I hereby give notice that an ordinary meeting of the Maungakiekie-Tāmaki Local Board will be held on:

Date: Tuesday, 24 July 2018
Time: 4:00pm
Meeting Room: Onehunga Community Centre,
Venue: 83 Church Street,
            Onehunga

Maungakiekie-Tāmaki Local Board
OPEN AGENDA

MEMBERSHIP

Chairperson         Chris Makoare
Deputy Chairperson  Debbie Burrows
Members             Don Allan
                     Bernie Diver
                     Nerissa Henry
                     Alan Verrall
                     Maria Meredith

(Quorum 4 members)

Tracey Freeman
Democracy Advisor

18 July 2018

Contact Telephone: 021 537 862
Email: Tracey.Freeman@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.
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1 Welcome

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

3 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.

4 Confirmation of Minutes
That the Maungakiekie-Tāmaki Local Board:
a) confirm the ordinary minutes of its meeting, held on Tuesday, 26 June 2018, including the confidential section, as a true and correct record.

5 Leave of Absence
At the close of the agenda no requests for leave of absence had been received.

6 Acknowledgements
At the close of the agenda no requests for acknowledgements had been received.

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

8 Deputations
Standing Order 7.7 provides for deputations. Those applying for deputations are required to give seven working days notice of subject matter and applications are approved by the Chairperson of the Maungakiekie-Tāmaki Local Board. This means that details relating to deputations can be included in the published agenda. Total speaking time per deputation is ten minutes or as resolved by the meeting.

8.1 Crescendo Trust - Marcus Powell

Te take mō te pūrongo / Purpose of the report
1. Providing Marcus Powell of Crescendo Trust the opportunity to present to the Maungakiekie-Tāmaki Local Board regarding the work they’re doing in the local board area.

Whakarāpopototanga matua / Executive summary
2. As per standing orders the Chairperson has approved the deputation request from Marcus Powell regarding his request.
Ngā tūtohunga / Recommendation/s
That the Maungakiekie-Tāmaki Local Board:

a) Thank Marcus Powell for his attendance.

Attachments
A Crescendo Trust Presentation ................................................................. 73
B Crescendo Trust Project Report ................................................................. 91

8.2 Life NZ - Lili Lemalu

Te take mō te pūrongo / Purpose of the report
1. Providing Lili Lemalu of Life NZ the opportunity to present to the Maungakiekie-Tāmaki Local Board regarding their soup kitchen and the work they’re doing in the local board area.

Whakarāpopototanga matua / Executive summary
2. As per standing orders the Chairperson has approved the deputation request from Lili Lemalu of Life NZ regarding her request.

Ngā tūtohunga / Recommendation/s
That the Maungakiekie-Tāmaki Local Board:

a) Thank Lili Lemalu for her attendance.

9 Public Forum

A period of time (approximately 30 minutes) is set aside for members of the public to address the meeting on matters within its delegated authority. A maximum of 3 minutes per item is allowed, following which there may be questions from members.

9.1 Action Education - Stevie Sikeua

Te take mō te pūrongo / Purpose of the report
1. To provide Stevie Sikeua of Action Education an opportunity to present to the Maungakiekie-Tāmaki Local Board on the work they’re doing in the local board area.

Whakarāpopototanga matua / Executive summary
2. Providing Action Education the opportunity to present to the Maungakiekie-Tāmaki Local Board.

Ngā tūtohunga / Recommendation/s
That the Maungakiekie-Tāmaki Local Board:

a) Thank Stevie Sikeua of Action Education for her attendance.

Attachments
10 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.”
Governing Body Member’s Update

File No.: CP2018/12560

Te take mō te pūrongo / Purpose of the report
1. To provide Maungakiekie-Tāmaki Local Board an update on local activities that the Governing Body representative is involved with.

Whakarāpopototanga matua / Executive summary
2. Opportunity for the Governing Body representative to update the Maungakiekie-Tāmaki Local Board on projects, meetings, events and issues of interest to the Maungakiekie-Tāmaki Local Board and its community.

Ngā tūtohunga / Recommendation/s
That the Maungakiekie-Tāmaki Local Board:

a) receive the Governing Body Member’s update.

Ngā tāpirihanga / Attachments
There are no attachments for this report.

Ngā kaihaina / Signatories

<table>
<thead>
<tr>
<th>Authors</th>
<th>Tracey Freeman - Democracy Advisor</th>
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<tr>
<td>Authorisers</td>
<td>Louise Mason - GM Local Board Services</td>
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<td></td>
<td>Victoria Villaraza - Relationship Manager</td>
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Chairperson's Report

File No.: CP2018/12568

Te take mō te pūrongo / Purpose of the report
1. To keep the Maungakiekie-Tāmaki Local Board informed on the local activities that the Chairperson is involved with.

Whakarāpopototanga matua / Executive summary
2. Providing the Chairperson with an opportunity to update the local board on the projects and issues they have been involved with since the last meeting.

Ngā tūtohunga / Recommendation/s
That the Maungakiekie-Tāmaki Local Board:
a) receive the Chairperson’s report.

Ngā tāpirihanga / Attachments

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Introductory remarks
The financial year came to an end in June and we are now at the start of new financial year 2018/19. We signed off half of our work programmes for the year in June and the other half will be signed off in July.

Highlights and Achievements
This report covers the period of mid-June to mid-July 2018:

1. **Opening of Sir Wolf Fisher Park**
   Well we finally officially opened this park and would like to thank the following people.
   - Mana Whenua rep: Mat Mahia for the Karakia
   - Mana Whenua Ngati Paoa for the rock sculpture depicting a Taniwha.
   Also, I wanted to add a note here the need to be able to inform community now and in the future of the story behind this sculpture and this park.
   Would also like to thank the Whanau of the late Sir Wolf Fisher who attended on the day.
   We will continue to work with all stakeholders in the future development of this park.
2. **Relationship Agreement with Ngati Paoa**

Another milestone for this board was the signing of the agreement, this document will hold us to account on how we continue to strengthen our relationship with Ngati Paoa.

3. **Meeting with the Tūpuna Maunga Authority (MA) reps**

As we continue to move forward with our relationship with the MA we will continue to respect the Authority and its direction to restoring the Mana to these Maunga. Another role we will play is advocating and supporting the tenants who hold leases on the Maunga to also understand how their lease and the MA can continue to work together.

4. **Matariki Light trail opens**

This year Te Rangi Huata received an award for his outstanding contribution to arts and culture. The Civic Honors Awards celebrate and recognize the wonderful groups and individuals who have given many years of outstanding voluntary service. Te Rangi Huata is the organizer for Matariki Light Trail.
5. St Peters Church - 170 years’ Service in Onehunga

Challenges and Issues

1. Tāmaki Open Space Network Plan (TOSNP) Engagement with the community – Last month, I mentioned in my report that I was concerned that the plans for engagement and consultation on TOSNP have still not been finalized and urged officers to expedite this exercise. I have now received advice on consultation costs – well over 60k extra, in addition to 15k we have already allocated. But this budget will deliver consultation that is still unlikely to bring us the rich feedback we need, due to some of the limitations identified. For instance, we can only ask 5 questions in a mailout survey otherwise, it is unlikely that we will get any responses back. This, and other recent developments, requires us to consider changing tack, which is what we have now done.

The local board has now directed staff to remove land exchanges from the draft Tāmaki Open Space Network Plan. This will remove a controversial element which we haven’t sought community feedback on and allow us to move to adopt the TOSNP sooner rather than later.
The key challenge for us in the open space network plan has always been the package of proposed land exchanges. The proposed additions to our local parks will enable us to achieve the objectives we have set in the draft Open Space Network Plan. But, those do not come free. We are required to swap other good quality park land for them. Whilst we are prepared to do this, we haven’t got a good sense of which park land our community is prepared and willing to give up, to make the gains we have identified as needed across our parks network.

The TOSNP talks about the need for tools such as land exchanges and land acquisition (subject to budget) to improve the quality of some of our parks. If a resident or developer, e.g. Tamaki Regeneration Company, comes forward with a proposal to swap land, we will deal with this on a case by case basis, following the Reserves Act processes and evaluating each proposal on its own merit. Removing this from the TOSNP means the local board, like the community, will get to formulate and give its views on any proposed land exchange, on a case by case basis, as and when they come up.

This may be a cause of concern for members of our community that have been eagerly awaiting a public consultation on the TOSNP since we resolved in August 2017 to undertake consultation. Our decision to remove these will allow us to disentangle the politics of land exchanges from a document that was only ever designed to capture high level political direction to officers who are working on maintaining and upgrading our Tāmaki parks in coming years. If and when we secure budgets to upgrade individual parks, we will prepare concept plans and consult the public on these in due time.

2. Proposal Plan Change / Land exchanges Maybury, Taniwha and Boundary Reserves - The Tāmaki Regeneration Company have now applied for some land exchanges through a Plan Change process. These land exchanges will see us gaining a lot of land in Maybury Reserve, reconfigures Taniwha Reserve and lose a bit of land at Boundary Reserve. We do not yet have a formal local board view about this proposal. If approved by Council for consultation, these land exchanges will be consulted on. We strongly encourage our community to give feedback in this consultation.
Meetings Schedule Report
19th June - Finance & Performance committee
20th June - Chair/ Senior Local Board Advisor/Local Board Advisor
21st June - Shaun Tempest (YMCA) center manager
24th June - St Peters Church - 170 years' service in Onehunga
25th June - Monthly MTLB Finance Meeting, Chair, Senior Advisor, Financial Advisor
25th June - Chair/RM/SLB catch up
25th June - Briefing Tamaki Education Strategy
25th June - MTLB Comms meeting
25th June - ACE work Program on strategic partnerships
25th June- MTLB Chair & Deputy, Local Councillor and Local MP meeting
26th June - Ngati Paoa and MTLB - Relationship Agreement Signing Ceremony
28th June - Biweekly meeting with CM/SC/HS re transform projects
30th June -Hub Zero Launch
2nd July - LB Chair/ Senior Local Board Advisor/Local Board Advisor/Strategic Broker
2nd July - LB Chair / Mt Wellington Roller sports Club
7th July - Sir Woolf Fisher Park- Re-opening
9th July - Local Board Chairs - chairs-only session
9th July - Local Board Chairs' Forum
11th July - Meeting GI Business Association
12th July - Mana Whenua Roopu HUI with local boards
14th July - Opening of Matariki Light Trail Te Oro
16th June - Monthly MTLB Finance Meeting, Chair, Senior Advisor, Financial Advisor
16th June - Chair/ Senior Local Board Advisor/Local Board Advisor
16th July - Chair/RM/SLB catch up
16th July - Hui between Chairs - Maungakiekie-Tamaki Local Board and Tupuna Maunga Authority

All Workshops to Date
19th June 2018 - MTLB Workshop Day - Low Carbon, Achieving LBP outcomes through sustainability initiatives, Community Facilities
22nd June - Te Oro Committee (workshop and meeting)
26th June - MTLB Business Meeting, New Member Inauguration Ceremony
3rd July 2018 - MTLB Workshop Day
4th July - Tāmaki Education Strategy Workshop: Theme 7 - Engaging Parents and Community Around Learning
6th July - Unlock Panmure: Placemaking Workshop
16th July - JULY Regional/Sub-Regional Cluster Workshop - MANUKAU
Board Member's Reports

File No.: CP2018/12573

Te take mō te pūrongo / Purpose of the report
1. To keep the Maungakiekie-Tāmaki Local Board informed on the local activities that the local board members are involved with.

Whakarāpopototanga matua / Executive summary
2. Providing Board members with an opportunity to update the local board on the projects and issues they have been involved with since the last meeting.

Ngā tūtohunga / Recommendation/s
That the Maungakiekie-Tāmaki Local Board:
a) receive the board members report.

Ngā tāpirihanga / Attachments
There are no attachments for this report.

Ngā kaihaina / Signatories

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Approval of the 2018/2019 Maungakiekie-Tāmaki Local Board Community Facilities Work Programme

File No.: CP2018/12339

Te take mō te pūrongo / Purpose of the report

1. To approve the 2018/2019 Community Facilities Work Programme for the Maungakiekie-Tāmaki Local Board, including all physical works, leasing and operational maintenance projects delivered by Community Facilities.

Whakarāpopototanga matua / Executive summary

2. The Community Facilities department is responsible for the building, maintaining and renewing of all open spaces and community buildings. This includes the community leasing and licensing of council-owned premises.

3. The Maungakiekie-Tāmaki Local Board 2018/2019 Community Facilities Work Programme was developed using a combination of local board feedback, staff assessments of assets and key stakeholder input.

4. The following indicative costs have been identified in the 2018/2019 Community Facilities Work Programme:
   i) $4,530,800 of asset-based services capital funding
   ii) $550,000 of local board initiative capital funding
   iii) $0 of local board initiative operational funding

5. The work programme has been developed through a series of iterative workshops between key staff and local boards since October 2017. The programme provided in Attachment A reflects the agreed projects that were presented in the last local board workshop. This report recommends that the board approves the 2018/2019 Community Facilities Work Programme and associated budget.

6. Once approved by the Maungakiekie-Tāmaki Local Board, new work will commence from July 2018. Regular updates on the line items will be provided by the Community Facilities’ Stakeholder Advisors.

Ngā tūtohunga / Recommendation/s

That the Maungakiekie-Tamaki Local Board:

a) approve the 2018/2019 Community Facilities Work Programme as detailed in Attachment A.

b) approve the 2018/2019 Community Leases Work Programme as detailed in Attachment B.

Horopaki / Context

7. Community facilities and open spaces provide important community services to the people of Auckland. They contribute to building strong, healthy, and vibrant communities by providing spaces where Aucklanders can participate in a wide range of social, cultural, art, and recreational activities. These activities improve lifestyles and a sense of belonging and pride amongst residents.
8. The 2018/2019 Community Facilities Work Programme detailed in Attachment A and the Community Leases Work programme detailed in Attachment B contains information on all proposed projects to be delivered by Community Facilities, including capital works projects, leasing and operational maintenance.

Tātaritanga me ngā tohutohu / Analysis and advice

Capital works programme

9. Investment in the capital programme will ensure that council facilities and parks open spaces in Maungakiekie-Tāmaki Local Board remain valuable and well-maintained community assets that continue to meet the agreed levels of service. Asset-based services capital works includes Locally Driven Initiatives (LDI), renewals and growth and development projects.

<table>
<thead>
<tr>
<th>Basis for amount of budget allocated to each local board</th>
<th>Locally Driven Initiative</th>
<th>Renewal</th>
<th>Growth and development</th>
<th>Coastal Renewals</th>
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</thead>
<tbody>
<tr>
<td>Basis for amount of budget allocated to each local board</td>
<td>As per the local board funding policy:</td>
<td>In proportion to assets in very poor and poor condition requiring renewal, limited to funding available.</td>
<td>To specific projects identified as priority projects to meet the needs of new and future residents.</td>
<td>To specific projects identified as priorities by the coastal specialist team.</td>
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<table>
<thead>
<tr>
<th>Type of projects that can be paid for</th>
<th>Locally Driven Initiative</th>
<th>Renewal</th>
<th>Growth and development</th>
<th>Coastal Renewals</th>
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<tr>
<td>Type of projects that can be paid for</td>
<td>Any projects that deliver a council owned asset or as a capital grant to an asset made available for public use.</td>
<td>Renewal of existing assets on a “like for like” basis, taking into account current service standards where applicable.</td>
<td>Development budgets are used for specific projects approved by the Governing Body. Growth budgets can only be used for specific projects that are required by and benefit new and future residents.</td>
<td>Renewal of and enhancement where required, to existing coastal structures</td>
</tr>
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<tr>
<th>Degree of local board discretion on allocation to projects</th>
<th>Locally Driven Initiative</th>
<th>Renewal</th>
<th>Growth and development</th>
<th>Coastal Renewals</th>
</tr>
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<tbody>
<tr>
<td>Degree of local board discretion on allocation to projects</td>
<td>Full discretion</td>
<td>Broad discretion - can be allocated to any renewal project</td>
<td>Limited discretion – must be allocated to the specific project. Local board discretion on</td>
<td>Limited discretion – must be allocated to the specific project for the purpose of protecting our</td>
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10. The 2018/2019 Community Facilities Work Programme has been created following a series of workshops with elected members from October 2017 to May 2018. All feedback gathered from the workshops has been taken into consideration throughout the process. The proposed work programme in Attachment A contains:

- Number of projects: 40
- Indicative cost for proposed projects: $9,707,599

Leasing work programme

11. Community leases are a valuable way in which the council provides support to community organisations across the region, commonly on public parks and reserves. These groups provide a wide range of community activities and services aligned with recognised local priorities and are a key part of the mosaic of community activity and infrastructure in Auckland.

12. The draft work programme provides a detailed list of the community leases and licences that will expire or are due for renewal over the 2018/2019 financial year. It also includes the additional leases and licences that will be deferred from the 2017/2018 financial year to the 2018/2019 financial year.

13. Once the 2018/2019 Community Facilities Work Programme is approved, staff will be able to consolidate reporting on routine matters or use the streamlined process for straightforward renewals without variations whilst focusing attention on those community leases that are more complex.

Operational maintenance work programme

14. The regular maintenance of all council-owned built and open space assets plays an important part in:

- increasing the long-term durability of Community Facilities assets
- improving the safety of Community Facilities assets
- ensuring the enjoyment of Community Facilities assets by the users

15. Community Facilities launched ‘Project 17’ in July 2017 which created new bundled maintenance contracts across the Auckland region for full facility, ecological restoration and arboriculture maintenance contracts. The Finance and Performance Committee approved these contracts on 30 March 2017.

16. In the 2018/2019 Community Facilities Work Programme, there are three line items dedicated to all maintenance in the local board area:

- Full Facilities Maintenance Contracts – These contracts include all buildings, parks and open space assets, sports fields, coastal management and storm damage
- Arboriculture Maintenance Contracts – These contracts include all tree management and maintenance
item 14

- Ecological Restoration Maintenance Contracts — These contracts include pest plant and animal pest management within ecologically significant parks and reserves.

17. Staff will be able to provide regular reporting on maintenance through monthly updates to the local boards and through the quarterly report. Community Facilities is also providing additional weekly updates to all elected members on contractor performance.

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

18. The Community Facilities Work Programme has been created through a combination of local board feedback, asset condition assessments and agreed levels of service.

19. The draft 2018/2019 Community Facilities Work Programme has been considered by the local board in a series of workshops from October 2017 to May 2018. The views expressed by local board members during the workshop have been adopted in Attachment A and Attachment B.

20. The Community Facilities work programme supports the achievement of the following 2017 Maungakiekie-Tāmaki Local Board Plan outcome:

- Maungakiekie-Tāmaki is the place to be

Tauākī whakaaweawe Māori / Māori impact statement

21. The 2018/2019 Community Facilities Work Programme ensures that all facilities and open space assets continue to be well-maintained assets that benefit the local community, including Māori. Where any aspects of the proposed work programme are anticipated to have a significant impact on sites of importance to mana whenua then appropriate engagement will be undertaken.

22. Staff are also attending mana whenua fora on a monthly basis to receive feedback on the 2018/2019 Community Facilities Work Programme.

Ngā ritenga ā-pūtea / Financial implications

23. The proposed 2018/2019 Community Facilities work programme will see the allocation of $550,000 of the board’s locally driven initiatives capital budget, $4,530,800 of the board’s asset based operational budget. These amounts can be accommodated within the board’s total draft budget for 2018/2019. As such, the board’s approval will not have significant financial implications unless projects experience a significant overspend or underspend. Regular updates on projects will be provided to the board tracking expenditure and identifying any projects at risk of non-delivery, over or underspend.

Ngā raru tūpono / Risks

24. If the proposed Community Facilities work programme is not approved at the business meeting, there is a risk that the proposed projects may not be able to be delivered within the 2018/2019 financial year.

Ngā koringa ā-muri / Next steps

25. The work programme will be implemented as part of Community Facilities’ usual business practice.

26. Work programme implementation will be reported regularly by stakeholder advisors and quarterly through the performance report to the local board.
## Ngā tāpirihanga / Attachments

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**Community Facilities: Community Leases Work Programme 2018/2019**

<table>
<thead>
<tr>
<th>ID</th>
<th>Activity Name</th>
<th>Activity Description</th>
<th>Activity Benefits</th>
<th>Further Decision Points for LB</th>
<th>CL: Lease Commencement Date</th>
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<th>CL: Annual Rent Amount incl (including GST)</th>
<th>CL: Annual Open Fee (including GST)</th>
<th>CL: Building Ownership</th>
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<tr>
<td>1350</td>
<td>Renew ground and building lease to The Asian Network</td>
<td>Supporting Asian New Zealanders to enjoy optimal quality of life and well being, and develop strong and healthy Asian communities in Aoteaaro</td>
<td>At lease expiry/renouvelment</td>
<td>Q1</td>
<td>25/06/2013</td>
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<td>1355</td>
<td>New ground and building lease to Te Aro Hou Community Childcare Centre</td>
<td>Licensed childcare service to the local community and early childhood learning</td>
<td>At lease expiry/renouvelment</td>
<td>Q2</td>
<td>01/12/2000</td>
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<td>Renew ground and building lease to Shanti Nivas Charitable Trust</td>
<td>Meeting the psychological, educational, social and cultural needs of seniors and migrants</td>
<td>At lease expiry/renouvelment</td>
<td>Q3</td>
<td>01/02/2014</td>
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<td>1346</td>
<td>Renew lease to Auckland Playcentres Association</td>
<td>Providing early childhood learning and activities</td>
<td>At lease expiry/renouvelment</td>
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<td>New community lease to Citizens Advice Bureau - Glen Innes</td>
<td>Improving the availability of community services for local residents</td>
<td>At lease expiry/renouvelment</td>
<td>Q4</td>
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<td>New community lease to The Scout Association of NZ - Parumore Scout Group</td>
<td>Developing a sense of belonging and engagement with the community. Promoting inclusion and participation</td>
<td>At lease expiry/renouvelment</td>
<td>Q3</td>
<td>01/07/1927</td>
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<td>2558</td>
<td>Renew lease to Tamaki Model Aero Club</td>
<td>Outdoor, physical and social activities</td>
<td>At lease expiry/renouvelment</td>
<td>Q4</td>
<td>01/04/2006</td>
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<td>2579</td>
<td>New community lease to Mt Wellington Cricket Club</td>
<td>Developing a sense of belonging and engagement with the community. Promoting inclusion and participation</td>
<td>At lease expiry/renouvelment</td>
<td>Q1</td>
<td>01/08/1979</td>
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<td>New reserve lease to Auckland Rowing Club</td>
<td>Participation in outdoor and aquatic sports</td>
<td>At lease expiry/renouvelment</td>
<td>Q2</td>
<td>21/11/2003</td>
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<td>New community lease to Onehunga Fencible and Historical Society</td>
<td>Retention of local history and artifacts</td>
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<td>22/06/1956</td>
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<td>New community lease to Tongai Health Society</td>
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<td>New community lease to Ellerslie Tennis Club</td>
<td>Outdoor, physical and social activities</td>
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<td>Q2</td>
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<td>Renew ground and building lease to Mt Wellington Tennis Club</td>
<td>Outdoor, physical and social activities</td>
<td>At lease expiry/renouvelment</td>
<td>Q3</td>
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<td>Improving the availability of community services for local residents</td>
<td>At lease expiry/renouvelment</td>
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<td>Renew lease to RNZ Plunket Society - Orange/Wellington</td>
<td>Providing early childhood learning and activities</td>
<td>At lease expiry/renouvelment</td>
<td>Q2</td>
<td>01/04/2006</td>
<td>31/03/2021</td>
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## Community Facilities: Community Leases Work Programme 2018/2019

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<th>Lead Dept/Unit or COG</th>
<th>Activity Name</th>
<th>Activity Description</th>
<th>Activity Benefits</th>
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<th>Timeline</th>
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<th>CI: Annual Rent Amount (excluding GST)</th>
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<td>2557</td>
<td>Maungakiekie-Tāmaki is an active and engaged community</td>
<td>CF: Community Leases</td>
<td>Panmure Basin, 1004 Island Road, Panmure: Renewal lease to Panmure Lagoon Sailing Club Incorporated</td>
<td>Renew lease to Panmure Lagoon Sailing Club Incorporated. Deferred from the 2017/2018 work programme.</td>
<td>Outdoor, physical and social activities. At lease expiry/renewal</td>
<td>Q4</td>
<td>01/06/2007</td>
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<td>Maungakiekie-Tāmaki is an active and engaged community</td>
<td>CF: Community Leases</td>
<td>Panmure Community Centre, 1-13 Pakington Road, Panmure: Lease to Citizens Advice Bureau - Panmure</td>
<td>New community lease to Citizens Advice Bureau - Panmure. Deferred from the 2017/2018 work programme.</td>
<td>Improving the availability of community services for local residents. At lease expiry/renewal</td>
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<td>Panmure community Hall, 7-13 Pakington Road, Panmure: Renewal lease to RNZ Plunket Society - Panmure</td>
<td>Renew lease to RNZ Plunket Society - Panmure. Deferred from the 2017/2018 work programme.</td>
<td>Providing early childhood learning and activities. At lease expiry/renewal</td>
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<td>CF: Community Leases</td>
<td>Panmure Store Cottage, 1 Kings Road, Panmure: Lease to Panmure Historical Society Incorporated</td>
<td>New community lease for operation and management of Panmure Store Cottage to Panmure Historical Society Incorporated</td>
<td>Retention of local history and artefacts. At lease expiry/renewal</td>
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<td>Maungakiekie-Tāmaki is an active and engaged community</td>
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<td>Panmure : PI England Reserve, 122 Ellis Avenue Glen Innes: Renewal airspace lease to Tāmaki Model Aero Club Incorporated.</td>
<td>Renew airspace lease to Tāmaki Model Aero Club Incorporated. Deferred from the 2017/2018 work programme.</td>
<td>Developing a sense of belonging and engagement with the community. Promoting inclusion and participation. At lease expiry/renewal</td>
<td>Q4</td>
<td>01/03/2007</td>
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<td>Panmure : Ruapohia Reserve, 106 Lina Road Glen Innes: Renewal lease to Ruapohia Marine Society Incorporated</td>
<td>Renew lease to Ruapohia Marine Society Incorporated. Deferred from the 2017/2018 work programme.</td>
<td>Developing a sense of belonging and engagement with the community. Promoting inclusion and participation. At lease expiry/renewal</td>
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<td>Panmure : Ruapohia Reserve, 92-106 Line Rd Glen Innes: Lease to RNZ Plunket Society - Glen Innes</td>
<td>New community lease to RNZ Plunket Society - Glen Innes. Deferred from the 2017/2018 work programme.</td>
<td>Providing early childhood learning and activities. At lease expiry/renewal</td>
<td>Q3</td>
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<td>Maungakiekie-Tāmaki is an active and engaged community</td>
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<td>Panmure : Savage Park, 10 Hermit Road, Mount Wellington: Lease to Scout Association of New Zealand - Maunganui Scout Group</td>
<td>New community ground lease to Scout Association of NZ - Maunganui Scout Group</td>
<td>Scouting and outdoor activities teaching resilience and confidence skills. At lease expiry/renewal</td>
<td>Q4</td>
<td>01/04/2014</td>
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<td>Maungakiekie-Tāmaki is an active and engaged community</td>
<td>CF: Community Leases</td>
<td>Panmure : Waitakarua Park, 175-243 Nelson Street, Te Papato: Lease to Onehunga Combined Sports Trust</td>
<td>New community ground lease to Onehunga Combined Sports Trust</td>
<td>Outdoor football sports and activities of younger people. At lease expiry/renewal</td>
<td>Q1</td>
<td>14/08/2018</td>
<td>31/03/2019</td>
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<td>Maungakiekie-Tāmaki is an active and engaged community</td>
<td>CF: Community Leases</td>
<td>Panmure : Waitakarua Park, 246 Nelson Street, Onehunga: Lease to Auckland Carine Agility Club Incorporated</td>
<td>New community ground and building lease to Auckland Carine Agility Club Incorporated</td>
<td>Providing owners with dog agility training and events. At lease expiry/renewal</td>
<td>Q3</td>
<td>01/04/2004</td>
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<tr>
<td>714</td>
<td>Maungakiekie-Tāmaki is the place to be</td>
<td>CF: Operations</td>
<td>Maungakiekie-Tāmaki Full Facilities Contracts</td>
<td>The Full Facilities maintenance contracts include all buildings, parks and open space assets, sports fields, coastal management and storm damage.</td>
<td>With the maintenance contracts, local board assets are able to be maintained to the approved level of service. These contracts provide for required compliance tasks and scheduled activities including planned preventative maintenance to be completed, and for response to requests for maintenance. These contracts benefit all members of the public as local board assets are able to be fully utilised if they are fit for the intended purpose, and it offers better value to ratepayers if assets remain in service for their expected life.</td>
<td>No further decisions anticipated</td>
<td>Q1, Q2, Q3, Q4</td>
<td>ABS: OpeX</td>
<td>$ 4,140,179</td>
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<td>Maungakiekie-Tāmaki is the place to be</td>
<td>CF: Operations</td>
<td>Maungakiekie-Tāmaki Arboriculture Contracts</td>
<td>The Arboriculture maintenance contracts include tree management and maintenance.</td>
<td>With the Arboriculture Contracts, trees in parks and reserves, and on streets, are able to be maintained to the approved level of service. These contracts provide for a programme of tree inspection and maintenance, and for response to requests for management of trees which have become damaged or are obstructions. These contracts benefit all members of the public as trees which are properly maintained are more likely to remain in good health, are less likely to become health and safety issues, and offer greater visual amenity.</td>
<td>No further decisions anticipated</td>
<td>Q1, Q2, Q3, Q4</td>
<td>ABS: OpeX</td>
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<td>Maungakiekie-Tāmaki is the place to be</td>
<td>CF: Operations</td>
<td>Maungakiekie-Tāmaki Ecological Restoration Contracts</td>
<td>The Ecological Restoration maintenance contracts include pest plant and animal pest management within ecologically significant parks and reserves.</td>
<td>With the maintenance contracts, local board assets are able to be maintained to the approved level of service. These contracts provide for a programme of restoration planting and pest animal and plant control for high value sites, and for response to requests for animal pests in parks. These contracts benefit all members of the public as they improve ensure ecologically significant sites on our local parks and reserves are pest free and offer ecological and wider benefits.</td>
<td>No further decisions anticipated</td>
<td>Q1, Q2, Q3, Q4</td>
<td>ABS: OpeX</td>
<td>$ 100,484</td>
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## Community Facilities: Build Maintain Renew Work Programme 2018/2019

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<th>Lead Department/Unit or Code</th>
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<tr>
<td>2125</td>
<td>Maungakiekie-Tāmaki is the place to be</td>
<td>CF: Project Delivery</td>
<td>Dunkirk Activity Centre - replace roof and renew interior</td>
<td>Replace the centre's roof including new framing, flashings, guttering and downpipes. Interior works include GIS ceilings, insulation, floor coverings, painting and minor carpentry. Stage one - investigate, design and scope physical works (including options to propose to the local board for assets that may benefit from an increased level of service). Stage two - physical works commence. This is a multi-year funded project and is a continuation of the 2017/2018 programme (previous SP18 ID 2330).</td>
<td>Maintaining current service levels</td>
<td>No further decisions anticipated</td>
<td>Q1; Q2; Q3; Q4</td>
<td>ABS: Capex - Renewals</td>
<td>$152,000</td>
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<tr>
<td>2126</td>
<td>Maungakiekie-Tāmaki is a community that cares about its environment</td>
<td>CF: Investigation and Design</td>
<td>Glen Innes Citizens Advice Bureau - refurbish interior</td>
<td>Reconfig and refurbish the interior of the Glen Innes Community Hall space to ensure fit for purpose for the relocation of the Citizens Advice Bureau. Stage one - investigate, design and scope physical works (including design options to be approved by the local board). Stage two - physical works commence. This is a multi-year funded project and is a continuation of the 2017/2018 programme (previous SP18 ID).</td>
<td>Maintaining current service levels</td>
<td>No further decisions anticipated</td>
<td>Not scheduled; Q1; Q2; Q3; Q4</td>
<td>ABS: Capex - Renewals</td>
<td>$150,000</td>
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<td>2127</td>
<td>Maungakiekie-Tāmaki is the place to be</td>
<td>CF: Investigation and Design</td>
<td>Glen Innes Library - renew CCTV system</td>
<td>Replace CCTV system at the facility.</td>
<td>Improved community facilities</td>
<td>No further decisions anticipated</td>
<td>Not scheduled</td>
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<td>2128</td>
<td>Maungakiekie-Tāmaki is the place to be</td>
<td>CF: Investigation and Design</td>
<td>Glen Innes Pool - comprehensive renewal</td>
<td>Renewal includes carpark marking, pot holes, pool covers, office carpet, skimmer grates, replacement of filter and interior/external repaint. Replace PA system in the facility and install CCTV cameras in car park, renew roof and spa heat pump. Stage one - investigate, design and scope physical works (including options to propose to the local board for assets that may benefit from an increased level of service). Stage two - physical works commence. This is a multi-year funded project and is a continuation of the 2017/2018 programme (previous SP18 ID 2337).</td>
<td>Maintaining current service levels</td>
<td>No further decisions anticipated</td>
<td>Q1; Q2; Q3; Q4</td>
<td>ABS: Capex - Renewals</td>
<td>$80,000</td>
</tr>
<tr>
<td>2129</td>
<td>Maungakiekie-Tāmaki is an active and engaged community</td>
<td>CF: Project Delivery</td>
<td>Jellicoe Park and Onehunga War Memorial Pools - renew paving</td>
<td>Jellicoe Park and Onehunga War Memorial pools paths renewal. Stage one - investigate, design and scope physical works (including options to propose to the local board for assets that may benefit from an increased level of service). Stage two - physical works commence. This is a multi-year funded project and is a continuation of the 2017/2018 programme (previous ID 3344).</td>
<td>Maintaining current service levels</td>
<td>No further decisions anticipated</td>
<td>Q1; Q2; Q3; Q4</td>
<td>ABS: Capex - Renewals</td>
<td>$80,000</td>
</tr>
<tr>
<td>2130</td>
<td>Maungakiekie-Tāmaki has quality infrastructure to match growth</td>
<td>CF: Project Delivery</td>
<td>Jubilee Bridge - upgrade bridge</td>
<td>Renew and upgrade Jubilee Bridge. Design, consultation, consents, tender and construction of a new bridge. Construction to include demolition of existing bridge and reinstatement where required. This project is a continuation of the 2017/2018 programme (previous SP18 ID 3029).</td>
<td>Continued use of facility/park/asset Options to be approved by local board</td>
<td>Q1; Q2; Q3; Q4</td>
<td>ABS: Capex - Development</td>
<td>$50,000</td>
<td></td>
</tr>
<tr>
<td>ID</td>
<td>LB Plan Outcome</td>
<td>Lead Delivery or COO</td>
<td>Activity Name</td>
<td>Activity Description</td>
<td>Activity Benefits</td>
<td>Further Decision Points for LB</td>
<td>Timeline</td>
<td>Budget Source</td>
<td>FY18/19</td>
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<tr>
<td>2131</td>
<td>Maungakiekie-Tāmaki has quality infrastructure to match growth</td>
<td>CF: Project Delivery</td>
<td>Lagoon Pool - comprehensive renewal</td>
<td>Outdoor pool refurbishment, renew hall flooring, replace sauna and retina indoor pool. Refurbish pool desk changing rooms, refurbish pool surrounds, renew fire system and retina children's pool. Stage one - investigate, design and scope physical works (including options to propose to the local board for assets that may benefit from an increased level of service). Stage two - physical works commence. This is a multi-year funded project and is a continuation of the 2017/2018 programme (previous SP18 ID 2346). This project also includes $5,000 of the local board's discretionary fund to investigate and scope a proposal to install heating in the outdoor pool.</td>
<td>Maintaining current service levels</td>
<td>Q1, Q2, Q3, Q4</td>
<td>Q1; Q2; Q3; Q4</td>
<td>ABS: Capex - Renewals; LD: Capex</td>
<td>$330,000</td>
</tr>
<tr>
<td>2132</td>
<td>Maungakiekie-Tāmaki is an active and engaged community</td>
<td>CF: Project Delivery</td>
<td>Maungakiekie-Tāmaki - renew libraries furniture, fittings and equipment FY18+</td>
<td>Renew libraries furniture, fittings and equipment for the following: Onehunga Library, Glen Innes Library and Panmure Library. This project is a continuation of the 2017/2018 programme (previous SP18 ID 2335).</td>
<td>Maintaining current service levels</td>
<td>No further decisions anticipated</td>
<td>Not scheduled</td>
<td>ABS: Capex - Renewals</td>
<td>$150,000</td>
</tr>
<tr>
<td>2133</td>
<td>Maungakiekie-Tāmaki has quality infrastructure to match growth</td>
<td>CF: Project Delivery</td>
<td>Maungakiekie-Tāmaki - renew paving, car park and structure FY17+</td>
<td>Renew paving, car parks and structures at various sites. Priority sites identified as follows: Commisariat Reserve, Eastview Reserve, Ferguson Domain, Harrison Reserve, Jolison Reserve, Maroa Reserve, Maunainana Reserve, Miami Parade Reserve, Niall Burgess Reserve, Panmure Basin, Point England Reserve, Rockfield Reserve, Ruapohika Reserve, Savage Park, Tamihina Reserve and Thompson Park. This project is a continuation of the 2017/2018 programme (previous SP18 ID 2381).</td>
<td>Continued use of facility/park/asset</td>
<td>No further decisions anticipated</td>
<td>Not scheduled</td>
<td>ABS: Capex - Renewals</td>
<td>$30,000</td>
</tr>
<tr>
<td>2134</td>
<td>Maungakiekie-Tāmaki is an active and engaged community</td>
<td>CF: Investigation and Design</td>
<td>Maungakiekie-Tāmaki - renew park roads and car parks FY18+</td>
<td>Renew car parks and road opening at various sites. Priority sites identified as follows: Car Parks: Almond Reserve, Bert Heslam Park, Captain Springs Reserve, Hamlin Park, Jordan Park, Maybury Reserve, Park Roads: Baasait Reserve, Hochsteffer Pond (The Giraffe Wetland), Maybury Reserve. Year one - investigation (including options for sites that would benefit from an increased level of service to propose to the local board), scoping and physical works, year 2 - physical works</td>
<td>Continued use of facility/park/asset</td>
<td>No further decisions anticipated</td>
<td>Not scheduled</td>
<td>ABS: Capex - Renewals</td>
<td>$10,000</td>
</tr>
<tr>
<td>2135</td>
<td>Maungakiekie-Tāmaki is an active and engaged community</td>
<td>CF: Investigation and Design</td>
<td>Maungakiekie-Tāmaki - renew play spaces FY19+</td>
<td>Renew play equipment at various sites including playgrounds, skate, half courts. Priority sites identified as: Ferguson Domain, Fong Reserve, Horsham Reserve, Jellicoe Park and Onehunga War Memorial Pools, Massey Reserve, One Tree Hill Domain, Onehunga Bay Reserve, Panmure Basin, Savage Park, Playground Glen Innes Shops. Investigation and design in year one (including options for sites that would benefit from an increased level of service to propose to the local board). Physical works to commence from year 2 onwards.</td>
<td>Continued use of facility/park/asset</td>
<td>No further decisions anticipated</td>
<td>Not scheduled</td>
<td>ABS: Capex - Renewals</td>
<td>$10,000</td>
</tr>
<tr>
<td>2136</td>
<td>Maungakiekie-Tāmaki is a community that cares about its environment</td>
<td>CF: Project Delivery</td>
<td>Mt Wellington War Memorial Reserve - renew coastal wall</td>
<td>Mount Wellington War Memorial seawall renewal. Renewal of the coastal structures at Dunkirk Reserve and Riverside Reserve. This project is a continuation of the 2017/2018 programme (previous SP18 ID 2812).</td>
<td>Continued use of facility/park/asset</td>
<td>No further decisions anticipated</td>
<td>Q1; Q2; Q3; Q4</td>
<td>ABS: Capex - Renewals</td>
<td>$550,000</td>
</tr>
</tbody>
</table>
### Community Facilities: Build Maintain Renew Work Programme 2018/2019

<table>
<thead>
<tr>
<th>ID</th>
<th>LB Plan Outcome</th>
<th>Lead Delivery Lead Delivery</th>
<th>Activity Name</th>
<th>Activity Description</th>
<th>Activity Benefits</th>
<th>Further Decision Points for LB</th>
<th>Timeframe</th>
<th>Budget Source</th>
<th>FY18/19</th>
</tr>
</thead>
<tbody>
<tr>
<td>2137</td>
<td>Maungakiekie-Tāmaki has quality infrastructure to match growth</td>
<td>CF: Project Delivery</td>
<td>Onehunga Bay Reserve - implement' concept plan</td>
<td>Implement concept plan - hard landscaping, car park, footpath - The Maungakiekie-Tāmaki Local board adopted the Onehunga Bay Reserve Concept Plan in August 2012. Some of the projects were brought forward and prioritised to coincide with Taumanu Park development. This project aims to deliver the remaining projects which have been prioritised with the number one priority as the play space development followed by the skate-park and basketball projects, peripheral lagoon amenity enhancements and improved signage.</td>
<td>Continued use of facility/park/asset</td>
<td>No further decisions anticipated</td>
<td>Not scheduled</td>
<td>ABS: Capex - Renewals</td>
<td>$ 220,000</td>
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<tr>
<td>2140</td>
<td>Maungakiekie-Tāmaki is an active and engaged community</td>
<td>CF: Project Delivery</td>
<td>Onehunga War Memorial Pool - comprehensive renewal</td>
<td>Comprehensive Upgrade - including 3 yearly paint and refurbishment. Auto dosing system - the water quality is questionable and if not treated as per the norms it will soon turn out to be health &amp; Safety risk to the users. Also there is a risk of human error will testing the water for quality manually. Full replacement of pool pumps - Replace 2 x spa circulation pumps and 1 main outdoor pool circulation pump and its Variable Speed Drive unit. Gut and refit outdoor changing rooms - refurbish shower, toilet, tiling and paint all surfaces. Refurbish swim club building. Upgrade air con system as the existing system in the fitness area is not adequate compared to actual users. Most of the times during peak hours it gets very stuffy and uncomfortable. Upgrade changing rooms - the existing changing rooms are dark and damp due to inadequate lighting and ventilation. The surrounds are old and have deteriorated. This area is in serious need of sprucing up. Upgrade fire panel - The current alarm/security system only allows for one main entry and exit code which is a risk. Multiple users should be given dedicated codes so in case of any investigation the code user can be verified. Upgrade club rooms and upgrade pool concourse and upgrade changing rooms added.</td>
<td>Continued use of facility/park/asset</td>
<td>No further decisions anticipated</td>
<td>Not scheduled</td>
<td>ABS: Capex - Renewals; LD: Capex</td>
<td>$ 305,000</td>
</tr>
<tr>
<td>2141</td>
<td>Maungakiekie-Tāmaki is an active and engaged community</td>
<td>CF: Investigation and Design</td>
<td>Panmure Basin - renew play space</td>
<td>Renew the playground including the T Bar swings. Stage one - investigate, design and scope physical works (including options to propose to the local board for assets that may benefit from an increased level of service). Stage two - physical works commence. This project is a multi-year funded project to be initiated as part of the 2018/19 programme.</td>
<td>Continued use of facility/park/asset</td>
<td>No further decisions anticipated</td>
<td>Not scheduled</td>
<td>ABS: Capex - Renewals</td>
<td>$ 5,000</td>
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<tr>
<td>2142</td>
<td>Maungakiekie-Tāmaki is an active and engaged community</td>
<td>CF: Project Delivery</td>
<td>Panmure Community Centre - refurbish interior</td>
<td>Internal renewal of ventilation system, main hall / stage area, both side rooms and kitchens, entrance foyer and toilet areas. This project is a continuation of the 2017/2018 programme (previous SP18 ID 2334).</td>
<td>Continued use of facility/park/asset</td>
<td>No further decisions anticipated</td>
<td>Not scheduled</td>
<td>ABS: Capex - Renewals</td>
<td>$ 100,000</td>
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<tr>
<td>2143</td>
<td>Maungakiekie-Tāmaki is an active and engaged community</td>
<td>CF: Project Delivery</td>
<td>Panmure Library - refit building and replace partial roof</td>
<td>Comprehensive building refit, including carpet and vinyl in both public and staff areas. This project is a continuation of the 2017/2018 programme (previous SP18 ID 2336).</td>
<td>Continued use of facility/park/asset</td>
<td>No further decisions anticipated</td>
<td>Not scheduled</td>
<td>ABS: Capex - Renewals</td>
<td>$ 656,880</td>
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<tr>
<td>ID</td>
<td>Lead Entity/Group</td>
<td>Activity Description</td>
<td>Activity Benefits</td>
<td>Further Details and Notes</td>
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<tr>
<td>2144</td>
<td>Maungakiekie-Tāmaki Local Board</td>
<td>Parkmure Wharf - renewal</td>
<td>Continued use of facility/park/asset</td>
<td>No further decisions anticipated</td>
<td></td>
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<tr>
<td>2145</td>
<td>Maungakiekie-Tāmaki Local Board</td>
<td>Pearce Street Community Hall - refurbish interior</td>
<td>Continued use of facility/park/asset</td>
<td>No further decisions anticipated</td>
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<tr>
<td>2146</td>
<td>Maungakiekie-Tāmaki Local Board</td>
<td>Replace the sign and renew the fence which is falling due to a tree encroachment.</td>
<td>Continued use of facility/park/asset</td>
<td>No further decisions anticipated</td>
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<tr>
<td>2147</td>
<td>Maungakiekie-Tāmaki Local Board</td>
<td>Renew roof and joinery to ensure weather tightness.</td>
<td>Continued use of facility/park/asset</td>
<td>No further decisions anticipated</td>
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<tr>
<td>2148</td>
<td>Maungakiekie-Tāmaki Local Board</td>
<td>Three soccer playing fields - two artificial turf fields and one sand carpet field, floodlighting to sports fields, toilet block and changing facilities; An additional 100 car parking spaces; One children's playground, and footpath and cycleway connections to the adjacent coastal cycle and walkway, the neighbouring cemetery and Waikaraka Park. Bundled project. Sports field upgrades and improvements - concept and phasing plan. This project is a continuation of the 2017/2018 programme (previous SP18 ID 2379).</td>
<td>Increased park facilities to meet development needs</td>
<td>No further decisions anticipated</td>
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<tr>
<td>2149</td>
<td>Maungakiekie-Tāmaki Local Board</td>
<td>Waikaraka Park - improve sports park &amp; extend fields 8, 9 and 10</td>
<td>Continued use of facility/park/asset</td>
<td>No further decisions anticipated</td>
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<tr>
<td>2150</td>
<td>Maungakiekie-Tāmaki Local Board</td>
<td>Tamaki Greensways - develop a shared path</td>
<td>Creation of a shared path from Parkmure Wharf to Wai-o-tahi Nature Reserve. This project is a continuation of the 2017/2018 programme (previous SP18 ID 2379).</td>
<td>No further decisions anticipated</td>
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<tr>
<td>2151</td>
<td>Maungakiekie-Tāmaki Local Board</td>
<td>Tawha Reserve - general park development</td>
<td>Increased park facilities to meet development needs</td>
<td>No further decisions anticipated</td>
<td></td>
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<tr>
<td>2152</td>
<td>Maungakiekie-Tāmaki Local Board</td>
<td>Maungakiekie-Tāmaki - LDI minor capex fund 2018/19</td>
<td>Improved community facilities</td>
<td>Options to be approved by local board</td>
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<tr>
<td>2153</td>
<td>Maungakiekie-Tāmaki Local Board</td>
<td>Onehunga Bay Reserve - build skatepark</td>
<td>Increased park facilities to meet development needs</td>
<td>Options to be approved by local board</td>
<td></td>
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<tr>
<td>2154</td>
<td>Maungakiekie-Tāmaki Local Board</td>
<td>Fergusson Domain - renew and upgrade courts to multi-purpose courts</td>
<td>Renew and increase the level of service of the courts by upgrading to multisport courts.</td>
<td>Increased park facilities to meet development needs</td>
<td></td>
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<tr>
<td>2155</td>
<td>Maungakiekie-Tāmaki Local Board</td>
<td>Wellington War Memorial - renew sand field in training area</td>
<td>Increase playing hours</td>
<td>No further decisions anticipated</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>2759</td>
<td>Maungakiekie-Tāmaki Local Board</td>
<td>East View Reserve - develop general park</td>
<td>Increased park facilities to meet development needs</td>
<td>Options to be approved by the local board</td>
<td></td>
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</table>
## Community Facilities: Build Maintain Renew Work Programme 2018/2019

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<th>ID</th>
<th>LB Plan Outcome</th>
<th>Lead Depth Init or CGO</th>
<th>Activity Name</th>
<th>Activity Description</th>
<th>Activity Benefits</th>
<th>Further Decision Points for LB</th>
<th>Timename</th>
<th>Budget Source</th>
<th>FY18/19</th>
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<tbody>
<tr>
<td>2760</td>
<td>Maungakiekie-Tāmaki is an active and engaged community</td>
<td>CF: Investigation and Design</td>
<td>Hochstetter Pond - install interpretation signage</td>
<td>Complete investigation and design phase and install interpretation signage for Hochstetter Pond.</td>
<td>Improved park facilities</td>
<td>Q1, Q2, Q3, Q4</td>
<td>LD: Capex</td>
<td></td>
<td>$ 15,000</td>
</tr>
<tr>
<td>2761</td>
<td>Maungakiekie-Tāmaki is an active and engaged community</td>
<td>CF: Investigation and Design</td>
<td>Commisariat Playground - renew play space</td>
<td>Renew play space. Stage one - investigate, design and scope physical works (including options to propose to the local board for assets that will benefit from an increased level of service). LDI funding will be sought for play space improvements. Stage two - physical works commence. This project is a multi-year funded project to be initiated as part of the 2018/19 programme.</td>
<td>Improved park facilities</td>
<td>Q1, Q2, Q3, Q4</td>
<td>LD: Capex</td>
<td></td>
<td>$ 50,000</td>
</tr>
<tr>
<td>2762</td>
<td>Maungakiekie-Tāmaki is an active and engaged community</td>
<td>CF: Investigation and Design</td>
<td>Maybury Reserve - develop general park</td>
<td>Develop park as part of the Tamaki Regeneration priority projects. (Details to be provided before the end of the calendar year).</td>
<td>Improved park facilities</td>
<td>Q1, Q2, Q3, Q4</td>
<td>ABS: Capex - Growth</td>
<td></td>
<td>$ 25,000</td>
</tr>
<tr>
<td>2777</td>
<td>Maungakiekie-Tāmaki is an active and engaged community</td>
<td>CF: Investigation and Design</td>
<td>Wood-O-Tiaki Nature Reserve - develop nature trail</td>
<td>Investigate the options for a nature trail and present to the local board with cost estimates for further decision making.</td>
<td>Improved open spaces for our community to enjoy</td>
<td>Not scheduled</td>
<td>LD: Capex</td>
<td></td>
<td>$ 200,000</td>
</tr>
<tr>
<td>2778</td>
<td>Maungakiekie-Tāmaki is an active and engaged community</td>
<td>CF: Project Delivery</td>
<td>Pannure Basin - implement masterplan priorities</td>
<td>Implementation of Pannure Basin masterplan. This project is a continuation of the 2017/2018 programme (previous SP18 ID 2371)</td>
<td>Improve facilities in Pannure Basin</td>
<td>Not scheduled</td>
<td>ABS: Capex - Growth</td>
<td></td>
<td>$ 100,000</td>
</tr>
<tr>
<td>2795</td>
<td>Maungakiekie-Tāmaki is the place to be</td>
<td>CF: Investigation and Design</td>
<td>Jellioo Park - install tree lighting</td>
<td>Install permanent tree lights for the annual Christmas event at Jellioo Park. Stage one - investigation and design. Options will be presented to the local board for review prior to stage two - physical works.</td>
<td>Improved park facilities</td>
<td>Q1, Q2</td>
<td>LD: Capex</td>
<td></td>
<td>$ 15,000</td>
</tr>
<tr>
<td>2796</td>
<td>Maungakiekie-Tāmaki is the place to be</td>
<td>CF: Investigation and Design</td>
<td>Ian Shaw Reserve - renew carpark</td>
<td>Renew the carpark at Ian Shaw Reserve. Stage one - investigate, design and scope physical works (including options to propose to the local board for assets that will benefit from an increased level of service). Stage two - physical works commence. This project is a multi-year funded project to be initiated as part of the 2018/19 programme. The board will seek additional funding from their parking reserve fund for the physical works required.</td>
<td>Improved facilities</td>
<td>Q1, Q2, Q3, Q4</td>
<td>ABS: Capex - Ramooral; External funding</td>
<td></td>
<td>$ 15,000</td>
</tr>
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Mount Wellington Planning Investigation

File No.: CP2018/12819

Te take mō te pūrongo / Purpose of the report
1. To approve a scoping exercise, investigating the need and potential benefits of local spatial planning for the Mount Wellington area. This has been included in the 2018/19 Maungakiekie-Tāmaki Local Board work programme.

Whakarāpopototanga matua / Executive summary
2. This report seeks approval of proposed Plans and Places planning investigation work in the Mount Wellington area as part of the 2018/19 work programme.
3. A proposed work programme was discussed at a series of local board workshops held between 17 October 2017 and 22 May 2018. As part of this process, the local board identified this project which aligns with the outcome in its local board plan that Maungakiekie-Tāmaki “has quality infrastructure to match growth”. The project is described in the local board work programme as follows:

   “Investigate the need (issues and opportunities) and potential benefits of local spatial planning for the Mount Wellington area during 2018/19. This may lead to identification of further plan scoping and/or a local spatial plan to be prepared in the future.”

4. This report recommends that the Local Board approves the proposed scoping exercise as part of the Plans and Places work programme and that this exercise be undertaken during the third and fourth quarters of the 2018/19 financial year.

Ngā tūtohunga / Recommendation/s
That the Maungakiekie-Tāmaki Local Board:

a) approve the Plans and Places Department undertaking a scoping exercise investigating the need and potential benefits of local spatial planning for the Mount Wellington area.

Horopaki / Context
5. Following a series of seven work programme workshops held by the local board between 17 October 2017 and 22 May 2018, it was agreed that the Plans and Places department undertakes planning investigation work in the Mount Wellington area as part of the 2018/19 work programme (refer to Attachment A). Having regard to current statutory and other work pressures within the Plans and Places department, the department has agreed to undertake this planning investigation work within the third and fourth quarters of the 2018/19 financial year.
6. This will identify the issues and opportunities in the Mount Wellington area as well as what might be required in terms of local spatial planning in the future. The Mount Wellington area is experiencing considerable development pressure and for this reason the scoping exercise is considered to be an important planning workstream.
7. It is envisaged that this investigation will include a review of current and previous planning documents and related material together with workshops with the Local Board and iwi and initial consultation with key stakeholders and the local community.
8. Following on from this, recommendations will be made as to the most appropriate planning response. It may lead to the identification of further scoping and/or a local spatial plan to be prepared in the future.

9. The proposed scoping work aligns with the outcome in the local board plan that Maungakiekie-Tāmaki “has quality infrastructure to match growth”.

Tātaritanga me ngā tohutohu / Analysis and advice

10. The scoping work will provide recommendations for the most appropriate planning response to planning issues identified in the Mount Wellington area.

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

11. The project described above supports the local board’s work to achieve outcomes set out in the Local Board Plan 2017.

12. The local board considered the draft 2018/19 work programme at workshops held between 17 October 2017 and 22 May 2018.

Tauākī whakaaweawe Māori / Māori impact statement

13. This report provides information for local planning and development projects. It is recognised that planning and development has integral links with activities of interest to Māori. The scoping work will include participation, contribution and consultation with iwi.

Ngā ritenga ā-pūtea / Financial implications

14. This local board work programme for 2018/19 is already underway and will continue during the current financial year.

Ngā raru tūpono / Risks

15. The main risks relate to the level of resourcing available within Plans and Places to progress more detailed planning work that may be identified by the scoping exercise.

Ngā koringa ā-muri / Next steps

16. Subject to approval, the next steps will be a scoping workshop with the Local Board starting in the third quarter of the financial year followed by initial engagement with key stakeholders and the community. Reporting to the board will occur on a regular basis.

Ngā tāpirihanga / Attachments

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Maungakiekie-Tamaki Local Board Plans and Places Work Programme 18_19</td>
<td>37</td>
</tr>
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</table>

Ngā kaihaina / Signatories

<table>
<thead>
<tr>
<th>Authors</th>
<th>Marc Dendale - Team Leader Planning - South</th>
</tr>
</thead>
<tbody>
<tr>
<td>Authorisers</td>
<td>John Duguid - General Manager - Plans and Places</td>
</tr>
<tr>
<td></td>
<td>Victoria Villaraza - Relationship Manager</td>
</tr>
<tr>
<td>ID</td>
<td>LB Plan Outcome</td>
</tr>
<tr>
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<td>---------------------------------</td>
</tr>
<tr>
<td>1432</td>
<td>Maungakiekie-Tāmaki has quality infrastructure to match growth</td>
</tr>
</tbody>
</table>
Te take mō te pūrongo / Purpose of the report
1. To provide an update to the Maungakiekie Tamaki Local Board on transport related matters in their area including the Local Board Transport Capital Fund (LBTCF).

Whakarāpopototanga matua / Executive summary
2. The network operations team is undertaking rough orders of cost for Transport Capital Fund projects previously resolve on. It is intended they will be ready for the boards August report. The delay is that the team have been preparing their budgets and work programmes for the 2018/2019 financial year.
3. The local board's advocacy initiative of a transport-orientated development in Onehunga is being progressed with discussions over the next two months happening with all parties to establish alignments for light rail. This will enable more work to happen.
4. Auckland Transport is also investigating other transport related issues brought to their attention by the local board. These including pavers in Panmure.
5. Auckland Transport activities impacting on the local board area include the following regional initiatives:
   - Road Safety programme
   - Regional Public Transport Plan

Ngā tūtohunga / Recommendation/s
That the Maungakiekie-Tāmaki Local Board:
a) receive the Auckland Transport July 2018 update report.

Horopaki / Context
6. Auckland Transport is responsible for all of Auckland’s transport services, excluding state highways. They report on a monthly basis to local boards, as set out in their Local Board Engagement Plan. This monthly reporting commitment acknowledges the important engagement role local boards play within and on behalf of their local communities.
7. The LBTCF is a capital budget provided to all local boards by Auckland Council and delivered by Auckland Transport. Local boards can use this fund to deliver transport infrastructure projects that they believe are important but are not part of Auckland Transport’s work programme. Projects must also:
   - be safe
   - not impede network efficiency
   - be in the road corridor (although projects running through parks can be considered if there is a transport outcome).
Tātaritanga me ngā tohutohu / Analysis and advice

Local Board Advocacy

8. Pānuku Development Auckland is leading the local boards One Local Initiative (OLI) a transport orientated development in Onehunga.

9. Pānuku, Auckland Transport and NZTA have scheduled meetings to discuss light rail and East West upgrade, to provide Pānuku with a framework so they can begin the feasibility work needed to determine the cost and viability of the OLI.

Progress being made on investigations

10. Auckland Transport have investigated the perceived issue of slippery pavers in Panmure.

11. Pānuku as part of their involvement with the unlock Panmure project investigated a solution for this issue and presented it to Auckland Transport.

12. Auckland Transport’s asset management team, have tested the pavers, are comfortable that they are within the acceptable guidelines for slipperiness, and will not approve the treatment of the pavers.

Other Auckland Transport news

13. Road Safety Programme
   a) Auckland Transport is delivering a presentation to the board with information specific to the Maungakiekie Tamaki board area.
   b) This report and presentation will outline the road safety issues identified, background on the road safety strategy, how Auckland Transport plans to address these issues. This is in response to the increased funding in the Regional Land Transport Plan (RLTP)

14. Regional Public Transport Plan (RPTP)
   a) Auckland Transport is currently presenting the draft RPTP to elected members across the region.
   b) This is an opportunity for boards to look at all aspects of public transport and their aspirations for how that should look over the next 10 years.

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

15. The proposed decision of receiving the report has no local, sub-regional or regional impacts.

16. The local board has significant concern over the pavers in Panmure and has given expectation to Panmure Business Association and the community that this will be completed.

Tauākī whakaaweawe Māori / Māori impact statement

17. The proposed decision of receiving the report has no impacts or opportunities for Māori. Any engagement with Māori, or consideration of impacts and opportunities, will be carried out on an individual project basis.

Ngā ritenga ā-pūtea / Financial implications

18. The proposed decision of receiving the report has no financial implications.
Ngā raru tūpono / Risks
19. The proposed decision of receiving the report has no risks.

Ngā koringa ā-muri / Next steps
20. Auckland Transport will provide another update report to the local board next month.
21. Options for allocation of the LBTCF will be discussed with the LB in August and advice on potential projects to be funded by the LBTCF will be provided on the August agenda.

Ngā tāpirihanga / Attachments
There are no attachments for this report.

Ngā kaihaina / Signatories

<table>
<thead>
<tr>
<th>Authors</th>
<th>Melanie Dale, Elected Member Relationship Manager</th>
</tr>
</thead>
<tbody>
<tr>
<td>Authorisers</td>
<td>Jonathan Anyon, Manager, Elected Members</td>
</tr>
<tr>
<td></td>
<td>Victoria Villaraza - Relationship Manager</td>
</tr>
</tbody>
</table>
Proposed Open Space Plan Change to the Auckland Unitary Plan (Operative in Part) - Tamaki Regeneration Area

Te take mō te pūrongo / Purpose of the report
1. To receive feedback from the Maungakiekie – Tāmaki Local Board on the proposed plan change to rezone land in the Tamaki Regeneration Area from residential to open space and vice versa.

Whakarāpopototanga matua / Executive summary
2. Auckland Council (Plans and Places Department) has received a request from the Tāmaki Regeneration Company to rezone residential land to open space and vice versa in the Tāmaki Regeneration Area. This zone change reflects a proposed land exchange.

3. The Tāmaki Regeneration Company’s redevelopment programme provides an opportunity to improve the open space network through land exchanges and rezonings.

4. The proposed change seeks to rezone land associated with the following reserves/open spaces:
   i. Taniwha Reserve
   ii. Maybury Reserve – West
   iii. Boundary Reserve

5. The proposed zoning changes are closely aligned with the objectives and key initiatives identified in the Maungakiekie–Tāmaki Local Board Plan 2017 and the actions identified in the draft Tāmaki Open Space Network Plan, which has yet to be approved by the Maungakiekie-Tāmaki Local Board.

6. The Tāmaki land exchanges/open space changes are part of a wider “Open Space” plan change. If agreed to by the Planning Committee, this Plan Change has 5 components:
   i. Rezoning of land recently vested or acquired as open space (this is an annual update);
   ii. The land exchanges and rezoning in the Tāmaki Regeneration Area;
   iii. Open space zoning errors or anomalies;
   iv. Rezoning of land as part of Panuku Auckland land disposal/rationalisation process;
   v. Rezoning of a portion of Puhinui Reserve to facilitate an equestrian facility.

Ngā tūtohunga / Recommendation/s
That the Maungakiekie-Tāmaki Local Board:

a) give feedback on the proposed Open Space Plan Change to rezone land associated with the reserves identified in the table below to achieve higher quality, safer and better connected open spaces:

<table>
<thead>
<tr>
<th>Reserve</th>
<th>Identified Area</th>
<th>Current Zone</th>
<th>Proposed Zone</th>
<th>Area (Sqm)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Taniwha Reserve (Land Exchange 1)</td>
<td>Pedestrian walkway off Harlow Place</td>
<td>Open Space – Informal Recreation</td>
<td>Residential – Terrace Housing and Apartment Building</td>
<td>131</td>
</tr>
<tr>
<td>Taniwha Reserve (Land Exchange 1)</td>
<td>A</td>
<td>Residential – Terrace Housing and Apartment Building</td>
<td>Open Space – Informal Recreation</td>
<td>364</td>
</tr>
</tbody>
</table>
Maungakiekie – Tāmaki Local Board Plan 2017
11. The Maungakiekie – Tāmaki Local Board Plan 2017 contains the following objectives and key initiatives relating to open space/reserves:

<table>
<thead>
<tr>
<th>Objective</th>
<th>Key Initiative</th>
</tr>
</thead>
<tbody>
<tr>
<td>Our suburbs and town centres are sought-after destinations to live, work and play.</td>
<td>Work in partnership with Tāmaki Regeneration Company to ensure delivery of quality redevelopment and improved infrastructure in Tāmaki.</td>
</tr>
<tr>
<td></td>
<td>Implement the Maybury and Ruapōtaka Reserves concept plan and advocate to the Governing Body through the 10-year Budget for funding that</td>
</tr>
<tr>
<td>Item 17</td>
<td>The Draft Tāmaki Open Space Network Plan</td>
</tr>
<tr>
<td>----------------</td>
<td>---------------------------------------</td>
</tr>
<tr>
<td><strong>Good-quality open spaces.</strong></td>
<td>Recognises the importance of these reserves as the community heart of Glen Innes.</td>
</tr>
<tr>
<td><strong>Develop an Open Space Network Plan (OSNP) for Maungakiekie and implement as funding allows.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Work with Tāmaki Regeneration Company to upgrade and deliver high-quality parks and open spaces in Tāmaki during the regeneration programme.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Advocate for the acquisition of land in Tāmaki to make up for the loss of reserve land from Point England reserve.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Champion the retention of our parks and other open spaces in all areas with new developments.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Better transport connections and improved transport infrastructure.</strong></td>
<td>Support and fund the development of cycleways and walkways through our local parks.</td>
</tr>
</tbody>
</table>

The purpose of the Draft Tāmaki Open Space Network Plan is to deliver a sustainable (high quality, useable & safe), quality open space network for the Tāmaki area. This plan exists in draft but has yet to be approved by the Maungakiekie-Tāmaki Local Board. The reason for this delay is due to the local board wishing to consult the community on the proposal including the land exchange proposals that will change have significant change on the open space network.

Key issues that the plan seeks to address are:

i. pressure on the existing open space network. Tamaki is a major growth area. The population in Maungakiekie – Tāmaki is expected to rise from 70,000 people in 2012 to 100,000 in 2031;

ii. parts of the open space network away from the coast suffer from safety and poor surveillance issues. Reconfiguring these spaces would improve utilisation and enhance safety;

iii. there is limited visibility of the Mana Whenua cultural landscape within the open space network;

iv. there are gaps in the variety of playground facilities and a lack of informal recreation infrastructure;

v. water quality is poor and ecological restoration is required to improve biodiversity;

vi. the open space network lacks connectivity with public transport, community facilities and amenities.

In terms of the quality of existing open spaces/reserves in the Tāmaki area, the draft Tāmaki Open Space Network Plan states (page 16):

i. There is a lack of useable flat areas for informal recreation. The Tāmaki area features a number of drainage reserves, which are steep and characterised by poor access, surveillance and connectivity.

vii. There are very few opportunities for informal recreation in the area. The play spaces are of a similar design and age and do not provide for a wide range of age groups. There is little other recreation infrastructure in the parks.

viii. Many of the open spaces in Tāmaki have poor street frontage and are surrounded by high fences, which is not consistent with crime prevention through environmental design principles. Anti-social behaviour occurs in these areas as evidenced by burnt out rubbish bins, tagging, vandalism of park assets and broken glass in parks.”

The three main factors identified that decrease the quality of open space in Tāmaki are (page 16 of draft Tāmaki Open Space Network Plan):
i. Location and configuration
"Many of Tāmaki’s parks are poorly located with respect to the built environment around them. For example, many parks are located behind private residential properties. These parks generally have little street frontage, small alleyway type entrances and are bounded by high solid fences.

ii. Shape and topography
The shape and topography of much of the open space restricts its usefulness for recreation activities. Many of the parks consist of sloping ground, are fragmented by creeks and are of narrow, linear shape. Many open spaces also serve a drainage function and as a result become boggy during wet periods, reducing access and useable space.

iii. Network strategy
There is generally an uncoordinated approach to the provision of amenities such as playgrounds and walkways within Tāmaki. The varying quality of existing assets, missing sections of the path network, and poor surveillance of many parks greatly reduces the recreational potential of Tāmaki’s uniquely connected network of open spaces”.

16. The draft Tāmaki Open Space Network Plan identified the following actions for the respective open spaces/reserves:

Taniwha Reserve (page 44)
- Implement greenways priority links path network providing a shared path between Line Road and Taniwha Street;
- Increase road frontage to Epping Street and open up views to Maungarei (Mt Wellington).

Maybury Reserve – West (page 43)
- Potential land exchange to remove one block of housing on the south side of Taniwha Street to improve visibility and access.

Boundary Reserve (page 59)
- Potential land exchange to transfer former Wainui Sea Scouts land into development.

17. Land exchange is a tool that can be used to achieve some of the aspirations in the draft Open Space Network Plan. Land acquisition, that doesn't require exchanging open space land, is also an option but this is severely constrained by budget availability.

The Proposed Change to the Unitary Plan

18. Plans and Places are working on a proposed “Open Space Plan Change” to the Auckland Unitary Plan (Operative in part).

19. If agreed to by the Planning Committee, this Plan Change will have 5 components:
   i. Rezoning of land recently vested or acquired as open space (this is an annual update);
   ii. The land exchanges and rezoning in the Tāmaki Regeneration Area;
   iii. Open space zoning errors or anomalies;
   iv. Rezoning of land as part of Panuku Auckland land disposal/rationalisation process;
   v. Rezoning of a portion of Puhinui Reserve to facilitate an equestrian facility.

20. It is anticipated that an annual plan change will be required to update the zoning of land recently vested or acquired for open space and recreation purposes and for Panuku’s and the Tāmaki Regeneration Company’s projects. This provides an opportunity to also bundle
together other future Council or Local Board open space related changes to achieve a more efficient and cost-effective plan change process. There will be further requests by Panuku for rezoning of surplus land and from the Tāmaki Regeneration Company for the rezoning of further land exchanges.

**Tātaritanga me ngā tohutohu / Analysis and advice**

**The Proposed Changes**

21. The changes requested by the Tāmaki Regeneration Company involve the following:

<table>
<thead>
<tr>
<th>Reserve</th>
<th>Identified Area (see Attachment 1)</th>
<th>Current Zone</th>
<th>Proposed Zone</th>
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<td>A</td>
<td>Residential – Terrace Housing and Apartment Building</td>
<td>Open Space – Informal Recreation</td>
<td>364</td>
</tr>
<tr>
<td>Taniwha Reserve (Land Exchange 2)</td>
<td>B</td>
<td>Open Space – Informal Recreation</td>
<td>Residential – Terrace Housing and Apartment Building</td>
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<td>Taniwha Reserve (Land Exchange 2)</td>
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<td>Residential – Terrace Housing and Apartment Building</td>
<td>Open Space – Informal Recreation</td>
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<tr>
<td>Taniwha Reserve (Land Exchange 2)</td>
<td>D</td>
<td>Residential – Terrace Housing and Apartment Building</td>
<td>Open Space – Informal Recreation</td>
<td>1494</td>
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<tr>
<td>Maybury Reserve – West</td>
<td>A</td>
<td>Residential – Terrace Housing and Apartment Building</td>
<td>Open Space – Informal Recreation</td>
<td>6306</td>
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<tr>
<td>Boundary Reserve</td>
<td>A</td>
<td>Open Space – Informal Recreation</td>
<td>Residential – Mixed Housing Suburban</td>
<td>1933</td>
</tr>
</tbody>
</table>

**Assessment of the Proposed Changes**

22. The Tāmaki Regeneration Company’s land exchange documents prepared by Jasmax Architects (January 2017) provide an analysis of the existing state of each of the reserves. They also provide the urban design justification for the proposed changes as follows:

**Taniwha Reserve**

23. The removal of the narrow pedestrian linkage to Harlow Place (Land exchange 1)
   - This is a small, narrow alleyway entrance, bounded on one side by a high solid fence.
   - It results in access to the reserve that is hidden from public view and potentially unsafe.
   - Land exchange 1 in conjunction with the Line – Epping development proposes to replace the existing pedestrian path with a publicly vested extension of Delemere Place.
• This provides improved pedestrian access and sight lines into the reserve and completes a desire line from the town centre up to Maungarei (Mt Wellington).

24. The rezoning of three lots fronting Epping Place to Open Space – Informal Recreation (Land exchanges C and D)
   • Taniwha reserve lacks street frontage and much of the park is located behind private residential properties.
   • Increasing the Epping Street frontage opens up the park more to the street and increases surveillance.
   • It provides vastly improved pedestrian access from Epping Street to the reserve.
   • The angle of the proposed eastern reserve boundary sets up a key sightline when approaching from the north down Epping Street and is in line with Maungarei (Mt Wellington) in the distance.
   • The northern boundary of the proposed land exchange (C) provides clear sightlines from Epping Street across the reserve to Line Road

25. Rezoning some of the existing park to Terrace Housing and Apartment Building Zone (Land exchange B)
   • Reshapes the reserve to provide better utilisation of land which is currently underutilised open space due to its separation by Omaru stream and lack of access from the west.
   • The resultant development block would allow for development to front both onto Line Road and Taniwha Reserve with space for vehicle access in between.
   • This will provide an active western edge to the reserve and provide passive surveillance.

Maybury Reserve – West
26. Rezoning the four Taniwha Street properties to Open Space – Informal Recreation
27. Proposed land exchange to remove one block of housing on the south side of Taniwha Street.
28. This widens the street frontage for the park, provides an active street edge to the reserve and improves sightlines and access to the street.
29. The adjacent land use zoning provides the opportunity for intensive development which will provide a strong active development edge and increase surveillance of the reserve and safety.

Boundary Road Reserve
30. Rezoning the site of the former Wainui Sea Scouts to Residential – Mixed Housing Suburban.
   • The area of reserve proposed to be exchanged to residential zoning currently creates a poorly defined corner to Riverside Avenue and Tangaroa Street.
   • Boundary Reserve forms an east – west link between Pilkington Road, Riverside and Dunkirk reserves on the Tamaki Estuary. The proposed area for land exchange, where a Sea Scouts building was serves little functional purpose (i.e. there is plenty of reserve land in this vicinity).
• The existing boundaries of the reserve are generally formed by rear fences of properties. This provide poor edges and a lack of passive surveillance into the reserve thereby causing safety issues.

• The proposed land exchange will provide a well-defined and actively fronted corner to Tangaroa Street, Riverside Avenue and the entrance to Boundary Reserve.

31. The proposed changes are closely aligned to the outcomes and actions identified in the draft Tāmaki Open Space Network Plan. Although this plan is still in a draft state the proposed changes will achieve the outcome of better connected, safer and more attractive open space.

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

32. These proposed land exchanges have been socialised with the Maungakiekie – Tāmaki Local Board through the discussions on the draft Tāmaki Open Space Network Plan which started in late 2016.

33. The Maungakiekie-Tāmaki Local Board was presented with the draft Tāmaki Open Space Network Plan in August 2017. The local board resolved not to adopt the draft as it stands and opted to publicly consult on it before it can decide. This consultation has not yet taken place.

34. The local board has indicated in a workshop that they are not prepared to give feedback on any proposed land exchange as they have yet to receive and understand the views and preferences of their community on these issues.

35. In early 2017, eleven hectares of open space land at Point England Reserve was taken by central government for a treaty settlement. The loss of open space from the network triggered a lot of community angst and concern about losing open space. It is possible that some parts of the community will view land exchanges as a loss of open space and may see past the fact that there are gains which will offset any loss.

36. The community will be consulted on this issue during consultation on the Plan Change. We will work with the local board to ensure that every effort is made to inform the community about their opportunity to give feedback on this issue.

37. The Open Space Plan Change is due to be reported to the Planning Committee at its August 2018 meeting and approval will be sought to notify the plan change. This is likely to occur in late August or early September 2018. The report associated with the plan change will need to provide an outline of the Board’s views on the proposed land exchanges and rezoning. If the Maungakiekie – Tāmaki Local Board wishes to withhold its views until it consults the local community, they may miss their opportunity to give input into this process.

Māori / Māori impact statement

38. The Tāmaki Regeneration Company holds monthly and specific mana whenua engagement on neighbourhood development which includes consultation on adjacent reserves. With the Taniwha Reserve the draft concepts in the Open Space Network Plan were included as background information. Similarly, the Maybury Reserve exchange was included as part of a significant piece of work underway on the Maybury and Ruapotaka reserves for the Ruapotaka Marae relocation.

39. Iwi have also been consulted during the development of the Tāmaki Open Space Network Plan. In response to feedback from iwi, an additional key move of “reaffirming and revitalising Mana Whenua identify” was added to the draft document.

40. Section 3 of the First Schedule to the Resource Management Act requires that during the preparation of a proposed policy statement or plan, the local authority concerned shall
consult—(d) the tangata whenua of the area who may be so affected, through iwi authorities.

41. The plan change bundles together a number of open space zone changes from around the region. This includes the proposed changes in the Tāmaki area. A copy of the bundle of changes has been sent to all 19 Auckland iwi seeking their views and comments. Any views and comments expressed will be reported to the Planning Committee.

Ngā ritenga ā-pūtea / Financial implications

42. The costs associated with the plan change are covered out of the Plans and Places budget (the preparation of the plan change material) and the governance budget (the cost of the hearing and hearing commissioners).

Ngā raru tūpono / Risks

43. There is the risk that the draft Tāmaki Open Space Network Plan is amended as a result of public feedback and one or more of the proposed changes is not in accordance with that plan. This could be addressed by providing updated information (i.e. final Tāmaki Open Space Network Plan) at the hearing.

44. There are also risks associated with any delay in not notifying the plan change. This may hold up not only the regeneration project but the Panuku land rationalisation process and consenting for the Puhinui development in particular.

45. There is also a potential risk that an aspect of the plan change is appealed thereby delaying the process. This may affect the Tāmaki Regeneration Company’s timeframes for redevelopment.

Ngā koringa ā-muri / Next steps

46. The Open Space Plan Change will be reported to the Planning Committee at its 7 August 2018 meeting. The associated report will include local board and iwi views. Approval will be sought to publicly notify the plan change. If approval is obtained, notification will likely occur towards the end of August/early September 2018.

Ngā tāpirihanga / Attachments

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Page</th>
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<tbody>
<tr>
<td>A</td>
<td>Attachment 1 - Tamaki Land Swaps and Rezoning</td>
<td>51</td>
</tr>
<tr>
<td>B</td>
<td>Attachment 2 - Proposed Open Space Plan Change</td>
<td>55</td>
</tr>
</tbody>
</table>

Ngā kaihaina / Signatories

<table>
<thead>
<tr>
<th>Authors</th>
<th>Tony Reidy - Team leader - Planning</th>
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<td>John Duguid - General Manager - Plans and Places</td>
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<tr>
<td></td>
<td>Victoria Villaraza - Relationship Manager</td>
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</table>
Proposed Open Space Plan Change to the Auckland Unitary Plan (Operative in Part) - Tamaki Regeneration Area

Attachment A
Attachment 1: Proposed Open Space Zone Changes

Proposed amendments to Auckland Unitary Plan GIS Viewer (Maps)

Notes:

1. The proposed change to the viewer (maps) has not been made.
2. The map is shown to place the changes in context.

Map number: 130
Geographic area: Central
Subject property: 193 – 195 Taniwha Street, Glen Innes
Legal Description(s): Pt Lot 142 DP 42356
Current zone(s): Open Space – Informal Recreation Zone
Proposed zone: Residential – Terrace Housing and Apartment Building Zone
Attachment 1: Proposed Open Space Zone Changes

Proposed amendments to Auckland Unitary Plan GIS Viewer (Maps)

Notes:
1. The proposed change to the viewer (maps) has not been made.
2. The map is shown to place the changes in context.

Map number: 131
Geographic area: Central
Subject property:
Part of 6-8 Harlow Place, Glen Innes
Lot 121 DP 39662
Legal Description(s):
Residential – Terrace Housing and Apartment Building Zone
Current zone(s):
Proposed zone:
Open Space – Informal Recreation Zone
Attachment 1: Proposed Open Space Zone Changes

Proposed amendments to Auckland Unitary Plan GIS Viewer (Maps)

Notes:
1. The proposed change to the viewer (maps) has not been made.
2. The map is shown to place the changes in context.

Map number: 132
Geographic area: Central
Subject property: Part of 4 Harlow Place, Glen Innes
Legal Description(s):
- Lot 4 DP 39662
- Residential – Terrace Housing and Apartment Building Zone

Current zone(s):
- Residential – Terrace Housing and Apartment Building Zone

Proposed zone:
- Open Space – Informal Recreation Zone
Attachment 1: Proposed Open Space Zone Changes

Proposed amendments to Auckland Unitary Plan GIS Viewer (Maps)

Notes:

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2. The map is shown to place the changes in context.

Map number: 133
Geographic area: Central
Subject property: 193 – 195 Taniwha Street, Glen Innes
Area B
Legal Description(s): Open Space – Informal Recreation Zone
Current zone(s): Residential – Terrace Housing and Apartment Building Zone
Proposed zone:
Attachment 1: Proposed Open Space Zone Changes

Proposed amendments to Auckland Unitary Plan GIS Viewer (Maps)

Notes:
1. The proposed change to the viewer (maps) has not been made.
2. The map is shown to place the changes in context.

<table>
<thead>
<tr>
<th>Map number:</th>
<th>135</th>
</tr>
</thead>
<tbody>
<tr>
<td>Geographic area:</td>
<td>Central</td>
</tr>
<tr>
<td>Subject property:</td>
<td>180-202 Taniwha Street, Glenn Innes</td>
</tr>
<tr>
<td>Legal Description(s):</td>
<td>Lot 165 DP 43833, Lot 166 DP 43833, Lot 167 DP 43833 &amp; Lot 168 DP 43833</td>
</tr>
<tr>
<td>Current zone(s):</td>
<td>Residential – Terrace Housing and Apartment Building Zone</td>
</tr>
<tr>
<td>Proposed zone:</td>
<td>Open Space – Informal Recreation Zone</td>
</tr>
</tbody>
</table>

[Map of proposed changes]
Attachment 1: Proposed Open Space Zone Changes

Proposed amendments to Auckland Unitary Plan GIS Viewer (Maps)

Notes:

1. The proposed change to the viewer (maps) has not been made.
2. The map is shown to place the changes in context.

Map number: 136
Geographic area: Central
Subject property: 143 Tripoli Road, Point England
Legal Description(s): Part of Lot 529 DP 44905, Pt Lot 36 DP 44905
Current zone(s): Open Space – Informal Recreation Zone
Proposed zone: Residential – Mixed Housing Zone
Te Oro Committee Resolutions

File No.: CP2018/13144

Te take mō te pūrongo / Purpose of the report
1. To update the board on the proceedings and activities of the Te Oro Committee of the Maungakiekie-Tāmaki Local Board (committee) including resolutions made at its recent committee meeting.

Whakarāpopototanga matua / Executive summary
2. At the committee meeting held on the 22 June 2018 the committee considered one report on its agenda which addressed:
   a) Te Oro Activity Report Quarter Three 2017/2018 Update;
   b) sought approval to renew seven existing partnerships for 2018/2019.
3. Under resolution TE /2018/6, the committee resolved …

   That the Te Oro Committee of the Maungakiekie-Tāmaki Local Board:
   a) receives the quarter three Te Oro activity report;
   b) delegate to the Chairperson to make recommendations to the local board on how to improve the process that the committee is empowered to perform their role and to direct the programming of the centre;
   c) request financial support from the local board for additional meetings of the committee to enable their involvement in the review of the Business Plan and development of a new action plan for Te Oro;
   d) approve renewing seven existing partnerships for Quarter 1 and Quarter 2 only of FY 2018/2019:
      i) Crescendo Trust of Aotearoa (CTOA)
      ii) Pacific Islands Dance Fono
      iii) The Good The Bad Trust
      iv) No Six
      v) Creative Bike Kitchen – approval of additional 2 hours to MoU
      vi) East Cook Islands Community Culture Group
      vii) Ruapotaka Marae
   e) approve four new partnerships to engage for Quarter 1 and Quarter 2 only of FY 2018/2019:
      i) Üreia
      ii) AUE
      iii) NerdFest / Hamilton City Council
      iv) Leki Jackson-Bourke
A copy of the report can be found in the minutes and agenda section on the Auckland Council website.

**Ngā tūtohunga / Recommendation/s**

That the Maungakiekie-Tāmaki Local Board:

a) note the resolutions passed by the Te Oro Committee of the Maungakiekie-Tāmaki Local Board at its 22 June 2018 meeting;

b) approve the request for extra meetings of the committee to be funded from the Community Response Fund.

**Ngā tāpirihanga / Attachments**

There are no attachments for this report.

**Ngā kaihaina / Signatories**

<table>
<thead>
<tr>
<th>Authors</th>
<th>Tracey Freeman - Democracy Advisor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Authorisers</td>
<td>Louise Mason - GM Local Board Services</td>
</tr>
<tr>
<td></td>
<td>Victoria Villaraza - Relationship Manager</td>
</tr>
</tbody>
</table>
Te take mō te pūrongo / Purpose of the report
1. To provide a summary of the Maungakiekie-Tāmaki Local Board workshops for 3rd and 17th July 2018.

Whakarāpopototanga matua / Executive summary
2. The workshops are held to give an information opportunity for board members and officers to discuss issues and projects, and note that no binding decisions are made or voted on at workshop sessions.

Ngā tūtohunga / Recommendation/s
That the Maungakiekie-Tāmaki Local Board:
   a) note the local board record of workshops held on 3rd and 17th July 2018.

Ngā tāpirihanga / Attachments

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Page</th>
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</thead>
<tbody>
<tr>
<td>A1</td>
<td>Record of Workshops</td>
<td>65</td>
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</tbody>
</table>

Ngā kaihaina / Signatories

<table>
<thead>
<tr>
<th>Authors</th>
<th>Tracey Freeman - Democracy Advisor</th>
</tr>
</thead>
</table>
| Authorisers      | Louise Mason - GM Local Board Services  
                 | Victoria Villaraza - Relationship Manager |
Workshop record of the Maungakiekie-Tāmaki Local Board held on 3rd July 2018, commencing at 10.00am.

**PRESENT**

Members present for all or part of the workshop day:

Chris Makoare (Chairperson)
Debbie Burrows (Deputy Chairperson)
Bernie Diver
Alan Verrall
Nerissa Henry

**Apologies:**

Don Allan
Maria Meredith

<table>
<thead>
<tr>
<th>Workshop Item</th>
<th>Governance role</th>
<th>Summary of Discussions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Community Facilities – Taniwha Reserve Development Update</td>
<td>Receive update on progress</td>
<td>Provided an update to the local board on the development of parks in the Tamaki area.</td>
</tr>
<tr>
<td>Tim Keats, Linda Hughes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I&amp;ES – Water Retaining Tanks and water management approaches</td>
<td>Provide direction on preferred approach</td>
<td>The board was briefed on storm water management approaches and is better placed to review landowner approvals that relate to storm water infrastructure.</td>
</tr>
<tr>
<td>Shaun Jones</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Youth Voice Project: Flipping East</td>
<td>Receive update on progress</td>
<td>The board was updated on the outcomes of the Tamaki Youth Voice project and confirms its direction on moving forward with youth-led projects.</td>
</tr>
<tr>
<td>Karl Bailey &amp; Interns</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Health &amp; Safety</td>
<td>Keeping informed</td>
<td>The board members are briefed on their responsibilities with regards to health and safety</td>
</tr>
<tr>
<td>Oliver Sanandres, Sophie Carruthers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Draft Facility Partnerships Policy</td>
<td>Provide feedback on policy options</td>
<td>The board is briefed on the draft policy and can also inform local board views on it.</td>
</tr>
<tr>
<td>Elizabeth Fitton-Higgins, Emily Burns</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The workshop concluded at 3.40pm.
Workshop record of the Maungakiekie-Tāmaki Local Board held on 17th July 2018, commencing at 10.00am.

PRESENT
Members present for all or part of the workshop day:

- Chris Makoare (Chairperson)
- Debbie Burrows (Deputy Chairperson)
- Don Allan
- Bernie Diver
- Alan Verrall
- Nerissa Henry
- Maria Meredith

Apologies: None

<table>
<thead>
<tr>
<th>Workshop Item</th>
<th>Governance role</th>
<th>Summary of Discussions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Community Facilities</strong></td>
<td>Receive update on progress</td>
<td>Provided an update to the local board on the development of various projects in the local board area.</td>
</tr>
<tr>
<td>Rodney Klaassen, Johan Ferreira, Karl Beaufort, Valerie Vui-Pereira, Jacqui Thompson-Fell</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>PSR – Accessibility in Parks</strong></td>
<td>Setting direction/priorities/budget</td>
<td>Discussed report findings and obtained local board feedback.</td>
</tr>
<tr>
<td>Katharine Black, Rob Gear, Lauren Wetini, Neville Pullman, Red Nicholson</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Policy on Dogs &amp; Bylaw Review</strong></td>
<td>Input to regional decision-making</td>
<td>Defined the board position and feedback</td>
</tr>
<tr>
<td>Maclean Grindell, Shilpa Mandoda</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Open Space Management Policy</strong></td>
<td>Input to regional decision-making</td>
<td>Sought informal views of the board on the content of the draft open space management policies.</td>
</tr>
<tr>
<td>Shyrel Burt</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Auckland Libraries</strong></td>
<td>Input to regional decision-making</td>
<td>The board provided feedback on the draft proposal for expanded regional Mobile Library &amp; Access service.</td>
</tr>
<tr>
<td>Dyllan Soljan</td>
<td></td>
<td></td>
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</tbody>
</table>

The workshop concluded at 4.30pm
Te take mō te pūrongo / Purpose of the report
1. To present the board with the governance forward work calendar.

Whakarāpopototanga matua / Executive summary
2. The governance forward work calendar for the Maungakiekie-Tāmaki Local Board is in Attachment A.
3. The calendar aims to support local boards’ governance role by:
   - ensuring advice on meeting agendas is driven by local board priorities
   - clarifying what advice is required and when
   - clarifying the rationale for reports.
4. The calendar is updated every month. Each update is reported to business meetings. It is recognised that at times items will arise that are not programmed. Board members are welcome to discuss changes to the calendar.

Ngā tūtōhunga / Recommendation/s
That the Maungakiekie-Tāmaki Local Board:
a) note the attached Governance Forward Work Calendar.

Ngā tāpirihanga / Attachments
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<tr>
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<td>Governance Forward Work Calendar</td>
<td>69</td>
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</tr>
<tr>
<td></td>
<td>Victoria Villaraza - Relationship Manager</td>
</tr>
</tbody>
</table>
Reports highlighted in blue text reflect a change where a new report is expected or change on the planned date has occurred.

<table>
<thead>
<tr>
<th>Date</th>
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<th>Governance Role</th>
<th>Purpose</th>
</tr>
</thead>
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<tr>
<td>28 August 2018</td>
<td>Auckland Transport report</td>
<td>Oversight and Monitoring</td>
<td>Receive update on progress</td>
</tr>
<tr>
<td></td>
<td>ATEED six monthly update</td>
<td>Oversight and monitoring</td>
<td>Receive update on progress</td>
</tr>
<tr>
<td></td>
<td>Facilities Partnerships Policy - Draft</td>
<td>Input to regional decision-making</td>
<td>Provide feedback on policy options</td>
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<tr>
<td></td>
<td>Open Space Network Plan</td>
<td>Oversight and Monitoring</td>
<td>Provide direction on preferred approach</td>
</tr>
<tr>
<td></td>
<td>Dog Management Bylaw and Policy</td>
<td>Input to regional decision-making</td>
<td>Provide feedback on policy options</td>
</tr>
<tr>
<td></td>
<td>Draft Resilient Recovery Strategy</td>
<td>Input to regional decision-making</td>
<td>Provide direction on preferred approach</td>
</tr>
<tr>
<td></td>
<td>Code of Conduct</td>
<td>Input into regional decision-making</td>
<td>Provide direction on preferred approach</td>
</tr>
<tr>
<td></td>
<td>Low Carbon Auckland</td>
<td>Input to regional decision-making</td>
<td>Provide direction on preferred approach</td>
</tr>
<tr>
<td></td>
<td>Open Space Management Framework</td>
<td>Input to regional decision-making</td>
<td>Provide direction on preferred approach</td>
</tr>
<tr>
<td></td>
<td>Auckland Council quarter 4 reports</td>
<td>Oversight and Monitoring</td>
<td>Check in on performance/inform future direction</td>
</tr>
<tr>
<td>25 September 2018</td>
<td>Auckland Transport report</td>
<td>Oversight and Monitoring</td>
<td>Receive update on progress</td>
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<tr>
<td></td>
<td>Panuku six monthly update</td>
<td>Oversight and monitoring</td>
<td>Receive update on progress</td>
</tr>
<tr>
<td></td>
<td>Regional Facilities Auckland quarterly report</td>
<td>Oversight and monitoring</td>
<td>Receive update on progress</td>
</tr>
<tr>
<td>23 October 2018</td>
<td>Auckland Transport report</td>
<td>Oversight and Monitoring</td>
<td>Receive update on progress</td>
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<tr>
<td></td>
<td>Sports Facility Investment Plan</td>
<td>Input to regional decision-making</td>
<td>Provide direction on preferred approach</td>
</tr>
<tr>
<td>27 November 2018</td>
<td>Draft Golf Facilities Investment Plan</td>
<td>Input to regional decision-making</td>
<td>Define board position and feedback</td>
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<tr>
<td></td>
<td>Homelessness review</td>
<td>Input to regional decision-making</td>
<td>Provide direction on preferred approach</td>
</tr>
<tr>
<td>11 December 2018</td>
<td>Regional Facilities Auckland quarterly report</td>
<td>Oversight and Monitoring</td>
<td>Receive update on progress</td>
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## ATTACHMENTS

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<tr>
<th>Item</th>
<th>Attachment</th>
<th>Description</th>
<th>Page</th>
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<tbody>
<tr>
<td>8.1</td>
<td>A</td>
<td>Crescendo Trust Presentation</td>
<td>73</td>
</tr>
<tr>
<td>8.1</td>
<td>B</td>
<td>Crescendo Trust Project Report</td>
<td>91</td>
</tr>
<tr>
<td>9.1</td>
<td>A</td>
<td>Action Education Financial Report</td>
<td>119</td>
</tr>
</tbody>
</table>
Helping young people navigate their waka

CTOA Presentation Proposal
Charities Commission Number: CC47891

Tara
CTOA Artist 2018
FROM OUR CEO

Growing up I had many pathways available to me. Some good some not so good. As a young teen in a successful band I didn’t always make good choices. However, I was fortunate enough to have certain adult role models in my life who stood out and supported me. So, when I reflect back on those years, I can clearly see those available choices and hope to inspire positive change in our young people.

The Crescendo Trust of Aotearoa (CTOA) allows us to develop our young people from a heart space. I truly believe that if we ensure their happiness, safety, well-being and value sets are cared for, their pathways will be chosen with more clarity and thoughtfulness.

An outcome for me is that our young people know that we love them. No matter what they do and what choices they make; good or bad, we are here to support and nurture them. It is important for our communities to grow from this shared heart space. Music is a powerful medium in which we creatively express ourselves as individuals. It is a universal language that binds us all. We are privileged to be part of a community that recognises this and is available to create pathways for our young people to expand confidently into employment, further training and education.

I look forward to working with you.

[Signature]

MARCUS POWELL
To empower and develop young New Zealanders to achieve their dreams and aspirations.
MISSION

To give lifelong transferable skills to all young people so they can connect, enable, and engage in creative and meaningful learning.
The Crescendo Trust of Aotearoa (CTOA) is a visionary, unique and professional organisation that grows young people between the ages of 12-24 across various satellite hubs in the Auckland region.

Our point of difference is that through our mentoring programmes in music, film and photography young people get to directly engage and connect with people working in the creative industries. This enables them to learn about a wide range of industry relationships, knowledge and skills.

They benefit from exposure to real-world industry experience and training, including employment opportunities and access to further education pathways.

The focus is slightly different with each individual, but the goal remains the same; to empower the young person to make positive changes in his/her life.
WHAT WE DO

MEANINGFUL LEARNING:
Provide mentoring and training for our young people in their chosen field (music, media, production, events)

CREATIVE EXPRESSION:
Provide an environment in which our young people can creatively express themselves. Help them overcome internal and external barriers to success

EMPOWERMENT:
Provide support and care to our young people. Help raise self-awareness and confidence. Assist our young people to develop their own formula for success

PERSONAL DEVELOPMENT:
Guide our young people to understand and strengthen the concept of "character". Help our young people fully realise their potential, via strong relationships between themselves, others and the environment Help our young people develop their sense of self-worth Help our young people to have the confidence to accept and enjoy success

WHANAU AND COMMUNITY:
Help our young people build trust and learn co-operation with each other. Operate in a drug and alcohol free environment Build an understanding of the importance of fostering quality relationships
KAUPAPA

AROHĀ means love but it also means respect.
Treating people with respect means allowing them control: where to meet and on their own terms, and when to meet. Aroha also relates to the information collected. As a participant in the Crescendo Trust of Aotearoa programme, you decide what information will become public and what will stay confidential.

MANA relates to power, dignity and respect.
Kaua e takahia te mono o te tangata "Do not trample on the mana or dignity of a person". People are the experts on their own lives, including their problems, needs and aspirations. Look for ways to work together.

TITIRO, WHAKARONGO, KORERO means to look, listen and then speak.
When working with our mentors/engineers and producers it’s important to look and listen to develop understanding and find a place to speak from. You need to take time to understand people’s day-to-day realities, priorities and aspirations. This will make your questions relevant.

WHAKA WHANAUNGATANGA refers to the building and maintenance of relationships.
It’s the process of establishing meaningful, reciprocal and whanau or family-like relationships through cultural respect, connectedness and engagement.

MANAAKITANGA describes sharing, hosting and being generous.
It supports collaboration and evaluation and helps knowledge flow both ways between mentor/engineer and participant.

MAHAKI is about showing humility when sharing knowledge.
Mahaki reminds us to share knowledge and experiences to understand each other better and to foster trust in the mentor relationship.

HE KANOHI KITEA means being a familiar face.
You should seek to be involved with communities and be familiar to them to build trust and communication. As part of the CTOA programme you will be encouraged to share your work in a live event and online. This is aimed to build your confidence and educate you with transitional skills.

We have a strict no drug and alcohol policy. We do not discriminate. Your ethical views, moral codes, religious laws, sexuality, and gender will all be respected. Everyone that comes through our doors is family and welcome here.

Attachment A  

Item 8.1
WE STRIVE

- To create an inclusive and safe environment which sees improved psychological and emotional well-being in young people involved with CTOA

- To teach transferable skills in music, film and photography so that they can be applied to further their education or employment

- For our mentors to serve as developmental role models for our young people. Sometimes it is as simple as a young person identifying with their mentor rather than with role models involved in destructive behaviours
KEY FACTS

- Eight centres across Auckland
- Supported 260 young people in 2017
- Are continuously approached to expand nationally - only hindered by funding to do this
- Seen as delivering 'best practice' by the Ministry of Social Development
- Have an ongoing robust evaluation process of our programme, independently verified
- Receive constant referrals from Oranga Tamariki
- It costs $4000 to have a young person through our programme - significantly less than the $33,000 a year a young person costs NZ being a NEET (Not in Education, Employment or Training)
Attachment A

Item 8.1

CTOA ORGANISATIONAL CHART

Bridgette Smith
Chair Person

Juan Powell
Treasurer

Simone Moors
Director

Allan Smith
Director

Bev Adair-Beets
Director

Marcus Powell
CEO

Operations

Relationships

Communications

Special Projects

Programmes

To Be Confirmed
Operational Manager

Jo Parker
Financial / Reporting

Denise Wedding
Funding Coordinator

Bev Adair-Beets
Event Management

Melanie Rice
Community Liaison
- Auckland Council
- Community Organisations
- Iwi
- Intervention and Referrals

Bev Adair-Beets
Communications

CTOA Team (TBD)
Facebook Admin

Sapati Apa
Social Media Content

Vlatko Giorgev
Private Training Establishment (PTE) Manger

David Atai
Programme Manager, Educator
- Corban Estate
- Point Chevalier
- Te Oro

Greg Davis
Educator Mentor

Abraham Kunin
Educator Mentor
- Kelston
- Isabella Love

Elliott Dawson
Rawkus Radio Station

Marcus Powell
Kelston Studio Fitout

Marcus Powell
Funding & Sponsorship
- Philanthropy
- Foundations
- Support
OUTCOMES

- Our programme enables our young people to generate income through iTunes, Spotify and paid performances in the community. This gives them a sense of completion and reward for the commitment, hard work and discipline they have dedicated to learn through our programme.

- Generating an income through this programme builds self-esteem and confidence for our young people, it serves to inspire and develop work ethics, and most importantly to be independent and financially responsible.

- The programme delivers young people many future possibilities for career pathways and further education. We also offer secured spots with several tertiary education providers on completion of their learning time with us.

- Our young people will stay with us in the programme until they have transitioned into tertiary education, employment or back into mainstream schooling. We serve to offer our young people the opportunity to rethink and re-evaluate their life choices leading them to more positive and financially responsible future outcomes in life.

- Our mentors serve to be role models for our young people ensuring we have a constant positive impact on their lives for how ever long it takes to effect a positive change. We do this by first identifying their needs and catering their sessions to meet those needs.

- Our young people learn skills to be independent and responsible financially and emotionally. With a more balanced perception of their world they are able to meet their needs on a personal level and develop leadership and community skills to guide others.

- All aspects of the programme have a level of focus on team building and working together in order to achieve personal and group outcomes. CTOA become their extended whanau. We consider it our responsibility alongside the learning to encourage family values and ethics to ensure their personal growth.

- Our young people develop the necessary attitudes and values to understand positive behaviour. This has a flow-on effect to the young families they have started and to the community they are a part of.
The Trust operates out of community centres, shared spaces and rental agreements. With acquired funding we are able to purpose build professional studios and provide industry standard equipment whereby young people learn skill-sets and trades that are valued and transferable.

We begin with an induction and goal setting session. This is an important time to discuss the kaupapa of the Trust which encompasses studio etiquette and relationship expectations between the mentor and mentee. We consider this a crucial part of the process in determining whether the young person’s needs will be met one-on-one or in a group situation.

Mentor and mentee will discuss stylistic influences, the young person’s existing knowledge and from this the mentor will develop an understanding of what direction the young person wants to move in. With challenged youth the mentor will discuss with supervisors and input from our network of referrals how best to approach sessions, so the young person can not only feel in control of their sessions but will be guided by professionals in other areas of their life.

Our young people typically spend 2-4 hours a week either with a mentor one-on-one or in a group session. Times are scheduled during the week dependant on whether they are at school or under the care of an alternative education provider. Young people in school will have scheduled appointments outside of school hours, whereas alternative education providers have the flexibility to bring young people in during the day.

As the mentees progress through the programme they aim to create a catalogue of music that they are often excited to share with their peers whilst also earning structure, organisation skills, time management and often basic numeracy and english skills. These basic skills can go towards higher learning.
OUR PROCESS CONTINUED

When we decide the songs are up to standard for release we aim to assist the young people at strategically releasing their music to make sure it gets the widest possible exposure and provides them with ongoing opportunities for progression. We do this through helping the rangatahi understand that their music is a product and they are a brand that is marketable and to have confidence in how they portray themselves as an artist, to make their mahi worthwhile.

Every release should be treated as a big deal and the young people are encouraged to employ social media promotion, and to get their content uploaded to major streaming services. They can also develop music videos, learn videography and throw shows to celebrate and hype the release. Through assisting the young people to promote their tremendous talent we hope to give them the opportunity to take their art to a professional level.

During the programme many of the young people discover through experience, strengths or interests in more specific areas i.e. audio engineering, marketing, production or videography. After spending time working with us some may decide to pursue higher education through institutes like MAINZ or work placement, while others build the confidence to transition on to various areas of employment. However some choose to stay on and further develop their music and identity as an artist through continued studio sessions, mentoring and the Trust’s industry insight and connections. Once a mentee has reached a goal, or finished a recording/release they are always encouraged to continue their sessions.

Outside of mentor sessions the Trust offers quarterly workshops in songwriting and production, encouraging relationship building and leadership development and monthly live performances. Young people learn and develop as professional artists, producers and acquire the skills for live show stage set-up and lighting.
OBSERVATIONS TO PRESENT

- Our learnings from working at Te Oro
- Our comparisons from working successfully in Community Centres around Auckland
- From the voices of our young people in the area
  - Our tracking systems
  - Our investment into East Auckland
HEAR MORE;

Click on the picture to be taken to the YouTube Link
HOW YOU CAN HELP:

- Like any not-for-profit CTOA is continuously chasing funding to keep the programme running. We have been delivering the programme for five years now and it never gets any easier.

- How does CTOA become sustainable long term? Currently we are 13% self funded via events, performances, advertising creation for third parties.

OUTCOMES

- Coordination of community business meetings and CTOA Community Liaison Officer
- Lead initiatives that raise the profile of the Trust and galvanize public support behind the 'cause'
- Collaborate with external consultant/s to achieve PTE Accreditation
- Evaluate the work at Te Oro
- Communicate with other local boards, (suggestion) Hui. Your scope of knowledge is huge!
- Funding opportunity or procurement of CTOA services, subsequently aiding the ongoing sustainability of the Trust
SNAPSHOT

- We know there are 88,000 young people classified as NEETs in NZ. It costs us circa $1.4b annually.
- CTOA delivers a tailor-made programme to young people for, ideally, $4000 that changes their lives for the better and has done so since 2012.
- CTOA is well recognised in Auckland by the community working in this space as delivering best practice support for young people.

We are hopeful we can be supported by Maungakiekie/Tamaki Board to achieve this goal.

Thank you for your consideration.
Crescendo Trust of Aotearoa

Evaluation

Project close report

31 May 2017
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Executive summary

Crescendo Trust of Aotearoa (CTOA) commissioned Point Research to help the organisation show the value it returns to young people and wider community. To do that Point Research spent time getting to know what CTOA does, how it does it and what it’s seeking to achieve. We then used that information to build an evaluation framework and collect performance data and report the findings here.

The evaluation framework
The evaluation framework is based on the Trust’s mission, desired outcomes and what it does to achieve those things. Performance indicators and measures that align with the outcomes have been identified and business tools and processes have been put in place to collect information from young people and community stakeholders.

The business tools and processes to collect performance data are:
- Artist Registration (Wellbeing) and Annual Surveys
- Artist video-logs
- Mentoring catch-up reports
- Stakeholder references

Each of these four sources of information are helpful on their own and together provide a comprehensive set of information about the value CTOA returns to young people and the wider community.

The evaluation tools will deliver deeper knowledge overtime. The first year’s data will provide benchmark measures and information about artists’ experiences against which the impact and delivery of future services can be compared.

Evaluation findings
The survey feedback showed that young artists who had spent one year or more with CTOA had better positive emotional and psychological wellbeing across a range of indicators than young artists who had been with the Trust for less than one year. While the survey results cannot be taken as statistically reliable (due to low response rate and small sample size), the feedback can be taken as a promising indication that CTOA improves young people’s emotional and psychological wellbeing. Furthermore, the young artists’ comments about how CTOA makes them feel about themselves, their potential and future gives further credibility to that finding. Furthermore, the community partners and CTOA mentors all spoke of seeing improved psychological and emotional wellbeing in young people due to involvement with the Trust.
The young artists were effusive with their praise for the CTOA mentors. The mentors made them feel safe, respected, supported and encouraged to express their creativity. They also felt they learnt practical skills relevant to the creative industries and were given meaningful opportunities to participate in it.

The stakeholder interviews and reference letters show that Crescendo Trust is a highly valued member of the local community and education, youth development and creative sectors and has strong relationships with its community partners. It has a reputation as a visionary, unique, professional and generous organisation that grows young talent and is willing to support others to do the same. Its point of difference is that young people get to directly engage and emotionally connect with people working in the creative industries. These connections enable young people to develop more self-esteem, industry relationships, knowledge and skills.

Sector stakeholders said CTOA staff work well with other agencies and that the young people referred to the Trust have benefited from exposure to real-world music and performing arts industry experience and training, including employment opportunities. CTOA’s programmes were considered to balance structure and flexibility to allow for young people’s interests. The mentors are seen to be skilled at working with a wide range of young people, including young people who have survived adversity in their lives and need support to develop self-belief and self worth. They said interest among young people in CTOA’s programmes was seen to be growing.

The young artists mentored by CTOA said the CTOA approach and environment is unique. At CTOA, they felt valued, loved, trusted and supported to express them selves, create what they want to create and develop as both artists and people. Young people reported that they found CTOA’s mentors to be inspirational and encouraging and that the mentors boosted their confidence and nurtured their creativity.

Both sector stakeholders and young artists said that CTOA has unleashed potential. They think a key to unleashing that potential is communicating more about what the Trust does and the impact it has on young peoples’ lives. They expect this would attract more young people, community partners and funding, which would enable the Trust to have even more of an impact.

**Recommendations**

Crescendo Trust should be congratulated on the positive feedback it has received from its young artists, partners and stakeholders. It is clearly returning outstanding value to young people and the wider community.

Based on the results of this evaluation we make three recommendations:

1. To develop more comprehensive and robust performance and impact data:
Item 8.1

2. Develop a communication/marketing strategy about when, who to and how to share more stories and information about what young artists are doing with CTOA and the difference that makes for them. This might include:
   a. Continuing to produce v-logs to share Young Artists’ experiences and creative outputs
   b. Putting more CTOA artist outputs on to the CTOA website
   c. Further promoting CTOA as a place to develop as a young artist and person
   d. Producing a short, accessible, attractive version of this report and sharing it with the Trust’s funders and community partners

3. Consider offering more ways for young people to develop their creativity and potential, such as by linking music with sport and/or other forms of belonging and expression of interest to young people.
1. Project purpose
Design an evaluation framework for the on-going collection of performance data about both process and outcomes. More specifically:

Outcomes
- What outcomes are occurring as a result of the work we do?
- What does success look like for our young people?
- What new pathways have our young people taken?
- How do we contribute to positive youth development?

Process
- What is it about the work we do that is effective?
- What are our strengths and weaknesses?
- What is our point of difference as an organisation?
- What could we be doing more of? What should we do differently?

Expected outputs
- An framework to organise measurement of what we do
- A set of pre- and post-intervention measures
- A change/success case story template
- Development of an outputs template (what we’ve done, how much we have done)
- Training in how to use all the above

2. Project process

Step 1: Preparation
Point Research reviewed the CTOA website, business plans, activity reports and funding agreements and spoke with management and service delivery staff. Point Research also searched evaluation literature to find approaches and frameworks that might be suitable for CTOA’s purposes.

Step 2: Confirming what to measure
This step involved using the information gathered in step 1 and working with CTOA staff to confirm a suitable set of performance indicators and measures.

Step 3: Determining how to measure it
We determined what tools and processes should be used to collect data, taking care to ensure that client feedback is collected ethically and sensitively and that the data collected is valid and reliable.
Step 4: Preparing CTOA to use the data

This required making sure CTOA staff know how to collect and present the performance data and that doing so is integrated into CTOA business processes.

3. Evaluation Framework

The framework (over page) is based on what CTOA wants to achieve and how it goes about achieving it. It starts with CTOA’s Mission, the social conditions it wants to change and the actions it takes to do that. Following that logic we identified indicators to show how well CTOA is doing what it wants to do and, accordingly, what we should measure.
Maungakiekie-Tāmaki Local Board
24 July 2018

CTOA Mission
Inspire young people to make positive changes in their lives

The need we respond to
There is a growing number of young people falling through the cracks in traditional schooling system or entangled with Youth Justice, Custody and CYFs. Many of these at-risk young people have lost faith in their lives because of repeated failures and the development of destructive habits.

What we do
Inspire young people to make positive changes in their lives through music and the arts

Rationale
Music and Arts are activities that young people are often comfortable with and interested in, even when disengaged from school or other learning environments.

Outcome Indicators
1. Young People’s Wellbeing
   YP’s sense of:
   • Purpose
   • Connectedness
   • Interest in life
   • Self-worth
   • Optimism
   • Respect (for others and from others)
2. Learning, education and training
   • Entry into further education and training
   • (Contribution to) NCEA credits
3. Musicianship and creativity
   • Performance
   • Music produced
   • Video produced
   • Photography produced
   • Broadcasts
   • Online creations
   • Involvement in the creative industries

How we do it
Building pathways for young artists
CTOA’s trained musicians and artists mentor young people to becoming productive, performing artists in a relaxed, fun and supportive environment which creates a sense of individual responsibility, pride and accomplishment setting young people off in a positive path into adulthood.

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<tbody>
<tr>
<td></td>
<td>Number of young people with CTOA</td>
<td>Who we work with</td>
<td>Who we work with</td>
<td>Who we work with</td>
</tr>
<tr>
<td></td>
<td>Number of young people leading CTOA initiatives</td>
<td>How we work together</td>
<td>How we work together</td>
<td>How we work together</td>
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<tr>
<td></td>
<td>Number of YP helping deliver CTOA initiatives</td>
<td>YP referrals</td>
<td>YP referrals</td>
<td>YP referrals</td>
</tr>
<tr>
<td></td>
<td>Satisfaction with mentoring</td>
<td>Stakeholder references</td>
<td>Stakeholder references</td>
<td>Stakeholder references</td>
</tr>
</tbody>
</table>
4. Evaluation data collection tools

We have identified tools to collect the data CTOA needs to show how well it’s performing. The data collected by these tools align to the evaluation framework’s performance measures and indicators.

**Artist surveys**

There are 2 surveys: one for artists to complete when the register with the Trust (ie: the Wellbeing Survey) and one to complete after one year and annually thereafter (ie: the Annual Survey).

The Wellbeing Survey asks people registering with the Trust about their psychological and emotional wellbeing. The Annual Survey includes the same questions. The Annual Survey also asks young artists for feedback on what they’ve got out of working with the Trust, what they think the Trust has done well and what they think the Trust could have done better. Both of these surveys are anonymous by default but the respondents are given an option to have their results sent directly to Marcus if they want him to follow-up on something.

Comparing the Wellbeing Survey responses to the Annual Survey responses will enable the Trust to infer what, if any, difference the Trust has made to young people’s wellbeing. Including mentor catch-up information and artist v-logs will help validate inferences.

The initial survey feedback has been analysed according to the evaluation framework performance indicators and is presented later in this report.

**Artist v-logs**

These videos/short films are intended to enable young artists to tell their story about why they got involved with the Trust, how the Trust has helped them to develop as artists and share their creations. These videos will be made publically available on the CTOA website for people to see what the Trust does and the outcomes of its work, as told from the young artists’ points of view.

**Mentor catch-up reports**

These reports are used to compare the goals each young person specified when enrolling with Crescendo Trust and how they are tracking now. These goals are viewed as organic as it is possible some of these will change with the growth of the young person. It is intended that these reports will keep the goals of the young person in the forefront, so they don’t lose direction and so the Trust can track how

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the young person is progressing towards their desired outcome(s). These reports will be held confidentially in the young person's file and no information will be disclosed to external parties without agreement from the young person.

**Stakeholder References**
These references are a way for the Trust’s partner agencies (e.g.: funders, schools) to describe how they work with CTOA and the value they see the Trust delivering to young people and wider community.

**5. Evaluation feedback**

**Outcome area: Young people’s wellbeing**

The difference between the Wellbeing Survey undertaken as part of the young artist Crescendo Trust registration process and the wellbeing assessment undertaken as part of the Annual Feedback Survey shows that the psychological and emotional wellbeing of young artists who have been with the Trust for one year or more is better across a range of indicators than that of young artists who have been with the Trust for less than one year.

That result can be taken as a promising indication that CTOA improves young people’s emotional and psychological wellbeing. But, due to low response rate and small sample size, the survey results cannot be taken as statistically reliable. The cells highlighted in green in the table below show better wellbeing for young artists who have been with the Trust for one year or more.

Young people were asked to rate how strongly they agree with each of the following statements shown in the table. The responses options to each statement ranged from ‘strongly agree,’ ‘agree,’ ‘slightly agree,’ ‘neither agree or disagree,’ ‘slightly disagree,’ ‘disagree’ and ‘strongly disagree.’ For statistical reporting purposes, the response options were turned into number ranging from 7 to 1, where ‘strongly agree’ was a ‘7’ through to ‘strongly disagree’ which was a ‘1.’ The table below shows that, on average, the respondents scored between 5.2 through to 6.1, meaning on average they ‘slightly agreed’ or ‘agreed’ with each of the following statements.

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2 The statements and response options have been validated for young people. The key reference is Diener, E., Wirtz, D., Tov, W., Kim-Prieto, C., Choi, DW., Oishi, S., & Biswas-Diener, R. (2010). New well-being measures: Short scales to assess flourishing and positive and negative feelings. *Social Indicator Research, 97*, 143-156
<table>
<thead>
<tr>
<th>Indicator</th>
<th>Wellbeing Survey (average score)</th>
<th>Annual Survey (average score)</th>
<th>Difference</th>
</tr>
</thead>
<tbody>
<tr>
<td>I lead a purposeful and meaningful life</td>
<td>5.7</td>
<td>5.9</td>
<td>0.2</td>
</tr>
<tr>
<td>My social relationships are supportive and rewarding</td>
<td>5.8</td>
<td>5.9</td>
<td>0.1</td>
</tr>
<tr>
<td>I am engaged and interested in my daily activities</td>
<td>5.2</td>
<td>5.6</td>
<td>0.4</td>
</tr>
<tr>
<td>I actively contribute to the happiness and well-being of others</td>
<td>5.9</td>
<td>5.9</td>
<td>0</td>
</tr>
<tr>
<td>I am competent and capable in the activities that are important to me</td>
<td>5.9</td>
<td>5.9</td>
<td>0</td>
</tr>
<tr>
<td>I am a good person and live a good life</td>
<td>5.7</td>
<td>6.1</td>
<td>0.4</td>
</tr>
<tr>
<td>I am optimistic about my future</td>
<td>5.7</td>
<td>5.9</td>
<td>0.2</td>
</tr>
<tr>
<td>People respect me</td>
<td>5.6</td>
<td>5.6</td>
<td>0</td>
</tr>
</tbody>
</table>

Charts showing the range of response to the wellbeing indicators are included in the appendix.

The comments the young artists gave to the Annual Survey help understand what CTOA has done to make positive changes to their lives, to protect and improve their emotional and psychological wellbeing and what that means for the young artists. These comments give further credibility to that finding that CTOA helps improve young people’s wellbeing. These quotes are in response to the question, “If there is something CTOA has done to change the way you think or feel about any of these things, what was it that we did?”

- CTOA has given me a sense of belonging. They've helped me tremendously with my mental health and helped me build belief and confidence in myself. Something I had very little of, prior to being a part of their team (if any at all). Because of my new optimistic and positive behaviour. I have found that the environments of which I surround myself with, have displayed the same behaviours. Resulting in much benefit for my challenging state of mind. I’m very appreciative to CTOA for giving me a chance and taking me on board and look forward to all the work I produce with them in the future.
- Self care (adj. / verb) - the act of loving one self in order to care for the well being others as well.
- they got me into the studio and record, I was nervous but after I had finished I wanted to do more.
- Gave a place to perform and record, to make me feel like I was actively trying to do things
• I think CTOA has opened so many opportunities for myself as an individual with music in the present and also for the future however in saying so I haven’t always used these opportunities or jumped at them. This however is more of a personal decision but I know that CTOA has provided so many music opportunities for musicians.
• CTOA provides young musicians with so many opportunities that we wouldn’t otherwise have. They help me see a future in the music industry and that I could be successful at it too!
• Whenever I’m around Marcus and CTOA they give me a feeling of purpose and acceptance
• Thanks to Marcus and Crescendo they’ve provided us with the resources and space to be able to practice and pursue our dreams, he’s very approachable and means well. The only face in the music industry I can 100% trust, Marcus has been there for us and supported our band literally since day 1, even when we made mistakes that made him look bad he stuck his neck out for us and has done what he can to keep us out of trouble.
• Gave me a platform to connect with new people
• They built me confidence and knowing other young and out there musos and singers and its helped me get to excel and knowing way more contacts in the industry then before . Thankful and always give back to my brothers and sisters of CTOA
• The Crescendo Trust has provided me with heaps of incredible experiences that have helped me better my skills and confidence. CTOA has influenced my life in a very positive way and I feel that over the years I’ve been involved I have developed in a lot of ways.
• Helped me feel like I belonged to something
• Made me more confident in myself and the things I love.
• CTOA has helped provide more supportive and rewarding relationships, through all the wonderful people that work through it.
• Dave and Marcus are real nice and real helpful. And the music is always mean as. my mates and family sometimes can be eggs
• allowed me to do what I love and try new things
• CTOA has shown me that I can pursue a future in music if I put my mind to it and work harder than ever. CTOA has also shown me that there are people willing to support me if I do so.
• CTOA has given me the support i needed and provided the opportunity for me to pursue music! Thats more than i could ask for. Shot Marcus
• Seeing different people and being able to see how they all come together through music
• Encouraged me to believe in myself and remind me that as long as I put in the handwork, I will see the results.
• No idea
• they thought me to have more self worth
• CTOA has raised my confidence as a musician, and given me hope for success
• Helped me know my songs better
• Gave me more exposure, which caused my confidence to skyrocket

**Outcome area: Learning, education and training**

The Annual Survey has a question asking, ‘If there is something you liked about CTOA’s approach to getting young people involved in the creative industries, what was it?’ The responses were:

• I’ve liked that CTOA has allowed each and everyone of us to take charge and backing us up 100% .. letting us stay in control but also keeping close enough for us to seek assistance.
• Everything was dope bro
• Listening to what they’ve been through and also contributed our side of life, which will definitely inspire others to join.
• I’m not to sure
• Constantly offering us new gigs and opportunities to better ourselves or learn more about our creative field!
• The fact that they are always warm and inviting and willing to help out
• Showing us the ropes, and familiarizing us with what we can do to get our music out
• First of all for me personally I admired how CTOA openly identified talent and potential amongst the youth. Second of all but most important I love how CTOA were and are able to get behind these young aspires and give them the support and resources they need.
• Teaching practical industry skills outside of the classroom
• They really help the young ones get up and have a chance to reach out to there goals and ambitions
• The opportunities are presented in a very friendly way, and CTOA is open to provide opportunities to anybody and welcomes people into its organisation with open arms.
• You get really into it and genuinely enjoy helping us so it’s like encouraging to us
• You make everyone feel fully supported with anything they want to do and know that you will do your best to back them up with that.
• The fact that everyone is treated equally in getting this opportunities, that it’s on them to accept.
• Performance Opportunities. Networks with Industry people
• Creating opportunities for us to get our music heard and seen by people
• I think the Facebook page is a great idea. It would be cool if we were told what events were best suited for our sound/pathway for a career.
• Getting to meet the experts and watch how they work
• The regular music gigs that happen monthly
• It gives people a chance that they would struggle to find elsewhere.
Item 8.1

- So awesome to have a free way to get started in the music industry
- The way they connect to the youth and help out communities.
- Been able to perform for people who want to here your music and love hearing it! Getting amazing opportunities I never thought I would.
- Not being creepy (feeling safe)
- That they’re open to anyone and doesn’t judge them from their background
- The fact that they always notify us about opportunities
- Giving me an opportunity to record my songs
- CTOA makes young people like me see that they have the potential to break into the industry and I feel respected and inspired
- They make sure young musicians know all the opportunities offered to them
- How they were passionate about youth

We ask ‘If there is something you didn’t like about CTOA’s approach to getting people involved in the creative industries, please tell us what it was’.

- Its not that i didnt like it its more of i didnt see any other alternative addition to the scheme of bridging creatives + sport but of course you know me bro whatever comes up il be down to finish the projects and then move on to the next phase. Can be release party. Then more music vid and bios. The release party is where we be street smart and get people involved in The project to spread the word and we copyright the hashtag word - #spreadtheword #spreadthewordaotearoa #spreadthewordworld #jos Etc.. Something like that, keen? I’d rather do online marketing than take photos for martin coz 18 an hour is dope but i wish it was more frequent. But dont worry bout the videos i wanna try and scheme how to use tools we have to do social and online social marketing .(made that up or maybe i read about it somewhere). Anyway. In a nutshell - finish vids.post but plan a way to release them better. (i have own theories keen to try them out) Release eg. Generate memes or material that are ads x snapshot. Anyway that is all for now bro. Much love
- No meeting with Kanye as of yet.
- Everything has been good so far.
- Maybe at one point been thrown into the deep in too fast. Doing some kind of act that you had no idea about until the time there and then. I wasn’t ready. Other then that nothing. It’s amazing been a part of the team

We asked ‘Overall, how good the young artists felt CTOA was at getting them involved in the creative industries’ on a scale from 1 to 10. Everyone who answered this question rated this 10 out of 10.
Outcome area: Musicianship and creativity

Indicators of CTOA’s performance in this area will be evidenced by the number of the following delivered by the young artists CTOA supports:

- Performances
- Music recording
- Videos produced
- Photography
- Broadcasting (eg: Rawkus Radio and other radio)
- Online creations

The number of those things is held by CTOA.

Process indicator: Working with young people

The young artists were effusive with their praise for the CTOA mentors. The mentors made them feel safe, respected, supported and encouraged to express their creativity. They also felt they learnt practical skills relevant to the creative industries and were given meaningful opportunities to participate in it.

The Annual Survey asked respondents to rate how much they liked the mentoring. Every one who answered that question rated the mentors 10 out of 10. We also asked ‘If there is something you liked about our mentoring, what was it?’ The responses are as follows:

- The patience and determination in making sure I get the best out of the time spent with them.
- So hands on and just always there to guide you as a musician when working on new material your guys input is so helpful as you guys have the experience.
- How down-to-earth and family orientated it is
- Being able to work with young people so well.
- The fact that you noticed, understood, respected and supported the talent and creative concept I had to offer.
- Just Professional help that guides me into what i love
- The mentoring is very laid back and personable, which makes the skills taught more memorable and the experiences more enjoyable.
- You really show that you care about everyone and take interest in our lives and want the best for us.
- The down to earth nature, and just the hospitable, positive attitudes
- Dave’s taught me heaps on Logic
• the support and willingness to try new things
• I worked with Christian and he was always encouraging me even when I thought I wouldn’t be able to do something. He also gave me an insight into the industry and showed me how hard I have to work to cover a song and even more if I am recording my own.
• getting insight to music production
• Everyone’s opinions matter and you feel part of the team
• You are very open and supportive
• Really professional and kind people
• everything
• That you are able to Be yourself and put your all into music with out been judge and only directed on to do better :)
• you guys are nice and help a lot
• The fact that we are seen as artists with visions before we are seen as young adults
• Tech help with DAW stuff
• that they truly care about us and give it all they have to help us
• The way it’s tailored to fit our individual needs
• Understanding the recording of songs
• the can-do attitude, and quick understanding of what my vision was for my song Sunflower, and all the help with recording and developing layers in the song, and answering all the questions I had about mixing and future careers in music. I like that the mentors have been in the music industry and inspire me to do the same
• It’s really laid back and easy

The responses to the question, “if there was something you didn’t like about our mentoring, please tell us what that was” are as follows:

• Let’s try get a marketing producer types as intern - tutor kinda thing. One umbrella of whanau and aroha where everyone are allowed and enjoy the pleasure of safety and sanctuary - where the umbrella knows no end like how time is a human concept built to cover a possible reality/fact that there is no beginning and end but there is BEGINNING AND NOTHING.
• I still haven’t met Kanye West. Other than that, the mentoring is brillant.
• Nah they are all goods
• No I everything was great.
• Nothing. Every experience I’ve had is amazing. The opportunity involved are breath taking.
• No it was a good time
Process indicators: Working with creative, youth development and government sectors

How well CTOA works well with the creative, youth development, and government sectors is evidenced by feedback from the organisations that CTOA works with in those sectors. CTOA asked the stakeholders it works with to write letters describing how they work with CTOA and the difference they see CTOA making for young people and the community. The letters are copied here. We also interviewed 3 community stakeholders (and a CTOA mentor and a young artist) to help identify evaluation framework impact and process indicators and measures. Those interview notes are included in the Appendix.
Te Oro

Te Oro, Glen Innes Music & Arts Centre is an Auckland Council owned and operated purpose built Centre which opened May 9 2015. A dream for the Glen Innes community, which has been over 20 years in the making, with active community involvement and the backing of the Maungakiekie Tamaki Local Board. Te Oro focuses on 12-22 year olds with providing pathways and access to arts and music programmes that are free or at low cost.

Te Oro and Maungakiekie Tamaki Local Board recently entered into a Memorandum of Understanding with Crescendo Trust to deliver youth mentoring music programmes to our local youth in Glen Innes and surrounding areas of Tamaki. Te Oro would provide venue and resource support to deliver their programmes for free.

In the first month of operations, the local Glen Innes community has engaged with Crescendo Trust and their mentors and there is considerable growth and demand for their programmes. We look forward to continuing to work with Crescendo Trust of Aotearoa and look forward to seeing many of those who have participating moving to the next level of their development under Crescendo Trust Of Aotearoa’s direction.

Te Oro – Glen Innes Music and Arts Centre urges you to support your support of Crescendo Trust of Aotearoa and director Marcus Powell and their work with the youth at Te Oro – Glen Innes Music and Arts Centre.

The programmes they run at Te Oro are important to the Maungakiekie-Tamaki community, primarily affecting the young people and offering possibilities for further education and employment opportunities.

We highly recommend them for funding to support their continued work at Te Oro - Glen Innes Music & Arts Centre.

Should you need more information please do not hesitate to call me on 09 890 8560.

Yours Sincerely

Jenni Heka
Facility Manager – Te Oro
jenni@aucklandcouncil.govt.nz
09 890 8560
29 November 2016

TO WHOM IT MAY CONCERN

We are writing this letter in support of the Crescendo Trust and the work they do to support and give direction to our young people.

Through the Gateway programme here at Green Bay High School, our Creative Industries Technologies course, Media Studies and Visual Arts courses and also the school auditorium, we have a large number of students interested in the Creative Arts space.

Crescendo has developed a structured programme for our young people to engage with them while still at school but also allowing flexibility for those that have chosen to be involved outside of school.

In 2016 we had two students working with Crescendo Trust through Gateway. They attended as part of a learning plan we had developed. This will grow in 2017 as we have included Crescendo Trust as a placement option for our students taking our Level 2 course - Creative Industries Technologies. At this stage we have approximately 8 students who will have a structured placement with them that will link back into the work they complete at school.

The benefit to us and our students is the offerings that Crescendo make available. It can be difficult for students to find placements in this industry but through the connections Crescendo has the students are exposed to ‘real world’ experiences which they can then apply back to their course work and also to develop their own skill set.

The opportunities we want to offer our students as they start making informed ‘beyond school’ decisions wouldn’t be possible without organisations like Crescendo Trust and so we would like to offer our support for their continued relationships with local high schools and the young people in West Auckland.

Regards

Sarah Smith
Gateway Co-ordinator

Morag Hutchinson
Principal
Liston College

I first met Marcus Powell the CEO of the Crescendo Trust of Aotearoa in 2013. Marcus contacted our school and volunteered to come on and work with my students on composition and performance skills. This was a highly effective and successful experience for my students as individuals and for the Liston College Music Department community as a whole. The experience my students had with Marcus created a high level of confidence and a willingness to experiment with music that I had previously not seen with my students. Some have continued to work with the Crescendo Trust outside of school hours! I have students who are actively seeking opportunities in the music industry because of the inspiration, encouragement and the relationship that Marcus built with them.

Our connection with the Crescendo trust has provided opportunities for my students that I never would have been able to pay for out of my small Music Department budget and that my students would never have been able to pay for either as we are a Decile 5 school. For them to have had the opportunity of working with a musician who is in the music industry and has real life experience was truly a gift.

I truly support the Crescendo Trust’s application for funding for more tutors. There is such need in West Auckland and though we have not had a tutor from Crescendo Trust since Marcus the experience with him and the continuing contact has made a lasting impact on us as a musical community. With more tutors more lives of students (and their teachers) would be impacted in such a positive and life long way.

J L Spearritt
Rutherford College

Talofa lava, my name is Kerry Taula, Head of Music at Rutherford College and I am writing to you in support of Marcus Powell of the Crescendo Trust of Aotearoa. Marcus Powell and his C.T.O.A team has been mentoring, counselling and providing excellent opportunities for music students from Rutherford College for several years now. I completely support his application for funding to carry on this important work.

As a music educator I truly believe that this art is a great vehicle for expression and it is proven that children who study Music are more successful as they have been given the opportunity to seek and strive for achievement through music education. C.T.O.A provide my students, as well as many other Auckland youth, with industry based opportunities such as recording, audio engineering, song writing and performances to name a few. I have witnessed first-hand the effect this has had on my students (past and present). There has been a boost of confidence, oozing of creativity and more importantly an avenue for them to share their passion with other like-minded individuals.

I fully support the work that C.T.O.A have been doing and hope that they will be blessed with the means to keep developing and connecting with our young people. If you have any queries please feel free to contact me.

Kerry Taula
HOD Music
Kokano Youth Arts Collective

I have known Marcus in a professional capacity since he joined the team at Corban Estate Arts Centre. Our paths cross in both my capacity a freelance Projects Manager at Corbans, and also as the Creative Director of Kokano Youth Arts Collective.

*Kakano* is comprised of young artists aged 13 – 17 years, who have been referred by Child Youth and Family, and have a history of offending. These young people have struggled in mainstream education, and at times have short attention spans, and can be difficult to engage. The group is comprised predominantly of Maori and Pacific island youth; mostly boys. Whilst I work with them in visual art capacity, Marcus and his team have also worked with some of my young people through music, and is able to provide great support and mentoring for them, and many other young people.

I am currently working in a freelance role as the event manager of *Word Up*; a lyrical competition for young songwriters, rappers and poets. I have a great partnership with Marcus, and have employed some of his young sound engineers to assist with the event and take full responsibility of the sounds and lighting. They are fully supported by Marcus as they take on roles of responsibility, and feel comfortable in asking for any help and advice that they need whilst developing their skill set. They are professional, punctual and fantastic to work with.

The work that Marcus and Crescendo Trust do plays an integral role in the personal growth and wellbeing of many young people in our community. He has created opportunities and possibilities for youth who often lack self-believe and self-worth, creating a future for many who would struggle to move forward in the music industry. I fully support him in any endeavour, and wish him success in all his future ventures.

*Nga mihi nui,*

*Mandy Patmore*

Creative Director Kokano Youth Arts Collective Corban Estate Arts Centre
Flight Lab

The recent collaborative show Flight Lab featuring HighJinx Aerial Arts Youth Company from The Dust Palace and The Crescendo Trust of Aotearoa has been an amazingly rewarding experience and produced some truly unique collaborative work. HighJinx and CTOA have very similar goals for their young people across two very different art forms and this opportunity of bringing the two of them together to share the stage was a really special one. Our young performers had the chance to experience an insight into the stories and ideas behind the original songs used in the show and incorporate these into the choreography of the pieces. The richness and new possibilities available with performing with live musicians created new artistic opportunities and created friendships and relationships across the two groups. We are incredibly grateful to CTOA for their support of this project, in particular to Christian and Marcus for all their organisational and technical support. Our young performers have still not stop talking about the experience and their ideas for future collaboration with CTOA - we truly look forward to working again with CTOA and are excited by the possibilities of future collaborative work.

Many thanks,
Carlene Newall de Jesus

(Artistic Director of HighJinx Aerial Arts Youth Company)
27 August 2015

To Whom it May Concern,

I write to you in support of the Crescendo Trust of Aotearoa (CTOA) who mentor and support young people into the NZ music industry.

CTOA became a tenant at Corban Estate Arts Centre (CEAC) in January 2015, and have rapidly become an important partner for CEAC. Their experience at working with youth, their skills as musicians and music producers and their extensive community and business networks, are supporting some of CEAC’s own programmes and events. For instance, they have begun to offer music production workshops in the school holidays to some of the local youth and are providing sound and lighting services to some of CEAC’s events.

As I have continued to observe how CTOA operate, I have been impressed by their professionalism, willingness and generosity as an organisation. They are providing significant opportunities to young people in West Auckland, not only nurturing their talent, but also developing their understanding of aspects of the music industry, such as the legalities around contracts, intellectual property and the role of APRA in NZ.

CTOA have begun to offer monthly music events to young musicians on the last Friday of each month in the old wine cellar at Corban Estate, known as Cellar Jams. They have developed the ‘Cellar Jam’ series to offer young musicians a stage to gain experience of performing live to an audience. These are intimate and supportive events, where the audience is made up of friends, family and community connections. I have attended most of the Jam Cellars held to date, and I have been impressed with the talent that is being shown, the relaxed atmosphere around each event and the way the audience numbers have been growing.

The Cellar Jam series is also enabling CTOA to develop a team of young people who learn how to manage events. CTOA have a goal to develop an end of year music event in one of the larger spaces at Corban Estate, and CEAC thoroughly supports this initiative. The event will further support the community of youth musicians to showcase their talent and develop their skills. The event will also create a further learning challenge for the group of young people who are developing their event management skills.

Should you wish to contact me further about CTOA and their music project, please contact me on (09)838 4455 or by email, martin@ceac.org.nz

Kind regards,

Martin Sutcliffe, Director Corban Estate Arts Centre.
Ministry of Social Development

I am writing this letter to inform you of my experience working with The Crescendo Trust of Aotearoa. I have worked alongside Marcus Powell and his team for the past few years. The work that the Trust undertakes has been visionary, inspiring and found to deliver amazing opportunities and outcomes for young people in Auckland. Their use of the creative arts, mentoring and partnering with highly skilled musical talents has provided brilliant opportunities for young people who would have otherwise most definitely not have had the exposure to these skills, experiences and teachings.

I have provided funding to CTOA in the past and the investment has yielded amazing results for a group of young people including opportunities to pathway into career opportunity within the arts and cultural fields in all different levels, from production and design to performance and recordings. I attended the graduation of these young people and was able to see and hear first-hand, how grateful the students were and how much they had benefitted from the programme. CTOA was also responsible for and enthusiastically supported the Prime Minister Youth programme 2016, which provided 100 young people in Auckland, who had overcome significant adversity in their lives, with an amazing opportunity to partake in a week of celebrations.

I would like to encourage anyone who has an interest in growing and developing opportunities for young people in Aotearoa, to talk to Marcus and team and find out how you can be involved in the work that the Trust tirelessly and passionately does every day.

I wish the team all the best and look forward to hearing many more of the amazing stories that result from their commitment to growing young talent in New Zealand.

Nirvana Marsden | Lead Community Investment Advisor | Community Investment | Ministry of Social Development
6. Evaluation conclusions

The survey feedback showed that young artists who had spent one year or more with CTOA had better positive emotional and psychological wellbeing across a range of indicators than young artists who had been with the Trust for less than one year. While the survey results cannot be taken as statistically reliable (due to low response rate and small sample size), the feedback can be taken as a promising indication that CTOA improves young people’s emotional and psychological wellbeing. Furthermore, the young artists’ comments about how CTOA makes them feel about themselves, their potential and future gives further credibility to that finding. Furthermore, the community partners and CTOA mentors all spoke of seeing improved psychological and emotional wellbeing in young people due to involvement with the Trust.

The young artists were effusive with their praise for the CTOA mentors. The mentors made them feel safe, respected, supported and encouraged to express their creativity. They also felt they learnt practical skills relevant to the creative industries and were given meaningful opportunities to participate in it.

The stakeholder interviews and reference letters show that Crescendo Trust is a highly valued member of the local community and education, youth development and creative sectors and has strong relationships with its community partners. It has a reputation as a visionary, unique, professional and generous organisation that grows young talent and is willing to support others to do the same. Its point of difference is that young people get to directly engage and emotionally connect with people working in the creative industries. These connections enable young people to develop more self-esteem, industry relationships, knowledge and skills.

Sector stakeholders said CTOA staff work well with other agencies and that the young people referred to the Trust have benefited from exposure to real-world music and performing arts industry experience and training, including employment opportunities. CTOA’s programmes were considered to balance structure and flexibility to allow for young people’s interests. The mentors are seen to be skilled at working with a wide range of young people, including young people who have survived adversity in their lives and need support to develop self-belief and self-worth. They said interest among young people in CTOA’s programmes was seen to be growing.

The young artists mentored by CTOA said the CTOA approach and environment is unique. At CTOA, they felt valued, loved, trusted and supported to express themselves, create what they want to create and develop as both artists and people. Young people reported that they found CTOA’s mentors to be inspirational and encouraging and that the mentors boosted their confidence and nurtured their creativity.
Both sector stakeholders and young artists said that CTOA has unleashed potential. They think a key to unleashing that potential is communicating more about what the Trust does and the impact it has on young peoples’ lives. They expect this would attract more young people, community partners and funding, which would enable the Trust to have even more of an impact.

7. Recommendations

Crescendo Trust should be congratulated on the positive feedback it has received from its young artists, partners and stakeholders. It is clearly returning outstanding value to young people and the wider community.

Based on the results of this evaluation we make three recommendations:

1. To develop more comprehensive and robust performance and impact data:
   a. Continue with the Wellbeing (registration) survey and Annual Survey as they are currently drafted. The initial feedback to those surveys show they return useful, relevant data.
   b. Continue to embed the Wellbeing Survey into the registration process and continue to embed the Annual survey as part of the Mentor-Artist catch-ups once per year so they become part of business as usual.
   c. Re-assess the evaluation/performance feedback from young artists annually so to keep up-to-date with their experience of CTOA and the benefits the Trust provides to them.

2. Develop a communication/ marketing strategy about when, who to and how to share more stories and information about what young artists are doing with CTOA and the difference that makes for them. This might include:
   a. Continuing to produce v-logs to share Young Artists’ experiences and creative outputs
   b. Putting more CTOA artist outputs on to the CTOA website
   c. Further promoting CTOA as a place to develop as a young artist and person
   d. Producing a short, accessible, attractive version of this report and sharing it with the Trust’s funders and community partners

3. Consider offering more ways for young people to develop their creativity and potential, such as by linking music with sport and/or other forms of belonging and expression of interest to young people.
ACTION EDUCATION

ANNUAL REPORT

FY2017
VISION:
Young people are free to express their inherent creativity.

MISSION:
To utilise creative and action-based methods to engage young people in a journey of reflection and exploration. It is through this journey that they become actively involved in their own development.

VALUES

DIVERSITY
It is through acknowledging diversity that the richness of the human experience is celebrated. Everyone’s experience is unique and we all require opportunities to honour this.

ENGAGEMENT
Action Education has a rich history of effectively engaging with young people. This is the foundation we stand on. We continue to meet young people where they are, utilise their strengths and ignite their passion.

JOURNEY
Personal development is a lifelong journey. By acknowledging this, we can walk alongside others in theirs.

AUTHENTICITY
Authenticity is crucial for building an environment of trust so that an effective working relationship can occur.

GROWTH
Growth is a reflective learning process that allows for holistic integration of self.

CREATIVITY
is necessary.
I am constantly amazed at how much this small team of dedicated people is able to achieve. Something amazing happens when people are able to combine their creative passions and their work, and this is evident for Action Education. The sheer quantity of connections Action Education has made this year is enormous, but what is truly impressive is the quality and depth of the work.

In particular, it has been a joy to witness the growth and success of WORD – The Front Line poetry competition. Not only is Action Education able to create a space for a diverse group of young people to exist and express their authentic selves, they celebrate the connections made between very disparate groups of people, individuals who would never have had the opportunity of connection outside of this programme.

The true leadership of this organisation is in the role modelling they do each and every day. This is a team of poets, writers, musicians, DJs, dancers and artists, and by expressing themselves creatively they open a space for young people to do the same.

STEPHEN BELL, MNZM
YOUTHLINE CEO

Youthline and Action Education have a long history of collaboration. Youthline is proud to provide structural, personnel and secretariat support to Action Education, so that they can focus on unleashing potential in young people.

It takes courage to stand on a stage and show the world who you really are, and this is something the Action Education facilitators do on a regular basis.

It is a pleasure to see so many young men, particularly those from Māori and Pacific Island heritage, take up the mantle of an oral storytelling tradition through poetry. The image of a strong kiwi male who does not share his feelings has been ingrained into the cultural context of this country. Action Education flips this stereotype on its head, showing a fierceness of strength which is found in the very opposite: through expressing yourself, your emotions, thoughts and feelings. That strength is found in our vulnerability, our triumphs and our challenges, when we speak out not when we keep it within.

I applaud the strides Action Education is taking to support the development of youth work in this country through training, workshops and local capacity building. If you ever have a chance to run a training session for your teachers, youth workers or even corporate or sports teams, take it. You won’t get something as authentic, creative, action-based and customised anywhere else.
FY17 has been quite a year, a year of absolute awesome and also a year of stretch. Once again our work with young people, schools and communities has grown. We have managed to connect more people to their creativity and the opportunities to let this out, while also stretching our own comfort zones and taking our work to new places.

Action Education engaged with 23,030 individuals this year, in Auckland and beyond.

WORD – The Front Line, the inter high school spoken word poetry competition born in 2014 has once again proved to be a catalyst for more young people to step into their stories and share them courageously. Since we began the journey of WORD in 2014, more than 550 pieces of poetry have been performed publicly. This year, 32 teams from 26 high schools auditioned. We heard about feminism, Syria, love, culture, magic, identity, religion, science, nature and so much more. We laughed, we cried, and for the first time we took our 2016 champions, Marist College, to Bankstown, Sydney to compete in the inaugural Trans-Tasman youth poetry slam.

The Auckland Art Gallery have been great friends to Action Education and WORD – The Front Line, and this year we deepened our collaboration in an exciting new way.

In November we brought 600 year 9 and 10 students from three different high schools through the gallery on a facilitated tour of current exhibitions by local artists. For some, this would have been their first time in an art gallery. We then guided the young people through a writing workshop which culminated in the students sharing response pieces in the art form of spoken word poetry. This was an incredible programme that combined visual art, the spoken word, recognized artists and young people exploring their own ability to create for the first time. It was an amazing experience, and one we hope to repeat.

Outside of Auckland we had the pleasure of joining forces with the Horowhenua District Council and the Kapiti Coast Youth Council to deliver a series of community capacity building workshops within the youth sector. It was also a pleasure to team up with Richie Hardcore to deliver presentations in high schools across the Horowhenua district.

We continue to work with Whakatakapokai, a care and protection residence in South Auckland, which is humbling and challenging, but the stories and poetry we get to hear are incredibly worthwhile.

Personally, I was touched to receive a New Zealander of the Year Local Hero Award. My journey with Action Education has been rewarding and fulfilling and I am so grateful for the opportunities I’ve received to learn and grow. In this work you don’t seek recognition or reward because you get so much back every day, but the gesture was truly appreciated.
Finally, it is with a mix of emotions that we say farewell to Dietrich Soakai, who has been with Action Education for over seven years. Dietrich is a talented poet, gifted youth worker and tremendous human being. Over the years he has done incredible work with young people and in New Zealand’s creative communities. I feel privileged to call him a friend. We wish Dietrich all the best in his future endeavors and know he will remain a great friend and supporter of Action Education.

We are pleased to welcome Ken Arkind to the Action Education whanau. Ken brings a huge wealth of experience to the organization, he literally is a world leader in what he does and we are incredibly lucky to have him.

I remain incredibly inspired by the young people who I walk alongside and that we hear from every day, young people who stand in their truth no matter the obstacles that are in front of them, those who take up leadership on a regular basis, those who make mistakes but take ownership and in doing so get back up again and those who support their peers to stand up, to be heard and to be counted.

All young people need spaces and opportunities to reflect on their journey, to connect with each other and to express who they are. This is what our communities need to heal, prosper and thrive. We give many, many thanks to our wider team of collaborators, supporters and funders for helping us stretch into so much more this year as we continue to support young people to do the same.

We couldnt do what we do without you and we are truly grateful for your support!

RAMON NARAYAN
ACTION EDUCATION MANAGER
WHO IS ACTION EDUCATION?

RAMON NARAYAN
MANAGER | YOUTH WORKER | FACILITATOR | POET

Ramon has been a community facilitator, educator and youth worker for the last 17 years in many different capacities from facilitating groups, participation processes, mentoring and coaching to coordinating events and developing youth development tools and models. He has represented New Zealand on a world stage in various leadership forums around the world including leading a team on the Ship for World Youth Programme. His great skill is designing and delivering content for diverse groups of people, ensuring that learning is experiential, active and fun. Though his background is in youth work, Ramon facilitates professional development for teachers, community workers, artists, corporate groups and high performance sports and executive leadership teams.

For his tireless efforts on behalf of young people, Ramon was awarded a New Zealander of the Year Local Hero Award in 2016.

STEVIE SIKUEA
YOUTH WORKER | YOUTH DEVELOPMENT ADMINISTRATOR | POET

Stevie currently works as a youth development administrator for Action Education, and has been involved in the youth development sector since she was 14.

In 2015 she completed a Bachelor of Arts double majoring in Maori Development and Social Sciences at AUT, and has recently completed a Masters in Human Rights at AUT. Stevie is passionate about young people, culture, creativity, education, and community development.
KEN ARKIND
YOUTH WORKER | FACILITATOR | POET

Ken Arkind is an American National Poetry Slam Champion, edx Speaker, Nuyorican Poets Cafe Grand Slam Champion and published author who has performed his work in 49 states, six countries and at over 200 colleges and universities.

He is the founding Program Director of Denver Minor Disturbance, an independent literary arts organization dedicated to helping Colorado youth find voice through the mediums of poetry and performance.

Ken has recently completed his Bachelor of Creative Arts at Manukau Institute of Technology specializing in creative writing.

DIETRICH SOAKAI
YOUTH WORKER | POET | EDUCATOR

Dietrich Soakai has been a Youth Worker for over nine years. He has served youth as a Programme Educator, Facilitator, Youth Pastor, Mentor, and more recently as a poet.

He is passionate about young people discovering their voice, creating spaces for young people to stand strong in their voice and express their identity through creativity.

Dietrich has had an incredible career with Action Education, and is moving on to new opportunities in FY18. He will remain connected through Action Education’s wider network of facilitators and creatives.
MARINA ALEFOSIO
POKEN WORD POET | FACILITATOR

Marina Alefosio is a Spoken Word Artist and mother who provides poetry and performance workshops for people of all ages.

She studied Creative Writing at the Manukau Institute of Technology and was a member of the South Auckland Poets Collective.

ONEHOU STRICKLAND
POKEN WORD POET | FACILITATOR

Onehou is a Cook Island/Maori and proud resident of South Auckland with a passion for story telling both visually and lyrically. She has been a member of the South Auckland Poets Collective since 2012 which has seen her travel the country performing and running workshops in Spoken word.

Onehou wrote and directed the short film 'Two Steps Behind' as her graduate project at Auckland University of Technology which has since featured in the Hollywood14 film festival, Pasifika Film Festival and Maoriland Festival.

Onehou has a strong love for the arts and how its simple nature can reach and break through even the hardest of shells. It is something she has seen happen many times at workshops and events.
LASTMAN SO'OULA
POKEN WORD POET | FACILITATOR

Lastman is a member of the South Auckland Poets Collective. Poetry has given him the opportunity to share his story with not only his community but also other educators, and especially young people. Spoken word poetry has also expanded Lastman’s expression as an artist, creating connections and making new journeys.

Part of the journey is to finish his Bachelor of Fine Arts degree in hopes he can use his knowledge and experience to better not only his own future, but also the future of his family and community, whether that means using a paintbrush or words.

HELDON RUA
POKEN WORD POET | FACILITATOR

Born and raised in the heart of South Auckland, Sheldon Rua of Tainui/Waikato descent, aspires to inspire, encourage and to motivate. He just completed year 13 at Alfriston College as the 2016 School Dux.

Sheldon has crafted a flare for the arts. Whether that is playing music in local and national venues and competitions, to hip hop dancing on regional, national and internationally renowned platforms, or for sharing his passion for spoken word poetry.

Sheldon believes that to fully accept and understand a person, assumptions can never be made, but rather an open heart and the willingness to engage with people.
LAURENT DUNNINGHAM
POKEN WORD POET | FACILITATOR

Laurent is a passionate spoken word artist, professional Hip Hop dancer, Choreographer and singer. She started writing at a young age and in 2010 she moved to Melbourne, where she competed in the Victorian State slam finals, and soon after became a member and facilitator for The Centre for Poetics and Justice.

She has traveled to NYC where she taught spoken word poetry at Camp Amerikids in 2011/12 and did her first poetry tour around NZ with Luka Lesson in 2012. She has also been a member of The South Auckland Poets Collective since 2015.

ANDREW COOK AKA DJ EXILE
REAKDOWN DJ TUTOR

DJ Exile has sixteen years of DJing and Radio Broadcasting experience with 95bFM, 106.9KFM and BASEFM. He has DJ’d most of New Zealand’s premium festivals including Rhythm & Vines for the past six years. He holds a number of club residencies and operates as a professional DJ on the Auckland club circuit.

Youth work is a passion that began for Exile when he was a DJ tutor volunteering his time. This shifted into a full time position as a Youth Transition Worker for two years, before he stopped to focus on his music career.

Exile is a certified Audio Engineer having completed a Diploma in Audio Engineering. His expertise lies in his ability to fuse both his passions through utilising music and technology, and he uses that as a foundation for his approach to youth development.
**SOUTH AUCKLAND POETS COLLECTIVE**

Action Education continues to collaborate with the renowned South Auckland Poets Collective (SAPC) to enhance creativity through poetry.

Together, Action Education and SAPC use spoken word poetry as a tool for positive social change with a focus on young people.

Performance styles differ from one poet to the next which leaves audiences artistically and soulfully satisfied.

Within the collective are national and international poetry slam finalists and champions, and published authors.

This very talented team of poets and educators deliver spoken word workshops and programmes alongside Action Education in the community. They also have fundamental roles in our annual spoken word poetry competition WORD - The Front Line as supporters, facilitators, and coaches.

It has been an exciting year and it is awesome to see young people who were once participants in workshops joining the ranks of the group as official members of the Collective.
SPOKEN WORD POETRY

In the last year, Action Education has facilitated 280 spoken word poetry workshops with nearly 6,000 students across the country. This is a massive increase in our output from last year.

We have taught these workshops in mainstream and Alternative Education schools, Marae, camps, community groups, care and protection facilities, youth justice institutions, leadership retreats and large scale organisations throughout New Zealand.

Spoken Word has become a global phenomenon and we are honoured to be able to support so many incredible young people to find their voices. The continued interest and growth of the art form in Aotearoa stands as a testament to its power and also to the networks we have built and our ability to engage the community.

Spoken Word is an incredible medium for empathy and expression. It not only boosts critical thinking, listening and literacy skills but it also works as a bridge of understanding, connecting people across cultures, generations and borders. It is an emotional compass that young people can use to navigate their world and address the issues and emotions that they may be struggling with, in a positive and reflective way. When young people are provided with a safe space and medium to present their work, they often find they are not alone in their feelings, that their experiences and fears are often shared by their peers.

One of the highlights of this year was developing a programme in collaboration with the Auckland Art Gallery. The programme focused on engaging young people through art and poetry. We were able to bring through 20 classes from Onehunga High School, Alfriston College and Manurewa High over three weeks. Including workshops at their school then taking them through the gallery and responding to the art works through poetry. This was a huge success.
BEST PRACTICE GUIDE

Over the last few years, the spoken word movement has blossomed in New Zealand. Teachers and youth workers have discovered its powerful ability to engage students and have used it as a catalyst to not only reinvigorate interest in the classroom but also increase retention and critical thinking.

The Spoken Word Best Practice Guide was created as a free manual for teachers who wanted to make spoken word part of their educational practice. The first of its kind in New Zealand, the guide has proven to be an invaluable resource for many of the educators in our community and beyond. So when it came time to updating it to the latest edition we reached out to those teachers directly in order to create something that we are truly proud of.

Because it is such an accessible, direct and creative medium in which to present an idea, spoken word can be used not just in English or creative writing classrooms, but across a multitude of subjects including history, public speaking, drama or science.

For the latest edition we have edited our performance links, adding dozens of new performances from both International and New Zealand poets. Users of the digital guide can search for poems specific to the subject matter of their lesson plans by simply typing a word or phrase tagged onto the poem.

In addition to the performance links we have also included new historical pages, event listings, lesson plans and spoken word activities for both beginner and advanced students. We have also added more Professional Development sections including tips on how to develop a healthy spoken word culture within your school which includes advice and testimonies from both students and teachers. The guide is aligned with New Zealand English Curriculum and is a great starting point for anyone who wants to provide new platforms for youth voice, a compass to navigate the often rebellious and awkward language of the heart, a blueprint for the future of poetry in New Zealand and beyond.

“The staff at South Auckland Poets Collective and Action Education do an underrated and fantastic job enabling the students to voice themselves and their world views.

The events they organise - whether it is the competition itself or workshops - are often educational both for students and teachers. As teachers, attending those can help you build relationships with the organisations, whom are very amiable and willing to help if you have a vision for poetry in your school, but it will also help see the poetry students in a different light. You will be surprised by what you learn - pleasantly surprised.”

- Isaac Thomas, Teacher - McAuley High School
In FY17 Action Education hosted the third year of our annual inter-high school spoken word poetry competition 'WORD – The Front Line'. The competition is the first and only one of its kind here in New Zealand, giving young people the space and support necessary to develop their creative abilities and speak to issues that are relevant for their generation.

Every year we see an increase in the number of schools and teams wanting to participate in WORD. In FY17 we hosted 3 regional auditions; Central and West, North, and South, in which we had an astounding 37 teams from 26 high schools come out and audition. From each region the top four teams made it into the competition. These 12 teams start their Word – The Front Line journey with slam camp at Te Puea Memorial Marae.

This is one of the greatest experiences of the whole competition as it enables participants to foster positive relationships/whanaungatanga with members of their own team and with students from schools all across Auckland. For many teams, it may also be the first time they receive support and guidance to develop their craft.

The two days include whakawhanaungatanga sessions, spoken word poetry workshops, open mic sessions, and lots of fun.

A special thank you to Domino’s Pizza who were able to provide us with free pizza for lunch on Saturday and Sunday!

After Slam Camp, we ran a series of four workshops at the Auckland Art Gallery. Each workshop had a specific focus such as individual writing, poetry performance, and group pieces.
These workshops were facilitated by Action Education, members of the South Auckland Poets Collective, and some incredible guest poets from the poetry community such as Marina Alefosio, Jahra Rager, Grace Taylor and Dominic Houey AKA ‘Tourettes’.

The workshops were followed by two semi-finals, with six teams competing in each. The semi-finals were held at the Herald Theatre in Aotea Centre.

Each semi-final is open to the public and is a great opportunity for family and friends of participants to witness and support these young poets stepping up to their own front lines. The semi-finals saw an incredibly high calibre of poetry and some of the greatest performances in the competition to date.

The top three schools from each semi-final advanced to the Grand Slam at the Concert Chamber at the Auckland Town Hall. This year was our biggest Grand Slam yet, with more than 400 people in attendance.

With the help of crowd funding through Boosted we were able to take the winning team from Marist College to Sydney to compete in the first ever Trans-Tasman slam against the Bankstown poetry youth team. In addition, the team had their poems published in the ‘English in Aotearoa’ journal, a publication distributed to all secondary schools across Auckland, and they had their poems professionally recorded thanks to Red Bull Auckland Studios.

We send out a huge thank you to Auckland Council Regional Arts and Culture whose funding enabled WORD - The Front Line to go ahead, thank you so much for your support.

Projects as far reaching and impactful as WORD - The Front Line require a village to happen, so we also send a big thank you to Auckland Live, Auckland Art Gallery, Youthline, Dominos, Red Bull Auckland Studios, The South Auckland Poets Collective and the wider poetry community. Thank you all so much.
STAND UP POETRY

Stand Up Poetry (SUP) is stronger than ever, exposing hundreds of audience members to the power of spoken word and expanding deeper into both the North Shore and South Auckland.

Held on the first and third Wednesdays of the month and featuring internationally acclaimed guest poets alongside local heroes and first time readers, SUP was created as an all ages alternative for young poets who may not have access to many of the central Auckland poetry venues, either because they were too young or lacked safe transport.

With the help of our friends in the South Auckland Poets Collective, we host SUPs in safe public spaces like public libraries and community centres, moving the events from place to place and bringing poetry to the people!

An exciting new initiative has been to book teams and alumni from our WORD - The Front Line high school poetry slam as our featured performers. From Aorere College, McAuley High School and even a student led event hosted at Rangitoto College, poets who may have cut their teeth on the SUP open mic are now the featured performers and organisers, introducing this medium to new generations.

We would like to offer a huge and special thank you to Auckland City Council for their ongoing support enabling this creative and supportive space to happen.

This year we hosted 25 events and reached an audience of over 1400 people.
PROFESSIONAL DEVELOPMENT

Action Education are often called upon to provide professional development for youth workers, teachers, artists, tutors and social workers. We can provide training on the following topics, and also put together bespoke packages based on the need of the group or organisation:

- Youth Advisory and Participation Processes
- Self-Care, Ethics and Boundaries
- Youth Development
- Group Facilitation
- Team Building
- Spoken Word Best Practice
- Facilitation of Youth Based Arts Projects
- Poetry and Story Telling
- Anger and Stress Management

In FY17 we were pleased to work with Youthline, the Horowhenua District Council, the New Zealand Association for Teachers of English, Te Kahui Poutouko Oranga and the New Zealand Rugby Players Association.

Our work with the New Zealand Rugby Players Association has been particularly exciting, as we had the opportunity to lead a workshop with The Blues Super Rugby team, as well as with individual players. We are excited about future work with the NZRPA and are exploring opportunities in Dunedin and Manawatu.
ACKNOWLEDGEMENTS

ANZ Staff Foundation

Auckland Airport Community Trust

Auckland Council

Blue Sky Community Trust

Christine Taylor

Foundation for Mental Health

COGS Community Organisation Grants Scheme

Foundation North

Lottery Grants Board

Sargood Bequest

The Southern Trust

The Trusts Community Foundation

Wiri Trust

Youthline Changing lives.
THANK YOU SO MUCH.

ANZ Staff Foundation
Auckland Airport Community Trust
Auckland Art Gallery
Auckland Council - Creative Communities
Auckland Council - Mangere Otahuhu Local Board
Auckland Council - Manurewa Local Board
Auckland Council - Orakei Local Board
Auckland Council - Otara/Papatoetoe Local Board
Auckland Council - Papakura Local Board
Auckland Council - Puketapapa Local Board
Auckland Council - Waitakere Local Board
Auckland Council - Whau Local Board
Auckland Council - Regional Arts and Culture Grant
Auckland Live
BlueSky Community Trust
Christine Taylor Foundation for Mental Health
COGS - Auckland
COGS - Far North
COGS - Papakura/Franklin
COGS - Rodney / North Shore
COGS - Whangarei/Kaipara
Foundation North
Huffer
Lottery Grants Board
Red Bull Studios
Sargood Bequest
The Southern Trust
The Trusts Community Foundation
Wiri Licensing Trust
Youthline
FINANCIALS
ACTION EDUCATION

ACTION EDUCATION INCORPORATED

FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 March 2017

13 Maidstone Street
Ponsonby, Auckland 1021
Phone: (09) 361 4164  Fax: (09) 376 6650
E-mail: info@actioneducation.co.nz

A comprehensive Individual, Group and Community Resource
ACTION EDUCATION INCORPORATED

For the year ended 31 March 2017

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Independent Review Report

To the Trustees of Action Education Incorporated

Report on the financial statements

Conclusion

Based on our review, nothing has come to our attention that causes us to believe that the financial statements on pages 4 to 13 do not:

i. present fairly in all material respects the incorporated society’s financial position as at 31 March 2017 and its financial performance and cash flows for the year ended on that date; and

ii. comply with Public Benefit Entity Standards Reduced Disclosure Regime (Not-For-Profit).

We have completed a review of the accompanying financial statements which comprise:

- the statement of financial position as at 31 March 2017;
- the statements of comprehensive income, changes in equity and cash flows for the year then ended, and
- notes, including a summary of significant accounting policies and other explanatory information.

Basis for conclusion

A review of financial statements in accordance with International Standard on Review Engagements (New Zealand) ISRE (NZ) 2400, Review of Historical Financial Statements Performed by an Assurance Practitioner who is not the Auditor of the Entity (“ISRE (NZ) 2400”) is a limited assurance engagement. The auditor performs procedures consisting of making enquiries, primarily of persons responsible for financial and accounting matters, and applying analytical and other review procedures.

This Standard also requires us to comply with relevant ethical requirements.

Other than in our capacity as assurance practitioners we have no relationship with, or interests in, the incorporated society.

Use of this Independent Review Report

This report is made solely to the Trustees as a body. Our review work has been undertaken so that we might state to the Trustees those matters we are required to state to them in the Independent Review Report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Trustees as a body for our review work, this report, or any of the opinions we have formed.
Other Information

The Trustees, on behalf of the society, are responsible for the other information included in the entity's Annual Report. Our opinion on the company and group financial statements does not cover any other information and we do not express any form of assurance conclusion thereon.

In connection with our review of the society’s financial statements our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the society’s financial statements or our knowledge obtained in the review or otherwise appears materially misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of the Trustees for the financial statements

The Trustees, on behalf of the incorporated society, are responsible for:

- the preparation and fair presentation of the consolidated financial statements in accordance with generally accepted accounting practice in New Zealand (being Public Benefit Entity Standards Reduced Disclosure Regime (Not-For-Profit));
- implementing necessary internal control to enable the preparation of a financial statements that is fairly presented and free from material misstatement, whether due to fraud or error; and
- assessing the ability to continue as a going concern. This includes disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless they either intend to liquidate or to cease operations, or have no realistic alternative but to do so.

Auditor’s Responsibilities for the review of the financial statements

Our responsibility is to express a conclusion on the financial statements based on our review. We conducted our review in accordance with ISRE (INZ) 2400. ISRE (INZ) 2400 requires us to conclude whether anything has come to our attention that causes us to believe that the financial statements are not prepared, in all material respects, in accordance with Public Benefit Entity Standards Reduced Disclosure Regime (Not-For-Profit).

The procedures performed in a review are substantially less than those performed in an audit conducted in accordance with International Standards on Auditing (New Zealand). Accordingly we do not express an audit opinion on these financial statements.

This description forms part of our Independent Review Report.

KPMG
Auckland
22 June 2017
ACTION EDUCATION INCORPORATED

Directory:

Nature of the Organisation  Action Education is a not-for-profit organisation providing a range of communication, life skills and personal development courses with the aim to promote wellness for individuals, groups and the community, and concurrently observing societies' cultural and spiritual values.

Registered Office  13 Maidstone Street
                  Ponsonby
                  AUCKLAND 1021
                  Telephone: 09 376-6645
                  Facsimile: 09 376-6650

Incorporation Number  547624

Charities Registration no  CC24073

IRD Number  28-030-101

Board of Trustees  Mr J. Prior (Chairman)
                   Mr R. Beaumont
                   Mr D. Wong-Tung
                   Ms J McKenzie
                   Ms M Winterstein
                   Ms M Potter (resigned March 2017)
                   Mr R Jolly (joined June 2016)
                   Ms K Jens (joined July 2016)

Independent Accountant  KPMG
                        Chartered Accountant

Bank  ASB Bank Ltd

Business Location  13 Maidstone Street
                   Ponsonby
                   AUCKLAND 1021
ACTION EDUCATION INCORPORATED

Statement of Comprehensive Revenue and Expenses
For the year ended 31 March 2017

<table>
<thead>
<tr>
<th>Notes</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Revenue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contracts</td>
<td>34,860</td>
<td>38,623</td>
</tr>
<tr>
<td>Training and support services</td>
<td>20,471</td>
<td>51,879</td>
</tr>
<tr>
<td>Interest and dividends</td>
<td>907</td>
<td>1,436</td>
</tr>
<tr>
<td>Donations</td>
<td>-</td>
<td>41,030</td>
</tr>
<tr>
<td>Grants</td>
<td>118,569</td>
<td>58,997</td>
</tr>
<tr>
<td>Sponsorship &amp; partners</td>
<td>-</td>
<td>7,500</td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td><strong>174,807</strong></td>
<td><strong>199,465</strong></td>
</tr>
<tr>
<td>Expenditure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employee costs</td>
<td>135,710</td>
<td>125,932</td>
</tr>
<tr>
<td>Facilities and technology expense</td>
<td>3,001</td>
<td>5,268</td>
</tr>
<tr>
<td>Service delivery &amp; social enterprise expense</td>
<td>44,365</td>
<td>36,720</td>
</tr>
<tr>
<td>Depreciation expense</td>
<td>3</td>
<td>1,012</td>
</tr>
<tr>
<td>Travel and vehicle expense</td>
<td>5,708</td>
<td>9,519</td>
</tr>
<tr>
<td>Organisation and management expense</td>
<td>5,617</td>
<td>8,299</td>
</tr>
<tr>
<td><strong>Total expenditure</strong></td>
<td><strong>195,413</strong></td>
<td><strong>188,084</strong></td>
</tr>
<tr>
<td>Surplus / (Deficit) for the year</td>
<td>(20,606)</td>
<td>11,381</td>
</tr>
<tr>
<td>Other comprehensive revenue and expense</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total comprehensive revenue and expense for the year</strong></td>
<td><strong>(20,606)</strong></td>
<td><strong>11,381</strong></td>
</tr>
</tbody>
</table>

The notes on pages 8-13 form part of and should be read in conjunction with these financial statements.
ACTION EDUCATION INCORPORATED

Statement of Financial Position
For the year ended 31 March 2017

<table>
<thead>
<tr>
<th>Note</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td><strong>ASSETS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current Assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts Receivable</td>
<td>4</td>
<td>6,680</td>
</tr>
<tr>
<td>Short term deposits</td>
<td>5</td>
<td>-</td>
</tr>
<tr>
<td>Cash at bank</td>
<td>5</td>
<td>23,250</td>
</tr>
<tr>
<td><strong>Total Current Assets</strong></td>
<td></td>
<td>29,930</td>
</tr>
<tr>
<td>Non-current Assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Property, Plant and Equipment</td>
<td>3</td>
<td>1,179</td>
</tr>
<tr>
<td><strong>Total Non-current Assets</strong></td>
<td></td>
<td>1,179</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td></td>
<td>31,109</td>
</tr>
<tr>
<td><strong>LIABILITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current Liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Funding received in advance</td>
<td>6</td>
<td>-</td>
</tr>
<tr>
<td>Employee Benefits</td>
<td>7</td>
<td>12,054</td>
</tr>
<tr>
<td>Payables and provisions</td>
<td>8</td>
<td>13,017</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td></td>
<td>25,071</td>
</tr>
<tr>
<td><strong>Net Assets</strong></td>
<td></td>
<td>6,038</td>
</tr>
<tr>
<td><strong>EQUITY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accumulated comprehensive revenue and expenses</td>
<td></td>
<td>6,038</td>
</tr>
<tr>
<td><strong>Total Equity</strong></td>
<td></td>
<td>6,038</td>
</tr>
</tbody>
</table>

Signed for and on behalf of Action Education Incorporated:

Julian Prior, Chairman  
Date  20/6/17

Richard Jolly, Trustee  
Date  20 June 2017

The notes on pages 8-13 form part of and should be read in conjunction with these financial statements.

5
ACTION EDUCATION INCORPORATED

Statement of Changes in Equity
For the year ended 31 March 2017

<table>
<thead>
<tr>
<th>Note</th>
<th>Accumulated comprehensive revenue and expense</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance at 1 April 2015</td>
<td>15,263</td>
<td>15,263</td>
</tr>
<tr>
<td>Surplus for the period</td>
<td>11,381</td>
<td>11,381</td>
</tr>
<tr>
<td>Balance at 31 March 2016</td>
<td></td>
<td>26,644</td>
</tr>
<tr>
<td>Balance at 1 April 2016</td>
<td>26,644</td>
<td>26,644</td>
</tr>
<tr>
<td>Deficit for the period</td>
<td>(20,606)</td>
<td>(20,606)</td>
</tr>
<tr>
<td>Balance at 31 March 2017</td>
<td></td>
<td>6,038</td>
</tr>
</tbody>
</table>

The notes on pages 8-13 form part of and should be read in conjunction with these financial statements.
# Statement of Cash Flows

For the year ended 31 March 2017

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash flows from operating activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Receipts:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contracts</td>
<td>44,967</td>
<td>34,207</td>
</tr>
<tr>
<td>Support Services</td>
<td>23,990</td>
<td>66,153</td>
</tr>
<tr>
<td>Grants</td>
<td>118,775</td>
<td>62,867</td>
</tr>
<tr>
<td>Partners-Sponsors</td>
<td>-</td>
<td>7,500</td>
</tr>
<tr>
<td>Philanthropic Donors</td>
<td>18,904</td>
<td>43,000</td>
</tr>
<tr>
<td><strong>Payments:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payments to suppliers</td>
<td>(113,374)</td>
<td>(89,259)</td>
</tr>
<tr>
<td>Payments to employees</td>
<td>(117,718)</td>
<td>(120,561)</td>
</tr>
<tr>
<td><strong>Net cash flows from operating activities</strong></td>
<td>(24,456)</td>
<td>3,907</td>
</tr>
<tr>
<td><strong>Cash flows from investing activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Receipts:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest received</td>
<td>1,561</td>
<td>1,291</td>
</tr>
<tr>
<td>Payments:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capital expenditure</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Net cash flows from investing activities</strong></td>
<td>1,561</td>
<td>1,291</td>
</tr>
<tr>
<td><strong>Cash flows from financing activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash was received from:</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Net cash flows from financing activities</strong></td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Net change in cash</strong></td>
<td>(22,895)</td>
<td>5,198</td>
</tr>
<tr>
<td>Opening Cash 1 April</td>
<td>46,146</td>
<td>40,948</td>
</tr>
<tr>
<td>Closing Cash Balance 31 March</td>
<td>23,251</td>
<td>46,146</td>
</tr>
</tbody>
</table>
ACTION EDUCATION INCORPORATED

Notes to the Financial Statements
For the year ended 31 March 2017

Note 1: Introduction

Reporting Entity:
Action Education Incorporated ("the Society") is an incorporated society incorporated under the Incorporated Societies Act 1908 on 29th June 1992.

The Society delivers community services including personal development, counselling, and youth development programmes.

The Society is a public benefit entity and their primary objective is to provide services for community and social benefit, rather than making a financial return. Accordingly, the Society have designated themselves as a not-for-profit public benefit entities (not-for-profit PBE's) for the purpose of financial reporting.

Basis of Preparation:
The financial statements of the Society have been prepared in accordance with the requirements of its constitution and the Charities Act 2005, which require compliance with generally accepted accounting practice in New Zealand (NZ GAAP).

These financial statements have been prepared in accordance the Public Benefit Entities Accounting Standards (PBE Standards), issued by the External Reporting Board (XRB), in accordance with Tier 2 PBE Standards. They comply with PBE Standards, as appropriate for not-for-profit PBEs, and all available reduced disclosure concessions have been applied.

The financial statements have been prepared on a historical cost basis.

The financial statements are presented in New Zealand dollars, which is the Trust's functional currency, rounded to the nearest dollar.

Standards and interpretation issued and not yet adopted
There were no new PBE Standards, amendments and interpretations issued but not yet effective that have not been adopted.
ACTION EDUCATION INCORPORATED

Notes to the Financial Statements (continued)
For the year ended 31 March 2017

Taxes
The Society is a registered charity with the Charities Services and has a charitable status with the Inland Revenue so is not liable for income tax, under the Income Tax Act 2007.

All items in the financial statements are stated exclusive of GST, except for receivables and payables, which are stated on a GST inclusive basis. Where GST is not recoverable as input tax then it is recognised as part of the related asset or expense.

The net amount of GST recoverable from, or payable to, the Inland Revenue is included as part of receivables or payables in the Statement of Financial Position.

The net GST paid to, or received from the Inland Revenue, including the GST relating to investing and financing activities, is classified as an operating cash flow in the Statement of Cash Flows.

2 Revenue

Revenue from exchange transactions are measured at the fair value of consideration received or receivable.

a) Contracts: Revenue from contracts is recognised as the services are provided by reference to the stage of completion. Where the contract outcome cannot be measured reliably, revenue is recognised only to the extent that the expenses incurred are recoverable.

b) Interest & dividends: Interest income is accrued and dividends or similar distributions shall be recognised when the Society’s right to receive payment is established.

c) Non-exchange revenue: Cash donations, grants, fundraising and sponsorships are classified as non-exchange transactions. Revenue from these transactions is recognised in full on receipt. In some cases non-exchange transactions contain a condition that will result in the repayment of the amount if these conditions are not met. In this case the Society recognises a liability for deferred income (Revenue in Advance) and revenue is recognised only once the Society has satisfied these conditions.
ACTION EDUCATION INCORPORATED

Notes to the Financial Statements (continued)
For the year ended 31 March 2017

3 Property, Plant and Equipment

Property, plant and equipment is measured at cost less accumulated depreciation. Cost includes items directly attributable to the acquisition as an asset, have future economic benefits and the cost or fair value of the item can be measured reliably. Where an asset is acquired at no cost, or for a nominal cost, it is recognised at fair value as at the date of acquisition.

Depreciation is charged on a straight-line basis over the useful life of the asset. Depreciation is charged at rates calculated to allocate the cost or valuation of the asset less any estimated residual value over its remaining useful life. The useful lives of major classes of assets have been estimated as follows:

<table>
<thead>
<tr>
<th>Equipment</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>fixtures &amp;</td>
<td></td>
</tr>
<tr>
<td>Office Equipment</td>
<td>3.3 years</td>
</tr>
<tr>
<td>Computers</td>
<td>2.5 years</td>
</tr>
<tr>
<td>Other Equipment</td>
<td>12 years</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cost or valuation</th>
<th>Equipment fixtures &amp;</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>As at 31 March 2016</td>
<td>11,967</td>
<td>11,967</td>
</tr>
<tr>
<td>Additions</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>As at 31 March 2017</td>
<td>11,967</td>
<td>11,967</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Depreciation</th>
<th>Equipment fixtures &amp;</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>As at 31 March 2016</td>
<td>9,777</td>
<td>9,777</td>
</tr>
<tr>
<td>Depreciation</td>
<td>1,012</td>
<td>1,012</td>
</tr>
<tr>
<td>As at 31 March 2017</td>
<td>10,789</td>
<td>10,789</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Net book values</th>
<th>Equipment fixtures &amp;</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>As at 31 March 2016</td>
<td>2,191</td>
<td>2,191</td>
</tr>
<tr>
<td>As at 31 March 2017</td>
<td>1,178</td>
<td>1,178</td>
</tr>
</tbody>
</table>
ACTION EDUCATION INCORPORATED

Notes to the Financial Statements (continued)
For the year ended 31 March 2017

4 Receivables from exchange transactions
Receivables are initially recognised at fair value and subsequently measured at amortised cost less any provision for impairment. A provision for impairment of receivables is established when there is evidence that the Trust will not be able to collect all amounts due.

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade debtors</td>
<td>$6,680</td>
<td>$7,480</td>
</tr>
<tr>
<td></td>
<td>6,680</td>
<td>7,480</td>
</tr>
</tbody>
</table>

5 Cash and Short term deposits
Cash includes cash on hand, cash at bank and short term deposits with an original maturity of three months or less.

Short-term deposits compromise of term deposits held at retail banks for terms between 90 days and one year.

6 Funding received in advance
The following funding was received by Action Education prior to balance date and relates to the subsequent financial year:

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Funding in Advance</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

7 Employee benefits:
Liabilities for wages and salaries and annual leave are recognised in surplus or deficit during the period in which the employee rendered the services, and are generally expected to be settled within 12 months of the reporting date. The liabilities for these short-term benefits are measured at the amounts expected to be paid. Sick leave is recognised as expense when the leave is taken and is measured at the rates paid.

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annual leave provision</td>
<td>$7,366</td>
<td>$6,002</td>
</tr>
<tr>
<td>Other employee benefits</td>
<td>$4,688</td>
<td>$6,046</td>
</tr>
<tr>
<td></td>
<td>12,054</td>
<td>12,049</td>
</tr>
</tbody>
</table>
ACTION EDUCATION INCORPORATED

Notes to the Financial Statements (continued)
For the year ended 31 March 2017

8 Payables and provisions
The Society recognises a provision for future expenditure when there is a present obligation as a result of a past event and a reliable estimate can be made of the amount of the obligation.

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Payables</td>
<td>11,419</td>
<td>10,326</td>
</tr>
<tr>
<td>Provisions</td>
<td>1,598</td>
<td>6,798</td>
</tr>
<tr>
<td></td>
<td>13,017</td>
<td>17,124</td>
</tr>
</tbody>
</table>

9 Financial risk management
The Society has classified its financial assets & liabilities below as loans and receivables on initial
Financial assets include: cash and short-term deposits; trade and other receivables;
Financial liabilities include trade and other payables and short term provisions.

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. After initial measurement, financial assets are subsequently measured at amortised cost using the effective interest method, less impairment. Losses arising from impairment are recognised in the surplus or deficit. A financial liability is derecognised when the obligation under the liability is discharged or cancelled, or expires.

At each balance date the Society assesses whether there is any objective evidence that a financial asset or liability is impaired. Where the carrying amount of an asset exceeds the recoverable amount or recoverable service amount, the asset is considered impaired and is written down to its recoverable amount. Impairment losses are recognised in surplus or deficit in those expense categories consistent with the nature of the impaired asset. Any previously recognised impairment loss is reversed only if there has been a change in the assumptions used to determine the asset's recoverable amount since the last impairment loss was recognised. Any reversal is recognised in surplus or deficit.

10 Related parties and key management personnel
There have been no impairments of related party balances during the year (2016: nil) and there have been no write offs of related party balances during the year (2016: nil). Related party transactions of a material nature that were incurred during the financial year were:

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Youthline Auckland Charitable Trust</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Income:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fees collected by Youthline</td>
<td>6,480</td>
<td>14,539</td>
</tr>
<tr>
<td>Youthline contract &amp; other payments</td>
<td>-</td>
<td>29,745</td>
</tr>
<tr>
<td>Expense:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cost payments to Youthline</td>
<td>17,533</td>
<td>9,749</td>
</tr>
</tbody>
</table>
ACTION EDUCATION INCORPORATED

Notes to the Financial Statements (continued)
For the year ended 31 March 2017

11 Commitments & contingencies:

No significant contingent liabilities are known to exist at balance

12 Subsequent Events

There were no significant events subsequent to balance date that would affect these financial statements.
GET IN TOUCH

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