiences for dance, and provide ongoing career opportunities, mentoring and training for artists, technicians and arts managers</td>
<td>Dance/audience development</td>
<td>$50,000.00</td>
<td>$50,000.00</td>
<td>57.33</td>
<td>49/8.3/dance and youth</td>
<td>3 years</td>
</tr>
<tr>
<td>RegIC18_2_SR04</td>
<td>The New Zealand Comedy Trust</td>
<td>Deliver a festival platform for comedy including mentoring and skill development opportunities for artists</td>
<td>Comedy/arts development</td>
<td>$25,000.00</td>
<td>$25,000.00</td>
<td>57.00</td>
<td>53.6/6.6/performing arts/youth and development</td>
<td>3 years</td>
</tr>
<tr>
<td>RegIC18_2_SR03</td>
<td>Touch Compass</td>
<td>An inclusive dance company offering training and performance opportunities for dancers and choreographers with disabilities, and inclusive performances for community audiences</td>
<td>Integrated arts/diversity/audience</td>
<td>$25,000.00</td>
<td>$0.00</td>
<td>50.00</td>
<td>42.6/7.3/dance/diversity</td>
<td>Not recommended for funding. Application focused on project rather than strategic relationship, staff to provide advice for a future application</td>
</tr>
<tr>
<td>RegIC18_2_SR02</td>
<td>Manukau Orchestral Society Inc</td>
<td>Provide high quality, engaging orchestral concerts and development for artists from throughout the region</td>
<td>Classical music/audience development</td>
<td>$50,000.00</td>
<td>$20,000.00</td>
<td>43.00</td>
<td>39.3/3.6/music and development</td>
<td>1 year</td>
</tr>
</tbody>
</table>

**TOTAL** | $240,000.00 | $165,000.00
## Attachment B: Arts and Culture Regional Project Grants Assessment

### Eligibility Check

<table>
<thead>
<tr>
<th>Regional Status</th>
<th>Yes proceed</th>
<th>No ineligible</th>
</tr>
</thead>
<tbody>
<tr>
<td>Activities spread across the region or that are niche/specialised enough to draw audiences from across the region</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Red Flag Status</th>
<th>Yes</th>
<th>No</th>
<th>Proceed</th>
<th>investigate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Any red flags on the grants management system for past grants including overdue reports, failed projects</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Project Quality

<table>
<thead>
<tr>
<th>Quality</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kaupapa/ Concept/ Strategy</td>
<td>The concept is sound, well considered and plausible with demonstrated need and demand</td>
</tr>
<tr>
<td>Staff/People Involved/Organisation</td>
<td>Qualified, experienced staff with proven ability, the organisation performs well and has a stable governance and management structure</td>
</tr>
<tr>
<td>Process/ Methodology/ Planning</td>
<td>Evidence of best practice, risk assessment and timeframes/ milestones</td>
</tr>
<tr>
<td>Audience -centric Design</td>
<td>The audience is understood and at the centre of the design</td>
</tr>
<tr>
<td>Venue/ Place/ Geographic Spread</td>
<td>The venue or location of the events or activities supports high quality outcomes. The geographic location within the region is accessible</td>
</tr>
<tr>
<td>Budget and Finances</td>
<td>Budgets are realistic, accurate financial processes are in place and past financial performance informs forecasted targets</td>
</tr>
<tr>
<td>Māori Outcomes</td>
<td>Mātauranga Māori: Has Māori values, Kaupapa Māori or Mātauranga Māori considerations. This will include activities that have strong Māori Storylines and themes, that educate or allow the participants to experience Māori traditions and world views. Specific Response: Has existing clear objectives and measures pertaining to Māori outcomes on a specific issue or focus. These activities could include things like targeted programmes for Māori youth or community literacy. Providing Opportunities for Māori: Has a significant level of participation and support by Māori even though the nature and type of genre may not necessarily be Māori in nature.</td>
</tr>
<tr>
<td>Regional Outcomes</td>
<td>Specific focus as defined through work shopping the regional programme</td>
</tr>
<tr>
<td>Sustainability Outcomes</td>
<td>Evidence of long term sustainability strategies</td>
</tr>
</tbody>
</table>

### Prioritisation Score

1. We will prioritise engaging Aucklanders who are currently unengaged.
2. We will prioritise offerings that remove accessibility barriers. For example:
   - Social accessibility (e.g. cost)
   - Cultural (inclusiveness)
   - Physical (children, older people and people with disabilities)
   - Geographic (easy access, everyday places, public transport or easy parking etc.)
3. We will ensure a balance of provision across the Auckland Region.
4. We will prioritise opportunities that reflect Auckland’s diverse population and/or produce content that reflects Auckland’s unique identity including Māori.
5. We will ensure a balance, in relation to demand, of provision across artforms and areas of practice.
6. We will prioritise new ideas in artform, cultural expression, engagement strategies and delivery mechanisms.
7. We will prioritise strategic investment that transparently complements the work of other funding organisations.
8. We will prioritise the building of capacity and capability across the sector.
9. We will prioritise collaboration. For example:
   - Sector mentoring
   - Shared operational services
   - Co-creation of art
   - Private and commercial sector
   - Mara venue partnerships
10. We will ensure that the quality of outcomes matches Aucklanders’ investment.

### Priority Score

<table>
<thead>
<tr>
<th>Overall score</th>
</tr>
</thead>
</table>

### Raw Score

<table>
<thead>
<tr>
<th>Score</th>
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</thead>
</table>
Attachment B: Arts and Culture Regional Strategic Relationship Grants Assessment

<table>
<thead>
<tr>
<th>Eligibility Check</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Regional Status</td>
<td>Yes proceed</td>
</tr>
<tr>
<td>Activities spread across the region or that are niche specialised enough to draw audiences from across the region</td>
<td></td>
</tr>
<tr>
<td>Red Flag Status</td>
<td>Yes</td>
</tr>
<tr>
<td>Any red flags on the grants management system for past grants including overdue reports, failed projects</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Project Quality</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kaupapa/ Concept/ Strategy</td>
<td></td>
</tr>
<tr>
<td>The concept is sound, well considered and plausible with demonstrated need and demand</td>
<td></td>
</tr>
<tr>
<td>Key capacity building organisation</td>
<td></td>
</tr>
<tr>
<td>Demonstrate a ‘sector infrastructure’ role that supports other sector organisations to develop and connect</td>
<td></td>
</tr>
<tr>
<td>Cornerstone providers within their sector</td>
<td></td>
</tr>
<tr>
<td>Delivering the ‘highest level’ of expertise, or the highest quality service or experience</td>
<td></td>
</tr>
<tr>
<td>Acknowledged strategic leadership and brokerage role within their sector</td>
<td></td>
</tr>
<tr>
<td>Demonstrates roles in sector mentoring with sector and/or partnerships with council</td>
<td></td>
</tr>
<tr>
<td>Alignment to Council’s strategic outcomes Activities, initiatives and outcomes support council’s strategic priorities</td>
<td></td>
</tr>
<tr>
<td>Robust strategic and business plans are in place</td>
<td></td>
</tr>
<tr>
<td>Evidence of forward planning and strategy</td>
<td></td>
</tr>
<tr>
<td>Staff/People involved/Organisation</td>
<td></td>
</tr>
<tr>
<td>Qualified, experienced staff with proven ability, the organisation performs well and has a stable governance and management structure</td>
<td></td>
</tr>
<tr>
<td>Audience-centric Planning</td>
<td></td>
</tr>
<tr>
<td>The audience is understood and at the centre of planning</td>
<td></td>
</tr>
<tr>
<td>Venue/ Place/ Geographic Spread</td>
<td></td>
</tr>
<tr>
<td>The venue or location of the events or activities supports high quality outcomes. The geographic location within the region is accessible</td>
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</tr>
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<tr>
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</tr>
<tr>
<td>Specific Response: Has existing clear objectives and measures pertaining to Māori outcomes on a specific issue or focus. These activities could include things like targeted programmes for Māori youth or community literacy. Providing Opportunities for Māori: Has a significant level of participation and support by Māori even though the nature and type of genre may not necessarily be Māori in nature.</td>
<td></td>
</tr>
<tr>
<td>Regional Outcomes</td>
<td></td>
</tr>
<tr>
<td>Specific focus as defined through work shopping the regional programme</td>
<td></td>
</tr>
<tr>
<td>Sustainability Outcomes</td>
<td></td>
</tr>
<tr>
<td>Evidence of long term sustainability strategies</td>
<td></td>
</tr>
</tbody>
</table>

**Raw Score**

1. We will prioritise engaging Aucklanders who are currently unengaged.

2. We will prioritise offerings that remove accessibility barriers. For example:
   - Social accessibility (e.g. cost)
   - Cultural inclusiveness
   - Physical (children, older people and people with disabilities)
   - Geographic (easy access, everyday places, public transport or easy parking etc.)

3. We will ensure a balance of provision across the Auckland Region.

4. We will prioritise opportunities that reflect Auckland’s diverse population and/or produce content that reflects Auckland’s unique identity including Māori.

5. We will ensure a balance, in relation to demand, of provision across artforms and areas of practice.

6. We will prioritise new ideas in artform, cultural expression, engagement strategies and delivery mechanisms.

7. We will prioritise strategic investment that transparently complements the work of other funding organisations.

8. We will prioritise the building of capacity and capability across the sector.

9. We will prioritise collaboration. For example:
   - Sector mentoring
   - Shared operational services
   - Co-creation of art
   - Private and commercial sector
   - Marae venue partnerships

10. We will ensure that the quality of outcomes matches Aucklanders’ investment.
Information Report - 17 May 2018

File No.: CP2018/07820

Purpose
1. To approve the updated Community Development and Safety Committee Programme of Meetings for 2018/2019 (Attachment A).
2. To provide a public record of memos, workshop or briefing papers that have been distributed for the Committee's information since 4 April 2018.

Executive summary
3. This is regular information-only report which aims to provide public visibility of information circulated to committee members via memo or other means, where no decisions are required.
4. The workshop papers from the 4 April 2018 workshop on the Community safety across Auckland are attached in Attachment B of this report.
5. Note that, unlike an agenda decision report, staff will not be present to answer questions about these items referred to in this summary. Committee members should direct any questions to the authors.

Recommendation/s
That the Community Development and Safety Committee:
a) approve the updated Community Development and Safety Committee Programme of Meetings for 2018/2019.

Attachments

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>2018/2019 Programme of meetings</td>
<td>23</td>
</tr>
<tr>
<td>B</td>
<td>Workshop documents - 4 April 2018</td>
<td>25</td>
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Signatories

<table>
<thead>
<tr>
<th>Author</th>
<th>Sonja Tomovska - Governance Advisor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Authoriser</td>
<td>Ian Maxwell - Director Community Services</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Month</th>
<th>Time and Location</th>
<th>Theme subject</th>
<th>Committee Champions</th>
</tr>
</thead>
</table>
| 17 May 2018 | 9.30am Level 26, Albert St | ● Regional Arts & Culture Grant Allocation Rd 2 (2017/2018)  
Short Presentation/Walkthrough- Investing in Auckalnders | Chairperson         |
| 13 June 2018| 9.30am Level 26, Albert St | ● Cultural Initiatives grants report  
Workshop - Regional Community Development Grants - agreeing funding priorities for 2018/19  
- ACE Regional workprogramme 2018/2019 | Chairperson         |
| 5 July 2018 | 1.30pm Ellen Melville Hall | ● Gender topic - to tie in with the work being done nationally for the biannual report to the UN on the status of women  
● Regional Community Development Grants - agreeing funding priorities for 2018/19 report  
● ACE Regional workprogramme 2018/2019 report | Chairperson         |
| 16 August 2018 | 9.30am Level 26, Albert St | ● Regional Events Fund Allocation Rd 1 (2018/2019)  
● Public Amenities Provision in the Central City (TBC) | Chairperson         |
| 6 September 2018 | 1.30pm South (TBC) | ● Seniors | Cr Daniel Newman |
| 4 October 2018 | 1.30 North (TBC) | ● Community Resilience | Cr Wayne Walker  
Cr John Watson |
| 15 November 2018 | 9.30am Level 26, Albert St | ● Regional Arts & Culture Grant Allocation Rd 1 (2018/2019)  
● Homelessness response (TBC) | Chairperson |
<table>
<thead>
<tr>
<th>Rural Communities</th>
<th>Arts</th>
<th>Family violence</th>
<th>Youth at risk</th>
</tr>
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<tr>
<td>February 2019</td>
<td></td>
<td></td>
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<tr>
<td>March 2019</td>
<td>Cr. Richard Hills</td>
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<td>April 2019</td>
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<td>Cr. Josephine Bartley</td>
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<td>May 2019</td>
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<td>June 2019</td>
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<td>July 2019</td>
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<td>August 2019</td>
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Date: Wednesday, 4 April 2018
Time: 1.37pm
Venue: Woodside Room, Level 1
Manukau Civic Building

Komiti Whanake Hapori me ōna Kaupapa Āhuru / Community Development and Safety Committee Workshop NOTES

Attendees
Chairperson
Cr Dr Cathy Casey
Cr Alf Filipaina
Cr Daniel Newman, JP
Cr Greg Sayers
Cr Wayne Walker
Cr John Watson

Members

Apologies
Cr Fa'anana Efeso Collins
Cr Josephine Bartley
Cr Richard Hills
IMSB Member Tony Kake
IMSB Member Dennis Kirkwood
Cr Dick Quax
Mayor Hon Phil Goff, JP
Deputy Mayor Bill Cashmore

Note 1: This has been approved by the Chair.

Note 2: No working party/workshop may reach any decision or adopt any resolution unless specifically directed to do so by the above establishing resolution.
### Item 10

**Apologies**
- Cr Fa’anana Efeso Collins, Cr Josephine Bartley, Cr Richard Hills, IMSB Member Tony Kake
- IMSB Member Dennis Kirkwood, Cr Dick Quax, Mayor Hon Phil Goff, JP and Deputy Mayor Bill Cashmore

### Declaration of Interest
There were no declarations of interest.

### Local responses to community safety - introduction
Cr Dr Cathy Casey and Ian Maxwell – Director Community Services provided an overview of the workshop.

### Community safety across Auckland
Inspector Andrew Fabish, Project Manager Tamaki Makaurau New Zealand Police presented the attached powerpoint.

### Public transport safety
Philip Patston, Chair of Disability Advisory Panel, attended the workshop via Skype, and presented the attached powerpoint.

Roger Fowler, Chair of Seniors Advisory Panel provided a verbal update to the committee on difficulties faced by senior citizens when using public transport.

### Community safety issues within our public transport system
**John Strawbridge**, Group Manager, Parking Services and Compliance and **Logan Christian**, Transport Compliance Manager presented the attached powerpoint.

*The workshop adjourned at 3.11pm and reconvened at 3.18pm*

### Safe Communities Accreditation
Christine Olsen, Manager Community Empowerment and Manu Pihama, Manager – Operations Community Empowerment, presented the attached powerpoint.

### Placemaking approach to achieving community safety outcomes
**Kiri McCutcheon**, Specialist Advisor, Community Empowerment, presented the attached powerpoint.

**Betty MacLaren**, Strategic Broker, Community Empowerment, presented the powerpoint.

*4.11pm workshop concluded*
New Zealand Police

Community Safety across Tāmaki Makaurau

INSIGHTS REPORT
10,000 fewer serious crime victimisations by 2021
The serious crime victimisation targets are currently being met in TM as a whole, and in each of the three Auckland Districts. Serious crime victimisations are 7 percent below the year-to-date (YTD) target for TM, and the overall trend is for decreasing victimisations.

The continued reduction of residential burglary across TM is a major contributor to overall reductions in serious crime victimisation. December 2017 had the lowest number of residential burglary victimisations in TM since October 2015.

CMS Area
The Area with the largest number of residential burglary victimisation was CMS, which also had a YTD increase of 12.1. Offending in the area is suspected of being committed by local offenders, however, anecdotally, youth and drugs have also been highlighted as chronic issues.

CMS is a unique and extensive geographic location which presents challenges when staff are deployed across the Area. The Area has both rural and urban locations, often staff have to travel considerable distances to attend incidents, thus taking up a significant amount of time during shifts.
Chronic Burglary and Vehicle Crime Locations

Auckland City District

-locations of burglary and vehicle crime are the Auckland CBD, Glenn Innes/Point England (within the vicinity of Apirana Avenue) and Sandringham, Mount Roskill and Mount Eden (within the vicinity of Dominion Road).

Auckland Manukau District

The co-locations for burglary and vehicle crime are Papatoetoe, Clendon Park, Manurewa, Papakura and Pukekohe.

Auckland Waitakere District

Her than New Lynn, WMD does not have significant co-locations of burglary and vehicle crime. Rather, the District has separate chronic burglary and vehicle crime locations.

Waitakere, Ranui is a chronic burglary location while Henderson is a chronic vehicle crime location. In the North Shore Area, Northcote is a chronic burglary location, while Takapuna is a chronic vehicle crime location.

Recovered vehicles

Approximately 68 percent of stolen vehicles in TM are recovered.

Trailers have one of the lowest recovery rates for vehicles across TM. The rate of recovery for trailers is approximately 28 percent across TM. Trailers are consistently raised as a desired commodity due to the easy re-registration process and difficulty in detection and thus recovery of these vehicle types is low. Additionally, they are typically not very-well secured and therefore easy to steal. After a trailer is re-registered, they are often either sold to a legitimate end user, or traded and used within a normal network.

Motorbikes and off-road bikes are also low recovery rates.
25 percent reduction in re-offending by Māori by 2025

One-quarter of New Zealand’s Māori population live in TM, with higher numbers living in the southern and western areas of Auckland.

Efforts aimed at reducing Māori re-offending are likely to be most effective if focused on males aged 15-19yrs and females aged 15-30yrs.

TM Māori re-offenders have a re-offending rate of just over 50 percent, which is similar to the national rate of 54 percent. Nearly one-quarter of re-offences were bail breaches, followed by theft (18 percent), assault (10 percent) and disorder (8 percent).

90 percent high or very high Trust and Confidence

The trust and confidence rate across TM remains unchanged at 76 percent. Each District

Demand volumes across certain codes are increasing across TM. Specifically, these relate to Drunk Detox/Home, Mental Health, Sudden Death and EM Bail Breach
Fleeing Drivers

The number of incidents increased very slightly from 1,090 in 2015 to 1,131 in 2017. Fleeing drivers, however, are likely to use TM motorways and the Waterview Tunnel to evade Police, although they may not initially flee Police on a motorway.

Since the Waterview Tunnel opened in 2017, there have been three incidents where fleeing drivers have used the tunnel to evade Police, and five in total where the tunnel became part of the pursuit.

Approximately half of pursuits resulted in an arrest, with the majority of the apprehended drivers being unlicensed male Māori drivers, aged 14 to 19 years old, and residing in CMD. Of those drivers, at least 63 percent (150) were driving a vehicle that was recorded stolen at the time of the pursuit.

Young unlicensed drivers pose a higher risk to the public and their passengers, especially when driving stolen vehicles, as highlighted in a previous research on Police pursuits in New Zealand.

The majority of these vehicles, however, were stolen equally from ACD and CMD (38 percent each), followed by WMD (19 percent). Of all TM pursuits involving stolen vehicles (56), 72 percent (39) commenced within 48 hours of the vehicle being reported stolen.
Youth Gangs

The Hu F**ken Kares (HFK) was established as a youth gang in Mangere in 2005. Since then, a number of subsidiary groups have emerged across the North Island.

The first group are the We $traight Aych (W$H) based in CMW. Many of this group have familial or friend links to the older, original HFKs. Over the past two years, 101 members or associates have been linked to the CMD W$H and WMD HFK. During this time, this group has amassed 1338 charges between them.

Overall, the highest number of charges associated with members of both groups are unlawful takings, followed by unlawful gets into motor vehicle, burglary, robbery, driving offences and assault.
Deportees

The Australian Department of Immigration and Border Protection (DIBP) indicates that there will continue to be a high number of deportee arrivals into Auckland Airport - approximately 50 per month. This is expected to stay consistent for the next two years.

Of the deportees living in TM (180), 28 percent (54 deportees) have reoffended since returning to New Zealand in 2017.
Organised Crime & Drugs

Comanchero MC: New Zealand Chapter
The Comanchero Motorcycle Club have now established a New Zealand chapter.

In Australia, the Comanchero MC engage in substantial financial crime, transnational drug trade and public place violence.

Synthetic Cannabis
The use of synthetic cannabis, particularly by homeless and transient populations is likely to be an ongoing risk, especially over winter.

Synthetic cannabis is popular because it is cheap and highly addictive. Users are said to have a faster and better high than regular cannabis.

The Auckland Central Business District, particularly in proximity to Queen Street is a priority location for synthetics abuse.

There have been 28 deaths attributed to abuse of synthetics across TM.
Disability Advisory Panel advice about public transport

For Auckland Transport
Disability Advisory Panel
advice about public transport

For Community Development and Safety Committee Workshop

4 April 2018
Accessible Journey

Principle - The

Attachment B

Item 10
"The accessible journey covers all the steps needed for a person to get from their home to their destination and return.

All steps in the accessible journey are interlinked and are of equal importance.

If one link is inadequate, the whole journey may be impossible”.

The single entity that is responsible for the whole accessible journey of footpaths outside our homes, roads and public crossings and public transport facilities and services, including taxis.
In order to make use of public transport we have to be able to:
plan our route including having access to timetables
be aware of any disruptions or delays in services while travelling
get from home to the transport node
(interchange facility, bus stop, train station or ferry terminal)
catch the right bus, train or ferry
at the right time
get off at the right stopping point
Attachment B

Item 10

if necessary, make our way to transfer to other buses, trains or ferries then to our destination, arriving on time.
reverse the journey to return home
When buses, trains or ferries are not available to enable us to complete the whole journey, we need to be able to use a safe and reliable taxi service with drivers who can understand and carry out directions to our destinations.
Those who are eligible need to be able to use the Total Mobility service, including those who are wheelchair users and need taxi hoist vans.
We need to be able to undertake each journey safely and with our dignity intact.
Other concerns

- The panel is deeply concerned about accessible public transport in Auckland and strongly recommends improvements in this area.

- Inequitable subsidy and permit access

- Some in the disability community receive Total Mobility subsidies for travel, and others do not.

- Some in the disability community receive mobility parking permits, and others do not.

Recommendation:

- That Council advocates for equitable access to subsidies and parking permits.
Other concerns

• Public Transport:
  
  • Public transport is currently neither adequately nor consistently accessible.

  • This affects those with anxiety, people who are deaf (accessing information not provided in NZ Sign Language), blind/visually impaired people, those with mobility issues, with cognitive and literacy issues, and others.

• Recommendations:

  • That Auckland Transport (as a Council-controlled organization or CCO) recognises the UN Convention on the Rights of Persons with Disabilities (UNCRPD) and the New Zealand Disability Strategy 2016-2026 (NZDS).

  • That AT references both of the above documents, and the importance of accessibility and inclusion, in all transport Policies and Strategies.
Other concerns

- Karangahape Rd CRL station
  - Removing the K’Rd station creates accessibility and safety issues for all people.
- Recommendation:
  - Replace plans for K’Rd station.
How can we help?
Transport Officers

Community Development and safety Committee
Public safety
Transport Officers

WARRANT OF APPOINTMENT AS ENFORCEMENT OFFICER
1. Vivian Rickard, Deputy Commissioner, acting pursuant to section 12B(1)(a) and (b) of the Land Transport Act 1998, and in accordance with a delegation from the Commissioner of Police dated 6 June 2014 against Section 3A of Auckland as an enforcement officer for the purposes of the Land Transport Act 1998, with the right to exercise the following powers of an enforcement officer under the Land Transport Act 1998 (sections 61(2) and 76(2))(a)
2. Direct a person to provide evidence that the person has paid a public transport service fare that the person is liable to pay (refer section 12B(1)(a))
3. If a person fails to provide evidence of payment of a public transport service fare direct that person to provide the person’s full name, full address, telephone number, and date of birth (refer section 12B(2)(b))
4. If a person fails to provide evidence of payment of a public transport service fare direct that person not to board, or direct that person to disembark, the public transport service vehicle (refer section 12B(2)(a))
5. Issue an infringement notice for failure to
(1) pay a public transport service fare that the person is liable to pay (refer section 79(2)(a)(i))
(2) provide evidence of having paid a public transport service fare that the person is liable to pay (refer section 79(2)(a)(ii)).
Such powers are exercisable only while the person named above is:
Employed by Auckland Transport, and
Engaged in ensuring that persons using or attempting to use public transport services within Auckland have paid the fare that those persons are liable to pay.

Signed
Vivian Rickard
Deputy Commissioner

Issued at Wellington
6 February 2018

Police National Headquarters
182 Mulgrave St, Wellington 6011, New Zealand
Telephone: 04 472 5555 Fac.: 04 472 7474, www.police.govt.nz

CRIME
Current state
Areas of focus for Transport officers
## How we’re tracking

<table>
<thead>
<tr>
<th>Period</th>
<th>Total Inspections</th>
<th>Warnings Given</th>
<th>Infringements Issued</th>
<th>Services Covered</th>
<th>Customer Interactions</th>
<th>Non-Compliance</th>
<th>Fare Evasion Rate</th>
</tr>
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<tbody>
<tr>
<td>n-18</td>
<td>25064</td>
<td>114</td>
<td>0</td>
<td>388</td>
<td>2494</td>
<td>1484</td>
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</tr>
<tr>
<td>b-18</td>
<td>33635</td>
<td>543</td>
<td>0</td>
<td>522</td>
<td>3096</td>
<td>1283</td>
<td>3.81%</td>
</tr>
<tr>
<td>mar-18</td>
<td>70274</td>
<td>922</td>
<td>0</td>
<td>813</td>
<td>7775</td>
<td>1995</td>
<td>2.84%</td>
</tr>
</tbody>
</table>

**Fare Evasion Rate**
The detected fare evasion rate calculated as the percentage of non-compliance out of total inspections.

**Customer Interactions**
The total of all non-fare check, non-fare evasion interactions with members of the public.
Crime Data Western Line

Overall Incidents & Impacts

Values:
- Total Incidents
- Average Delay (min)
- Total Cancellations

<table>
<thead>
<tr>
<th>Year</th>
<th>Month</th>
<th>Total Incidents</th>
<th>Average Delay (min)</th>
<th>Total Cancellations</th>
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<tbody>
<tr>
<td>2016</td>
<td>Dec</td>
<td>57</td>
<td>1.45</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Jan</td>
<td>39</td>
<td>2.27</td>
<td>2</td>
</tr>
<tr>
<td>2017</td>
<td>Dec</td>
<td>18</td>
<td>3.71</td>
<td>2</td>
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<tr>
<td></td>
<td>Jan</td>
<td>7</td>
<td>0.00</td>
<td>2</td>
</tr>
</tbody>
</table>

Note: The graph shows the comparison of total incidents, average delay, and total cancellations for different months.
Incidents - December 2017

This report is for members of Safer Network Group only - not for public distribution

Total Incidents versus Total Boardings per station - ATOC Incidents only

[Graph showing total incidents versus total boardings per station]
Special Events

- **FOO FIGHTERS**
  - Concrete and Gold New Zealand Tour 2018
  - Saturday 3 February
  - Mt Smart Stadium

- **WEEZER**
  - Saturday 3 February
  - Mt Smart Stadium

- **Ed Sheeran**
  - Sat 24 - Sun 25 - Mon 26 May
  - Mt Smart Stadium

- **Auckland Lantern Festival**
  - 1-4 March 2018
  - Auckland Domain

- **Merry Christmas from Clarice**
Thank you.
Safe Communities Accreditation

Christine Olsen – Manager CEU
Manu Pihama – Operations Manager CEU
Background

Pre amalgamation:

- **1999** Waitakere City Council – WHO International Safe Communities accredited (first council in New Zealand to achieve), reaccredited **2006**
- **2007** North Shore City Council – International Safe Communities accredited

Post amalgamation:

- **2013** Safer West (Henderson-Massey, Waitakere Ranges and Whau Local Boards) reaccredited International Safe Community
- **2013** Safer North (Devonport-Takapuna, Hibiscus and Bays, Kaipatiki and Upper Harbour) reaccredited International Safe Community
Regional, Strategy and Policy Committee

“Auckland to become an accredited Safe Community, and write to the Safe Communities Foundation New Zealand to initiate the accreditation process”

(REG/2016/33)
What does being an accredited Safe Community mean?

- Internationally recognised model supported by local government
- A consistent platform for cross-sector collaboration on projects that are identified as priorities to improve safety
- Evidence based model that captures community input to address safety issues
- Way of working that demonstrates commitment to addressing safety concerns
Safe Communities criteria

Six criteria:
1) Leadership and collaboration
2) Programme reach
3) Priority setting
4) Data analysis and strategic alignment
5) Evaluation
6) Communication and networking
Item 10

Criteria 1. Leadership and collaboration

Proposed structure for Auckland

Organisations on Steering Group

- Action Project Group 1
- Action Project Group 2
- Action Project Group 3
- Action Project Group 4
- Action Project Group 5

Steering Group

Governance Group

Child Health

Safe Communities Coordination
Criteria 2. Programme reach

- Stocktake of steering group programmes

Common themes identified:
- Reducing alcohol related harm
- Water safety
- Violence and crime including perception of safety
- Community connectedness and resilience
- Road safety
- Child injury prevention

Attachment B
Criteria 3. Priority setting

- The Governance Group will determine the priorities;
- advice will come from steering group

Data

- Priorities will be determined through
  - Identified vulnerable communities
  - High risk environments
  - Community input

Attachment B

Item 10

Injury deaths (2010-2014)

- Unintentional intent
- Self-inflicted intent
- Assault intent
- Undetermined intent
- Other intent

24
86
708
1,415
Criteria 4. Data analysis and strategic alignment

- Analysis of available safety and injury data to implement effective programmes
  - Community demographics
  - Public hospital injury discharges and injury deaths data (Injury Prevention Research Unit, Otago University)
  - Injury and safety data sourced from steering group organisations

- Informs priority setting and allows to track success or otherwise of programmes
Criteria 5. Evaluation

- Steering Group working on an evaluation framework for Auckland
- Robust evaluation of programmes demonstrates the effectiveness of prevention initiatives and assists in informing priorities

Criteria 6. Communication and networking

- Communications strategy being developed
Next steps

- Establish the Governance Group
- Work with the Governance Group to set priorities
- Determine connection and alignment with local board outcomes and initiatives
- Socialise with local board members
Smiths Ave Community Hall and Reserve, Papakura

Community aspiration: "a welcoming and safe place to connect"

Kiri McCutcheon
Specialist Advisor
“a welcoming and safe place to connect”
It’s not just about the building, it’s also the building of:

- Community leadership
- Community connectivity
- Community trust
- Social capital
- Community capacity
- And a sense of community ownership
Item 10

We All Are One Presents Hope Project

For The Homeless And The Community

Free Food, Clothing and More

Thursday's 10am to 1pm

Smith Ave Community Hall
18 Smith Ave, Papakura

For more info please call/text Tanya 021 0867 3441
Art in empty shops in Henderson

Betty MacLaren
Strategic Broker – Henderson-Massey Local Board
Background

- Arose from safety work in 2014 – user-centred design for Henderson Town Centre after a death of a shop owner

  - Moving to a thriving youth culture that actively promotes positive contributions and achievements of youth in the local community
  - An awesome place for all with a community that cares
  - A community where everyone including the disengaged are able to find a sense of fulfillment and purpose

Ideas implemented included:

- Utilising empty shops to increase safety in the town centre
- Engaging with youth – Kakano and Humans of Hendo
Community for community

- Henderson Town Centre had a number of empty shops (markers of decline in its physical environment)

- Kakano in Corban Estate Arts Centre responded to the need to engage with vulnerable youth who struggled with mainstream education

- Kakano tutor negotiated the use of six empty shops to exhibit art work

- Youth assisted in making the premises ‘exhibition ready’ e.g. cleaning windows, painting walls

- Contribution to youth for their ‘shop ready’ preparation work
Benefits of the project

- Art displays encouraged new lease arrangements in the town centre (as premises were leased the exhibitions moved to other empty shops)
- Youth participated in projects to ‘beautify’ the town centre
- Youth were acknowledged for their positive art contribution by the local board and through public sales of their art work
- The project attributed to a 74% reduction in graffiti and vandalism in the town centre
- A number of the youth involved in the project transitioned to an Art and Design course at Unitec.
- Positive activation of public spaces – particularly Catherine Square
What happened

The following slides are examples of youth art exhibited in the empty shops of Henderson Town Centre and some of the public space art youth art work from Kakano.
2,490 people experienced the exhibitions promoting positive perceptions of youth in Henderson.
Attachment B

Thank you