**Date:** Tuesday 15 May 2018  
**Time:** 2:00pm  
**Meeting Room:** Waitematā Local Board Office  
**Venue:** Ground Floor  
52 Swanson Street  
Auckland

### Waitematā Local Board

**OPEN MINUTE ITEM ATTACHMENTS**

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**Note:** The attachments contained within this document are for consideration and should not be construed as Council policy unless and until adopted. Should Councillors require further information relating to any reports, please contact the relevant manager, Chairperson or Deputy Chairperson.
Western Springs Pine Removal and Restoration

I support the removal of the remaining Monterey Pines at Western Springs. My supportive May article in the Ponsonby News has had only one objection.

There will be issues to be discussed and sorted out after the resource consent is granted.

But I’m thinking ahead.

I was involved in the last of the restoration plantings and the translocation back to Tiritiri Matangi Island of endangered birds and other species. Several hundred thousand natives were planted by volunteers. The dawn chorus has returned.

I am pleased that the Predator-free NZ 2050 campaign is underway.

It is a big call and will take some achieving, but already many groups are hard at work throughout NZ, developing urban predator-free sanctuaries. One of the latest is a Devonport initiative.

I would like to see the Board include a potential predator-free Western Springs in its long term plans, to accompany the native replant.

One challenge might be the rats which inhabit the Zoo, but there are ways around that. A predator fence on the
boundary with the Zoo is a possibility. A friend and Unitec ecologist, Mel Galbraith, one of the main drivers of the Tiritiri Matangi Island project, is very supportive, and offered his advice. He said Auckland Zoo is a council owned facility, and must eradicate its own rats.

There are already a number of groups in our area working hard to eradicate pests, including Predator-free Morningside-Western Springs, Predator-free Ponsonby (based at Kelmarna Gardens) and predator-free Westmere.

Local identity Jesse Mulligan has his rat trapping project, and has given me his strong support.

I have also been impressed with Wellington reports of the return of native birds following trapping which involves more than 5000 people.

At this stage I would just like to see the WLB flag such a potential programme in their plans, and begin discussing ways and means of implementing it.

I’m happy to be involved.

When I witnessed first hand the transformation on Tiri, I was blown away. I still get goose pimples when I hear my favourite kokakos with their haunting call.

Urban sanctuaries are much harder, but can be achieved. Predator-free 2050 is a worthy aim and we must support it.

John Elliott- johnelliott@outlook.com---021 879054
Roundup Facing the Judges

A must-see documentary which records the global fight to prohibit use of glyphosate and highlights the latest scientific evidence of its carcinogenic qualities.

Directed by Frenchwoman Marie Monique Robin and produced in collaboration with Arte France, it follows a group of opponents who assembled in The Hague in 2016 to hold Monsanto, maker of Round-Up, to account. The Hague was chosen as the venue for this citizen tribunal because of its association with crimes against humanity. In exposing the truth about the chemical weedkiller that Monsanto has marketed as safe for years, experts, victims and health watchdogs from all around the world make the claim that the multi billion dollar corporate is guilty of ecocide. Illness, deformity, death, of children and adults from France to Sri Lanka, from California to Brazil, are all documented in the moving personal statements of victims and the statistical evidence presented by scientists. It features some of the latest research, and exposes the manipulation of out of date research Monsanto has used to protect their multi-billion dollar profit.
The gripping 1 and a half hour movie will be screened Fridays 18th and 25th of May, 7pm at Garnet Station Cafe. Koha.

For more information email johnelliott38@outlook.com
Attachment A

Item 9.3

GIVING YOUNG PERFORMERS A PLACE TO BE THEMSELVES

A Charitable Trust devoted to bringing confidence and life-skills to young people through the performing arts.
"Like Outward Bound for the Arts..."

Our OnStage students go through a four month journey, discovering a major work of musical theatre and learning new skills and disciplines. Thanks to our partnership with Auckland Live, at the end of the rainbow are professionally supported performances at the Aotea Centre - one of the biggest stages in New Zealand.

GIVE A CHILD THEIR VOICE

Our programmes can take a child from shyly hiding at the back of the room to confidently standing center stage, and there changes impact their whole lives. Our students go on to deliver speeches in their classes, to confidently interact with their peers, to more well-rounded lives. Some are inspired to a career in the theatre, all benefit from the unique experience.

No audition is required to be a part of any of our programmes. All young people aged 7-21 are offered the opportunity to participate in ongoing performing arts training through workshops, courses and holiday programmes. Through our OnStage programme, up to 220 students at a time participate in two full-scale musical productions every year.

Our rapidly expanding outreach programme is working with students who couldn’t otherwise afford the experience, both through donated scholarships and in partnership with Variety, the Children’s Charity.

Established in 2002, The National Youth Theatre Company is New Zealand’s premiere all-access educational musical theatre organisation. Giving young performers a place to be themselves, NYTC is a Charitable Trust devoted to bringing confidence and life skills to young people through the performing arts.
OUR SUCCESSES

Since 2004 we have interacted with many thousands of young performers, and they all have their story to tell. We’ve chosen to share these two very different outcomes from our programmes.

LAYLA

"I was astounded by the personal growth that Layla made over the course of the rehearsals and the shows. Layla has mild selective mutism, which means that in certain situations she does not speak, as a result of high levels of anxiety. She is usually fine with her peers, but will often not speak to adults. I personally have NEVER heard her sing, and to my knowledge, she has never willingly put herself in a position where she is the centre of attention. She also has a mild Auditory Processing Disorder. She was absolutely thrilled to be chosen as a featured dancer during the show, and I cannot believe that she thrived on the opportunity. With each show, the expression on her face was less utter terror and more relaxed. With each show, she found her way closer to the front of the stage. You can imagine my excitement when she came on stage at halftime to help draw the winning numbers for the raffle – I had one of those awful ‘Must’ moments when I could not suppress my complete joy. It brings tears to my eyes even now.

So thank you thank you thank you for the support, encouragement and opportunities you provided for Layla – on a personal level it was an overwhelming success for her and for myself."

EDWARD

Edward Lawrenson is currently studying a Masters in Music at the Guildhall School of Music and Drama in London on a scholarship. In March 2013 he received rave reviews for his role in sold-out performances of The Factory at Auckland’s Q Theatre as part of the Auckland Festival. At the end of 2013 Edward sang to over 200,000 people in the Auckland Domain at the Coca-Cola Christmas in the Park. Edward has won the Bocelli Grand Opera Aria at the North Shore Competition and was named the recipient of the Circia 100 Scholarship and was a finalist in the 2014 Lexus Song Quest. More recently Edward was a finalist in the Stephen Sandheim Student Performer of the Year 2016, and he is one of a select few students to receive private lessons from Kiri Te Kanawa.

"I came through the NYTC Programme, and I owe them a lot for it. I was very nervous in my first show, and they gave me the lead role of Danny in Grease – I was just 17, and performing on the stage of the Aotea Centre. I remember walking up to James in the first week of Grease rehearsals, and being enthralled with how he’d play the piano. I was quite nervous socially, and so until I had a bit of confidence, James took me under his wing and looked after me. I was very fortunate to meet Jonathan Aivel through NYTC, and I would not be in London now without his support and guidance.

NYTC is not just a theatre company, it’s a family – and the friends that one makes in the process of putting together a show means so much to the development of a young artist as a person. NYTC covers all the bases – acting, dance and singing. It makes you more secure as an artist – it gives you a platform to acquire and test out new material, and most importantly to be guided in how you work on that material.

The performance skills I was taught at NYTC have been invaluable to my opera career so far – it really has given me a point of difference."

At NYTC, we focus on developing the next generation of emerging professionals, ensuring our high standards are maintained by contracting a core of seasoned professionals to support both our cast and the development of our tutors and technicians. Many emerging artists and technicians now working full-time in the industry got their start on an NYTC production.

JONATHAN AIVEL
Artistic Director

Jonathan Aivel is a multi-skilled director and producer of both stage and screen with international experience in the UK, Europe, US and New Zealand. Trained as a singer at the Royal Northern College of Music, he made his directorial debut aged 19 when he remounted the Royal Shakespeare Company’s production of Shakespeare’s The Lovers. Jonathan has since gone on to direct numerous theatre and opera productions around the world including Aida, La Bohème, Falstaff, Lucia di Lammermoor, Messiah and Tosca, as well as more than 100 broadcast television hours of Shortland Street and Go Girls. Jonathan began his long association with New Zealand in 1999, taking up the role of Artistic Director and then General Director of New Zealand Opera. Amongst his many achievements during that time he is particularly proud of establishing and delivering a groundbreaking opera outreach programme for New Zealand schools and an Emerging Artists’ Programme.

In the last ten years Jonathan has toured theatrical productions and delivered major events, co-produced Jallhouse Rock: The Musical at the Pacifia Theatre in London’s West End, directed television and developed his own screen and theatre projects.

JAMES DOY
GM & Musical Director

James was one of the founders of the National Youth Theatre Company, and has been the Musical Director since its inception in 2005. In 2012 James was appointed General Manager by the Board, with the main role of broadening our support base and reaching out to funders and beneficiaries.

James is a professional musician, musical director and composer, with a resume including Shirley Bassey, Rob Guest, Les Misérables, Little Shop of Horrors, Porgy and Bess, Cats and Wicked. James has been actively involved in training young people in Musical Theatre since 1997.

In 2014 James received the prestigious Benny award for ‘NZ Musician of the Year’. James was the Musical Director of the NZ Opening Ceremony for the 2015 ICC Cricket World Cup. In addition to his responsibilities with NYTC, James runs the Variety Voices Choir for Varey, the Children’s Charity.

ELIN ESTHER
Operations Manager

Elin is the latest addition to the NYTC Team. She brings with her a wealth of experience in production and operations management in fields as diverse as car launches, television pilots, conferences, events, exhibitions, inflatable entertainment, and general elections. She has worked in various roles with Ford, Canon, British Gas, Runners, Cedric, BIC Rodas, Grundy Entertainment, TVNZ, Communicare and the NZ Electoral Commission.

Trained in the UK, she worked professionally in the multi-media industry across England, Northern Ireland and Scotland before moving to NZ where she added television to her long list of production credits. She has had roles in the past three general elections as Operations Manager, Team Leader and Trainer for Auckland Central. She has also juggled children, two small businesses, and five years volunteering with the NZ Girl Guide Association.
HAMISH MOUAT
Choreographer & Company Manager

Hamish grew up with the National Youth Theatre Company – he performed in the very first production back in 2005 and began working for the company in 2013. Having been a student in the programme for so long, he knows first hand the skills NYTC teaches young people and how beneficial these are when applied to all areas of life.

Hamish has a passion for educating young people through the art of live theatre. He has taught and worked for various schools, training centres and youth theatre companies around Auckland, and has gained invaluable practical experience through similar work in the United Kingdom and America. As a Musical Theatre teacher, dance tutor and choreographer, he has choreographed and directed shows such as Grease & Delta, Miss Saigon, Seussical the Musical, Hairspray, Annie and Disney’s Beauty and the Beast. Additionally, Hamish works in the Performing Arts Department at Kaitaia College, and sits on the Executive Committee for Auckland Music Theatre.

SEAMUS FORD
Assistant Director

Seamus has been a part of NYTC since 2008, when he joined the company for the production of Grease. Through his involvement as a cast member he has personally seen and experienced the impact of the invaluable skills and opportunities NYTC provides.

He has been Assistant Director for the company since 2012, and led his directorial debut with 2013’s Addams. In addition to his work with NYTC, Seamus has worked with a number of other Auckland theatre groups, seeing him develop his performance, directional and production skills in a range of disciplines. The variety of this work, encompassing musical theatre, physical theatre, film, traditional drama and a wide range of puppetry styles has provided him with a wealth of experience and knowledge to draw from.

MORE THAN PERFORMING

In every OnStage programme we select three student instructors through an extensive interview process, led by an HR professional. The interview experience itself is extremely valuable for all who apply, they receive comprehensive feedback on their performance and tips on how better to interview in the future. The successful applicants become part of the artistic team, mentored by our trained tutors, and have the opportunity to work with their peers on skills & technique under supervision, as well as being assigned a particular aspect of the show as “their own” – whether it be a portion of dance, the harmonies of a song, or the blocking of a scene.

We run a similar programme for young technical staff, with the assistance and support of Auckland Live technical team. Under the mentorship of this team, many of our technicians & backstage support staff are emerging professionals under 21 – from the lighting operators to the stage manager.

Recently we employed our third development Production Manager, Gabriel Ford. Gabriel is 18 and will be mentored throughout the process by members of the Auckland Live technical team, as well as the support of the NYTC staff. This has been a hugely successful programme for us, our previous “graduates” Jamie Blackbourn and Khalid Farzad are now very sought after in the industry.

In October 2016 we launched the latest effort in our outreach programme, funding and running a free school holiday programme in Otara with the students from Sistema Aotearoa. This is an excerpt of an email from one of the Sistema staff.

"Thank you so much for providing 42 of our Sistema Aotearoa students with a wonderful learning opportunity.

The week was hugely successful and we were so impressed with the expertise and teaching manner of Hamish, Paohe and Cameron.

They were firm yet fun and friendly – exactly the style of approach that our students respond well to – and I think it showed in how focussed and receptive they were.

Every single child demonstrated noticeable personal growth, the activities embraced a whole new world that they had never experienced opening new aspirations. The 4 days reinforced their understanding of how much can be achieved when they work hard and work together as a team. This is something we work hard in in their orchestra sessions but to be able to see it as a transferable skill to another unfamiliar medium was very worthwhile.

The confidence and self discovery that the kids showed was exciting.

And the show! Wow what a success. Our parents and community raved..." they were brilliant! There are a few kids in that lot who HAVE to end up on the stage somehow!! (email from a school principal today)

The success of this pilot programme has reinforced our commitment to opening up access to our activities to communities all over the Auckland Area, creating financial pathways to ensure that we truly are an all-access organisation.

Students from Sistema Aotearoa participating in our free school holiday programme at OMAC