

# Board Meeting Agenda (open)



**8.00 a.m. Wednesday 25 October 2023**

Waihorotiu Room, L4 Te Pokapū Aotea Centre, 50 Mayoral Drive, Auckland

Item	Subject	Action	Trust/Co.	Start Time	Duration
CONFIDENTIAL MEETING OPEN					
PROCEDURAL AND CE UPDATE					
1	Agenda and Apologies	To Note	T & C	8.00 a.m.	45 mins
2	Confidential Minutes 10 October 2023, and Action Tracker, Vicki Salmon	To Approve	T & C		
3	CE Confidential Verbal Update <sup>1</sup> , Nick Hill	To Note	T & C		
NOTING PAPERS					
4	North Harbour Stadium Utilisation Analysis <sup>1</sup> , Justine White and Malcolm Lawry	To Note	T	8.45 a.m.	40 mins
5	Health and Safety Report and Incident Reviews <sup>2</sup> , Lynn Johnson and Priyanka Victor	To Note	T & C		
Q1 PERFORMANCE REPORT					
6	Q1 Performance Report to Auckland Council, Nick Hill and Justine White	To Approve	T & C	9.25 a.m.	20 mins
BREAK				9.45 a.m.	15 mins
CONFIDENTIAL MEETING CLOSED AND PUBLIC MEETING OPEN					
7	Register of Directors' Interests and Rolling 12-Month Board Work Programme	To Note	T & C	10.00 a.m.	5 mins
8	Public Minutes 10 October 2023, Vicki Salmon	To Approve	T & C		
STATEMENT OF INTENT PERFORMANCE					
9	Statement of Intent Performance for Year Ended 30 June 2023, Nick Hill	To Approve	T & C	10.05 a.m.	25 mins
CE REPORT AND PERFORMANCE REPORTS					
10	CE Report, Nick Hill 1. Financial Performance Report 2. Current Operational Risks <sup>1</sup> (RC) 3. Capital Programme Report <sup>1</sup> (RC)	To Note	T & C	10.30 a.m.	40 mins

<sup>1</sup> S7(2)(f)(i),(h),(i) LGOIMA 1987

<sup>2</sup> S7(2)(a),(d),(f)(i) LGOIMA 1987

# Board Meeting Agenda (open)



Item	Subject	Action	Trust/Co.	Start Time	Duration
APPROVAL AND NOTING PAPERS					
11	Climate Response Strategic Plan, Parin Rafiei-Thompson and Alex Norman	To Approve	T & C	11.10 a.m.	50 mins
12	Auckland Art Gallery Toi o Tāmaki End of Year Review 2023, Kirsten Lacy	To Note	T		
PUBLIC MEETING CLOSED AND CONFIDENTIAL MEETING OPEN					
LUNCH				12.00 p.m.	30 mins
ICT INFRASTRUCTURE PROJECT UPDATE					
13	ICT Infrastructure Project Update <sup>3</sup> , Richard Jarrett	To Note	T & C	12.30 p.m.	20 mins
APPROVAL PAPERS					
14	Auckland Art Gallery Toi o Tāmaki Exhibition Business Case <sup>4</sup> , Kirsten Lacy	To Approve	T	12.50 p.m.	20 mins
BOARD ONLY TIME					
15	Board Only Time, Vicki Salmon			1.10 p.m.	20 mins
	Close of Meeting			1.30 p.m.	

<sup>3</sup> S6(c),S7(2)(f)(i),(h) LGOIMA 1987

<sup>4</sup> S7(2)(f)(i),(h),(i) LGOIMA 1987

# Board Meeting Agenda (open)



## Local Government Official Information and Meetings Act 1987 Section 7(2)

Subject to sections 6, 8, and 17, this section applies if, and only if, the withholding of the information is necessary to—

- (a) protect the privacy of natural persons, including that of deceased natural persons; or
- (b) protect information where the making available of the information—
  - (i) would disclose a trade secret; or
  - (ii) would be likely unreasonably to prejudice the commercial position of the person who supplied or who is the subject of the information; or
- (ba) in the case only of an application for a resource consent, or water conservation order, or a requirement for a designation or heritage order, under the Resource Management Act 1991, to avoid serious offence to tikanga Maori, or to avoid the disclosure of the location of waahi tapu; or
- (c) protect information which is subject to an obligation of confidence or which any person has been or could be compelled to provide under the authority of any enactment, where the making available of the information—
  - (i) would be likely to prejudice the supply of similar information, or information from the same source, and it is in the public interest that such information should continue to be supplied; or
  - (ii) would be likely otherwise to damage the public interest; or
- (d) avoid prejudice to measures protecting the health or safety of members of the public; or
- (e) avoid prejudice to measures that prevent or mitigate material loss to members of the public; or
- (f) maintain the effective conduct of public affairs through—
  - (i) the free and frank expression of opinions by or between or to members or officers or employees of any local authority, or any persons to whom section 2(5) applies, in the course of their duty; or
  - (ii) the protection of such members, officers, employees, and persons from improper pressure or harassment; or
- (g) maintain legal professional privilege; or
- (h) enable any local authority holding the information to carry out, without prejudice or disadvantage, commercial activities; or
- (i) enable any local authority holding the information to carry on, without prejudice or disadvantage, negotiations (including commercial and industrial negotiations); or
- (j) prevent the disclosure or use of official information for improper gain or improper advantage.

## Register of Directors' Interests

Name	Position	Directorships/Trusteeships	Other Interests	Possible Conflicts
Vicki Salmon	Chair	<ul style="list-style-type: none"> <li>Coopers Creek Vineyard Ltd (Director and Shareholder)</li> <li>Salmon and Partners Ltd (Director and Shareholder)</li> </ul>		<ul style="list-style-type: none"> <li>Prior to Vicki Salmon's appointment as Chair of Tātaki Auckland Unlimited, Vicki was a member of the Eden Park Trust Board (EPTB). Vicki resigned as a member of the EPTB on 27 March 2023 and no longer has any interest in EPTB or the Eden Park organisation.</li> </ul>
Jennah Wootten	Deputy Chair	<ul style="list-style-type: none"> <li>Generate Global (Director and Shareholder)</li> </ul>	<ul style="list-style-type: none"> <li>Active – Auckland Sports &amp; Recreation (CEO)</li> </ul>	
Alastair Carruthers	Non-Executive Director	<ul style="list-style-type: none"> <li>Homeland NZ Enterprises Ltd (Director and Shareholder)</li> <li>Homeland NZ Trading Ltd (Director and Shareholder)</li> <li>Carruthers Consulting Ltd (Director and Shareholder)</li> <li>Television New Zealand Ltd (Chair)</li> <li>NZ Film Commission (Chair)</li> <li>Cornwall Park Trust Board (Trustee)</li> <li>Services Workforce Development Council, Tertiary Education Commission (Council Member)</li> <li>Auckland Regional Amenities Funding Board (Board Member)</li> <li>Auckland War Memorial Museum Trust Board (Trustee)</li> </ul>		<ul style="list-style-type: none"> <li>The ARAFB provides operating funding to some entities who occupy and perform in AU facilities.</li> <li>Homeland hosts events for Auckland Convention Bureau and other Tātaki Auckland Unlimited funded entities from time to time.</li> </ul>
Carol Cheng	Non-Executive Director	<ul style="list-style-type: none"> <li>Teaching Council New Zealand (Governing Council Member)</li> <li>Hong Consulting Limited (Director and Shareholder)</li> <li>CYWE Trustee Limited (Director and Shareholder)</li> <li>Eastland Property Services Limited (Shareholder)</li> <li>Auckland International Airport Limited (Shareholder)</li> <li>Spark New Zealand Limited (Shareholder)</li> <li>Comvita Limited (Shareholder)</li> <li>SkyCity Entertainment Group Limited (Shareholder)</li> <li>Tesla Inc (Shareholder)</li> <li>Microgem International Plc (Shareholder)</li> <li>The Asia New Zealand Foundation Te Whītau Tūhono (Trustee)</li> </ul>		<ul style="list-style-type: none"> <li>Asia New Zealand Foundation provided sponsorship for Auckland Culture Festivals</li> </ul>



Hinurewa Te Hau (Hinū)	Non-Executive Director	<ul style="list-style-type: none"> <li>• Matariki Cultural Foundation (Trustee)</li> <li>• Matariki Global Holdings Limited (Director)</li> <li>• Taamaki Records Limited (Director)</li> <li>• Otamatea Pioneer &amp; Kauri Museum Board (Trustee)</li> <li>• Hawaiki TŪ Foundation (Trustee)</li> <li>• TEC Workforce Development Council Services (Director)</li> </ul>	<ul style="list-style-type: none"> <li>• Director Creative Industries/Services Vocational Learning Creative Northland</li> <li>• Chair of WOMEX (World Music Expo) Pan Indigenous Network representing 36 indigenous nations globally</li> <li>• Candidate for the National Party for the seat of Tāmaki Makaurau at the October 2023 election</li> </ul>	
Jen Rolfe	Non-Executive Director	<ul style="list-style-type: none"> <li>• Citycare Limited (Director)</li> <li>• Rainger &amp; Rolfe (Director)</li> <li>• Barbara Andrew Family Trust (Trustee)</li> <li>• Thomas Family Trust (Trustee)</li> <li>• Thomas Number 2 Family Trust (Trustee)</li> </ul>	<ul style="list-style-type: none"> <li>• New Zealand Marketing Association (Member)</li> </ul>	<ul style="list-style-type: none"> <li>• Prior to Jen Rolfe's appointment to the Tātaki Auckland Unlimited (formerly RFA) Board, Rainger &amp; Rolfe provided some marketing services to RFA.</li> <li>• Rainger &amp; Rolfe is providing marketing services to Watercare.</li> <li>• Rainger &amp; Rolfe is providing marketing services to Martin Jenkins (occasional Tātaki Auckland Unlimited consultant).</li> </ul>
Graeme Stephens		<ul style="list-style-type: none"> <li>• New Zealand Hotel Holdings (Director)</li> <li>• Kamari Consulting Limited (Director and Shareholder)</li> <li>• SkyCity Entertainment Group (Shareholder))</li> </ul>		
Dan Te Whenua Walker	Non-Executive Director	<ul style="list-style-type: none"> <li>• New Zealand Māori Tourism Society (Deputy Chair)</li> <li>• Whanau Mārama Parenting Limited (Director)</li> <li>• Korowai Hikuroa Consulting Limited (Director and Shareholder)</li> <li>• Ringa Hora – Workforce Development Council (Director)</li> <li>• Pou Tuarā o Te Rūnanga o Ngāti Ruanui Trust (Shareholder)</li> <li>• Ngati Ruanui Tahua Limited (Shareholder)</li> <li>• Ngati Ruanui Fishing Limited (Shareholder)</li> <li>• Te Topuni Ngarahu General Partner Limited (Shareholder)</li> <li>• Māori Creative Foundation (Trustee)</li> <li>• Meremere Marae Charitable Trust (Trustee)</li> <li>• Stanmore Bay Primary School (Chair)</li> <li>• Innovation Programme for Tourism Recovery (Advisory Panel Member)</li> <li>• Massey University Executive Education (Advisory Board Member)</li> <li>• Digital Advisory Board of MIT (Advisory Board Member)</li> <li>• University of Auckland Māori Alumni (Trustee and Chair of Executive Committee)</li> </ul>		

		<ul style="list-style-type: none"><li>• Sarcoma Foundation NZ (Board member)</li><li>• Child Cancer Foundation (Board member)</li><li>• Ronald McDonald House (Board member)</li></ul>		
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Month	Shareholder Accountability	Operations & Business Planning	Strategy and Business Focus	Board and Committee Dates
<b>Jul-23</b>	<ul style="list-style-type: none"> <li>Public Board meeting - shareholder feedback on SOI</li> <li>Draft 2023 -2026 SOI</li> <li>Recommendation for MOTAT Boards appointments</li> </ul>	<ul style="list-style-type: none"> <li>CEO Report</li> <li>H&amp;S Report</li> </ul>	<ul style="list-style-type: none"> <li>Major Events Strategy</li> </ul>	<ul style="list-style-type: none"> <li>Capital Projects Committee – 17 July</li> <li>Destination Committee – 20 July</li> <li>Board Meeting – 26 July</li> </ul>
<b>Aug-23</b>	<ul style="list-style-type: none"> <li>Q4 Performance Report</li> <li>Q4 Risk Report to Council</li> <li>TAUL and TAUT Annual Report</li> <li>Financial reporting for the year ended 30 June 2023</li> <li>Climate Related Disclosures</li> </ul>	<ul style="list-style-type: none"> <li>CEO Report</li> <li>H&amp;S Report</li> <li>AAG Heritage Project Update</li> </ul>	<ul style="list-style-type: none"> <li>NZMM Update</li> </ul>	<ul style="list-style-type: none"> <li>Risk Committee – 3 August (FY23 Statements)</li> <li>Risk Committee – 23 August</li> <li>Board Meeting – 30 August</li> </ul>
<b>Sep-23</b>	<ul style="list-style-type: none"> <li>Long Term Plan</li> </ul>	<ul style="list-style-type: none"> <li>CEO Report</li> <li>H&amp;S Report</li> </ul>	<ul style="list-style-type: none"> <li>Tech Tāmaki Makaurau Year 1 Review</li> <li>Capital Projects Approvals</li> <li>Meeting with Auckland Council Arts, Social and Community Institutions Working Group</li> </ul>	<ul style="list-style-type: none"> <li>Remuneration Committee – 6 Sep</li> <li>Risk Committee – 8 Sep (TAUL Annual Report)</li> <li>Capital Projects Committee – 27 Sep</li> </ul>
<b>Oct-23</b>	<ul style="list-style-type: none"> <li>Public Board meeting - performance against SOI targets for Year Ended 30 June 2023</li> <li>Q1 Performance Report</li> </ul>	<ul style="list-style-type: none"> <li>CEO Report</li> <li>H&amp;S Report</li> </ul>	<ul style="list-style-type: none"> <li>Climate Response Strategic Plan</li> </ul>	<ul style="list-style-type: none"> <li>Board Meeting – 10 Oct (formerly 27 Sep)</li> <li>Board Meeting – 25 Oct</li> </ul>
<b>Nov-23</b>	<ul style="list-style-type: none"> <li>Q1 Risk Report to Council</li> </ul>	<ul style="list-style-type: none"> <li>CEO Report</li> <li>H&amp;S Report</li> </ul>		<ul style="list-style-type: none"> <li>Risk Committee – 10 Nov</li> <li>Board Meeting – 29 Nov</li> </ul>
<b>Dec-23</b>		<ul style="list-style-type: none"> <li>CEO Report</li> <li>H&amp;S Report</li> </ul>		<ul style="list-style-type: none"> <li>Capital Projects Committee – 6 Dec</li> <li>No Board Meeting</li> </ul>

Month	Shareholder Accountability	Operations & Business Planning	Strategy and Business Focus	Board and Committee Dates
<b>Jan-24</b>	<ul style="list-style-type: none"> <li>Letter of Expectation</li> <li>Financial reporting for the ½ Year ended 31 December 2023</li> <li>Recommendation for MOTAT Boards appointments</li> </ul>	<ul style="list-style-type: none"> <li>CEO Report</li> </ul>		<ul style="list-style-type: none"> <li>Risk Committee – TBC (½Y Acts)</li> <li>Board Meeting – TBC (½Y Acts)</li> </ul>
<b>Feb-24</b>	<ul style="list-style-type: none"> <li>Q2 Performance Report</li> <li>Letter of Expectation</li> </ul>	<ul style="list-style-type: none"> <li>CEO Report</li> </ul>	<ul style="list-style-type: none"> <li>Board Strategy Session – TBC</li> </ul>	<ul style="list-style-type: none"> <li>Board Meeting – TBC</li> <li>Capital Projects Committee – TBC</li> </ul>
<b>Mar-24</b>	<ul style="list-style-type: none"> <li>Annual Plan FY25/26</li> <li>Draft 2025 -2028 Statement of Intent</li> <li>Q2 Risk Report to Council</li> </ul>	<ul style="list-style-type: none"> <li>CEO Report</li> <li>Board Evaluation (biennial – next due: 2024)</li> </ul>		<ul style="list-style-type: none"> <li>Risk Committee – TBC</li> <li>Board Meeting – TBC</li> </ul>
<b>Apr-24</b>	<ul style="list-style-type: none"> <li>Q3 Performance Report</li> </ul>	<ul style="list-style-type: none"> <li>CEO Report</li> </ul>	<ul style="list-style-type: none"> <li>Operating Model</li> </ul>	<ul style="list-style-type: none"> <li>Board Meeting – TBC</li> <li>Remuneration Committee – TBC</li> </ul>
<b>May-24</b>	<ul style="list-style-type: none"> <li>Q3 Risk Report to Council</li> </ul>	<ul style="list-style-type: none"> <li>CEO Report</li> <li>H&amp;S Report</li> <li>Annual insurance renewal</li> <li>Auditor engagement and fees FY25-27</li> </ul>		<ul style="list-style-type: none"> <li>Board Meeting – TBC</li> <li>Risk Committee – TBC</li> <li>Capital Projects Committee – TBC</li> </ul>
<b>Jun-24</b>		<ul style="list-style-type: none"> <li>CEO Report</li> <li>H&amp;S Report</li> </ul>		





# Tātaki Auckland Unlimited 2022-23 in Review

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For the year ending 30 June 2023



# Tātaki Auckland Unlimited Trust Annual Highlights



- **Record breaking visitation** to TAU venues and events with 2.08m ticketed attendees
- **76% of Aucklanders** agree that TAUT programmes, events and exhibition **enrich their lives**
- **Auckland Zoo:** completion of the South East Asia habitat, centenary celebrations and the highest visitation year ever
- **Auckland Art Gallery:** *Frida Kahlo and Diego Rivera* and *Tate UK's Light from Tate: 1700s to Now* exhibitions, the start of *Kia Whakahou, Kia Whakaora* Heritage Restoration Project
- **NZ Maritime Museum :** *Captains, Collectors, Friends and Adventurers* , busy cruise season and record visitation
- **Stadiums:** Commercial naming rights agreement for Go Media Stadium Mt Smart, sold-out Red Hot Chilli Peppers and Harry Style concerts, large crowds at the NZ Warriors games, FIFA Women's World Cup 2023 PlayOff Tournament
- **Events:** FIFA World Cup Draw, Summer in the Square *Pacifica the Musical*, Auckland Writers Festival, Auckland Arts Festival, *Kinky Boots the Musical*
- Re-opening of the 6000m<sup>2</sup> **Viaduct Events Centre**
- **Significant business events hosted:** 8<sup>th</sup> IWG World Conference on Women & Sport, World Avocado Congress 2023



Captains,  
Collectors,  
Friends &  
Adventurers



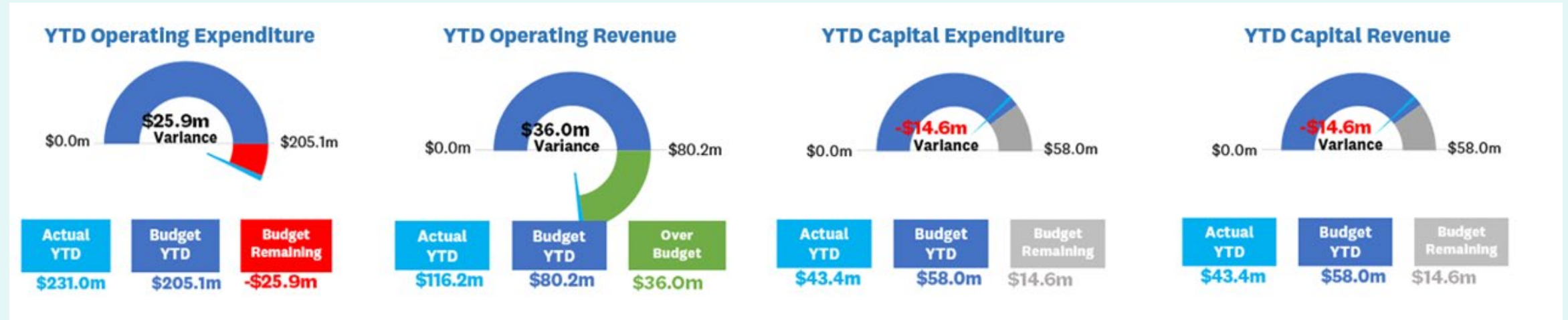
**Auckland**  
**200**

## Tātaki Auckland Unlimited Limited Annual Highlights

- Estimated **\$74.2m GDP** contribution from major and business events
- **FIFA Women's World Cup 2023**: final planning and preparations
- **Auckland Diwali Festival** : 100,000+ record attendance
- **Pasifika Festival** : more than 36,000 visitors and first full programme delivered since 2018
- **Major events**: Elemental Akl, Women's Rugby World Cup 2021, World Rally Championship (WRC), Synthoni in Auckland Domain, Auckland Boat Show
- Support of a hugely successful **Te Matatini Festival**
- \$325m attributable value of **private sector investment secured**
- **The Pacific Skills Shift Initiative** : 2,049 micro-credentials delivered
- **Opening of Te Pūtahi tahi** : two new sound stages at Auckland Film Studios
- Launch of the **Discover Auckland** online platform, **Climate Connect Aotearoa** and **Reserve** – the newest TAU-initiated innovation hub
- **Destination Management Plans** completed for Matakana and Aotea Great Barrier
- **Destination Partnership Programme** released to industry
- Launch of **Tāki**, a TAU-developed Māori learning app



## Tātaki Auckland Unlimited 2022-23 Financial Performance



- **Net direct expenditure** at YE favourable due to positive performance on events, visitation and film revenue, offset by unbudgeted costs for redundancy and the cancellation of five major concerts over the year.
- **Direct revenue** was favourable due to unbudgeted Activate and Reactivate Tāmaki Makaurau grant funding, and better than expected event and film revenues.
- The **capital programme** was below budget due to delays in securing labour. Not all event and business improvement programmes were able to be completed in the financial year, a budget carry -forward has been approved to ensure these can be completed.



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## Tātaki Auckland Unlimited KPI Performance Summary

### Across 11 KPIs

- 9 have been met
- 2 have not been met
- More than 2.08m tickets issued (14.2% above the SOI target)
- \$325 attributable investment attracted
- \$74.2m contribution to regional GDP from major and business event portfolio, against \$37m target
- 88 programmes contributing to the visibility and presence of Māori

### Two KPIs not met due to:

- Pausing the establishment of a new Māori business team as a result of uncertainties regarding funding for future economic development activity
- Increased Category 1 and 2 greenhouse gas emissions from significantly increased usage of Auckland Live and Stadiums facilities (post-COVID-19 re-opening) and new infrastructure (South-East Asia Jungle Track, Lilyworld)



## Key Performance Indicators

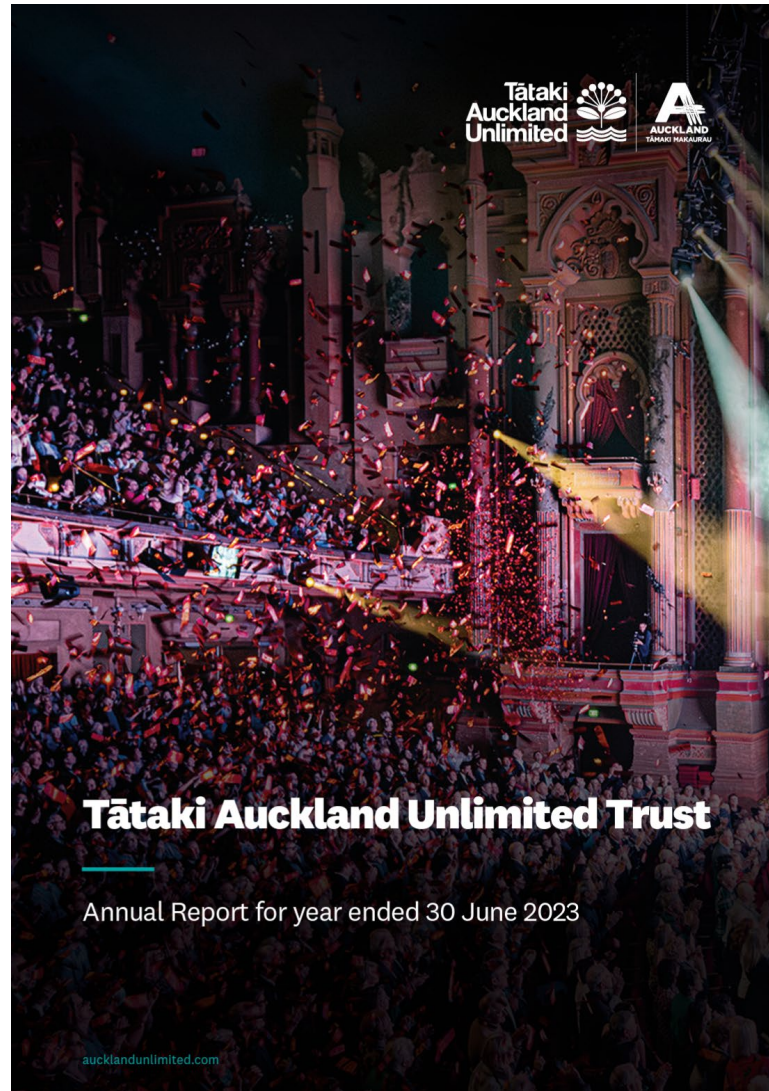
Key performance indicators	Previous Year (2021/22)	YTD Actual (2022/23)	FY Target (2022/23)	Status
The number of people who are issued tickets to attend Auckland Live, Auckland Zoo, Auckland Art Gallery, NZ Maritime Museum, and Auckland Stadiums venues and events	751,857	2.08m	1.82m	Achieved
Percentage of Auckland residents surveyed who consider that Auckland Unlimited Trust's programmes, events and exhibitions enrich their lives	72.6%	76%	70%	Achieved
The net promoter score for TAU's audiences and participants	54	45	40	Achieved
Number of businesses that have been through a TAU programme or benefited from a TAU intervention	11,976	1,499	1,200	Achieved
Number of Māori businesses that have been through a TAU programme or benefitted from a TAU intervention	1,080	101	150	Not achieved
The percentage of operating expenses funded through non-rates revenues	33%	51%	47%	Achieved
Attributable value of private sector investment secured over the year	\$197.2m	\$325m	\$200m	Achieved
The contribution to regional GDP from major events and business events attracted or supported	\$30.2m	\$74.2m	\$37m	Achieved
Percentage change in greenhouse gas emissions against 2018/19 baseline	-21%	+16.6%	-5%	Not achieved
The number of programmes contributing to the visibility and presence of Māori in Auckland, Tāmaki Makaurau	101	88	40	Achieved
Percentage of customer complaints resolved within 10 working days	Developed policy, process and benchmark	86%	80%	Achieved



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# Tātaki Auckland Unlimited Annual Reports

The final Tātaki Auckland Unlimited Trust and the final Tātaki Auckland Unlimited Limited Annual Reports for the period ending 30 June 2023 have been published and are available on the Tātaki Auckland Unlimited website here: <https://aucklandunlimited.com/au-l-annual-reports>



# Ngā mihi

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Tātaki  
Auckland  
Unlimited



# Chief Executive Report

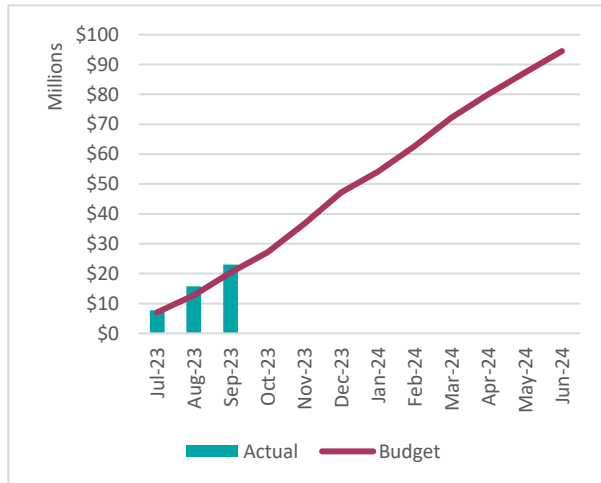
Report to the Board of Tātake Auckland Unlimited – 25 October 2023

## 1. Introduction

## 2. Finance update

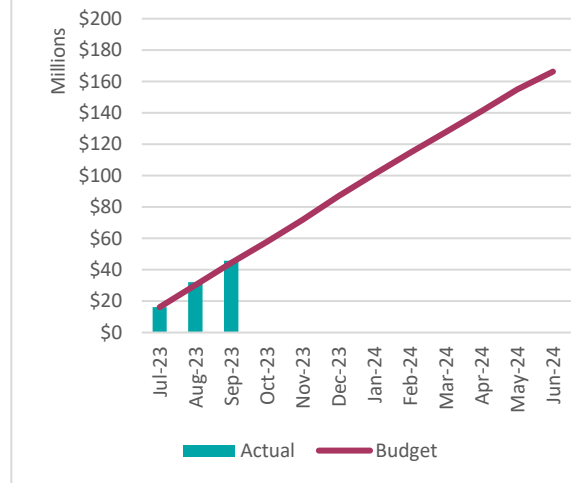
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Revenue against budget (cumulative)



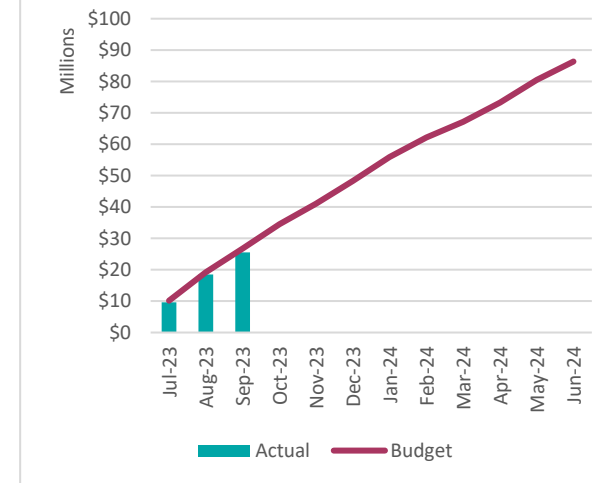
Revenue was **favourable** by 13% over the first quarter of the financial year

Opex against budget (cumulative)



Opex was slightly **above budget** (3%) in the first quarter of the financial year

Net Cost of Service (cumulative)



Net cost of service was slightly **below budget** (5%) in the first quarter of the financial year

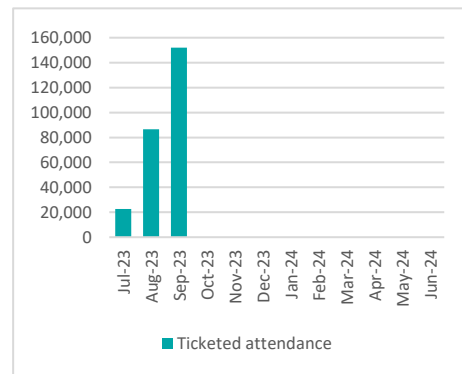
### 3. Strategic Plan implementation

#### Experiences and Events

Auckland Live	Major Events	Auckland Conventions & Business Events
<ul style="list-style-type: none"> <li><b>360 All Stars</b> was presented in The Civic as a part of a national tour. It was a unique offer during the school holiday period with many youngsters experiencing The Civic for the first time. It exceeded targets in both attendance and ticket yield against business case.</li> </ul> <div data-bbox="152 491 801 898" style="background-color: black; width: 100%; height: 100%;"></div> <div data-bbox="152 922 430 946" data-label="Text"> <p>S(7)(2)(f)(i),(h),(i) LGOIMA 1987</p> </div>	<ul style="list-style-type: none"> <li>Working closely with BNZ to develop their leverage strategy for <b>BNZ Auckland Lantern Festival</b> and <b>BNZ Auckland Diwali Festival</b>.</li> </ul> <div data-bbox="824 443 1370 874" style="background-color: black; width: 100%; height: 100%;"></div> <div data-bbox="824 922 1102 946" data-label="Text"> <p>S(7)(2)(f)(i),(h),(i) LGOIMA 1987</p> </div>	<p><b><u>Auckland Conventions Venues and Events (ACVE)</u></b></p> <ul style="list-style-type: none"> <li>Through Q1 FY24, Auckland Conventions has outpaced budgeted targets between 13-16%, driven primarily through the sale of multi-day, full-venue events featuring extensive technical components.</li> <li>Caterers for TAU venues were appointed, and Collective Hospitality joins Urban Gourmet on the preferred caterers list alongside the inhouse caterer Limelight.</li> </ul> <div data-bbox="1406 587 2042 810" style="background-color: black; width: 100%; height: 100%;"></div> <div data-bbox="2056 750 2204 798" data-label="Text"> <p>S(7)(2)(f)(i),(h),(i) LGOIMA 1987</p> </div> <p><b><u>Auckland Convention Bureau (ACB)</u></b></p> <div data-bbox="1411 842 2038 1117" style="background-color: black; width: 100%; height: 100%;"></div> <div data-bbox="2056 1069 2204 1117" data-label="Text"> <p>S(7)(2)(f)(i),(h),(i) LGOIMA 1987</p> </div> <p>There are <b>75 future business events confirmed</b> for Auckland (until 2028) as a result of ACB's support and services. They have an <b>estimated future economic value of \$108.7m</b> and forecast 195,768 visitor nights.</p>
City Wide Events Calendar		
<ul style="list-style-type: none"> <li>Roll out of City Wide Events Calendar across broader TAU functions to be reviewed following the organisation's restructure and FTEs reduction, with an updated implementation plan to be completed for November circulation.</li> </ul>		

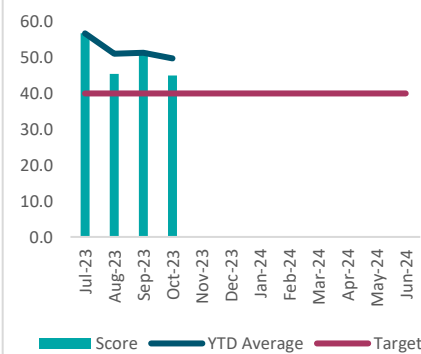
## KPI RESULTS

### Ticketed attendance Auckland Live (cumulative)



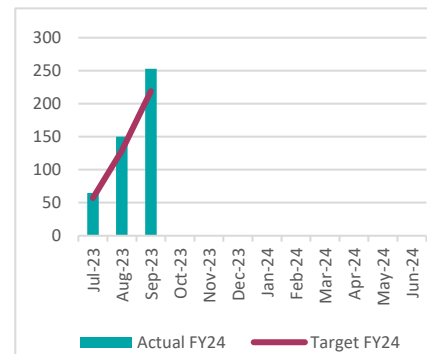
Ticketed attendance was 152k over the first quarter of the financial year

### NPS for TAU audiences and participants Auckland Live



Auckland Live's NPS score year to date is tracking **above target**

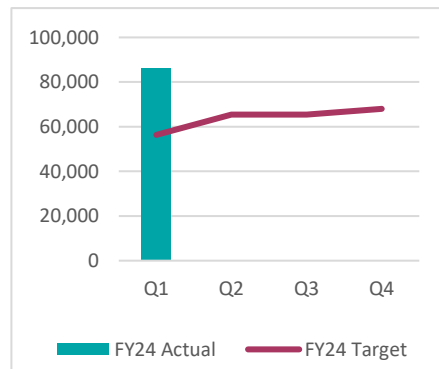
### Number of events ALAC (cumulative)



The number of events was **above target** in the first quarter of the financial year

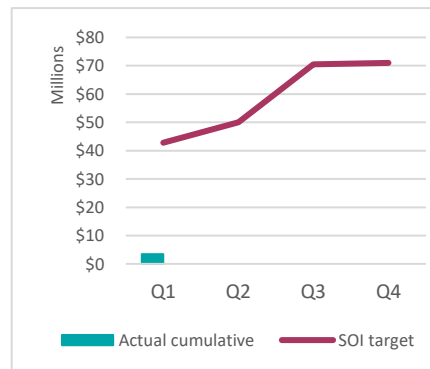
S(7)(2)(f)(i),(h) LGOIMA 1987

### Number of children participating in educational experiences at Auckland Live (cumulative)



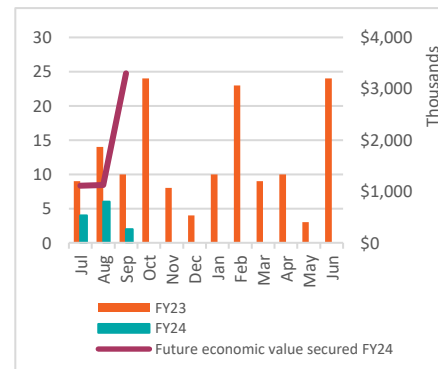
Auckland Live has already **reached the year-end SOI target**. This was mostly due to a larger than anticipated number of children participating at the FIFA Fan Festival.

### Contribution to regional GDP from major & business events



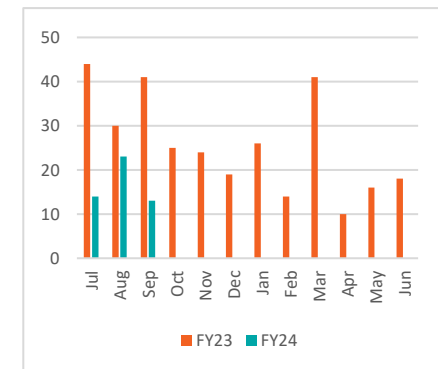
Q1 results are **based on 6 events, out of 12**. **Awaiting results for the FIFA Women's World Cup 2023** GDP impact, which is forecasted to bring most of the GDP contribution for FY24.

### Business events secured



ACB helped to secure **2 new business events** in September, with an estimated \$3.3m of future economic benefit to the region. The events are due to be held in 2024 and 2026

### Business events – new opportunities supported



ACB generated or assisted with **13 new business events opportunities** for Auckland in September with dates through to 2028 and an estimated economic value of \$15.7m if all were to be secured



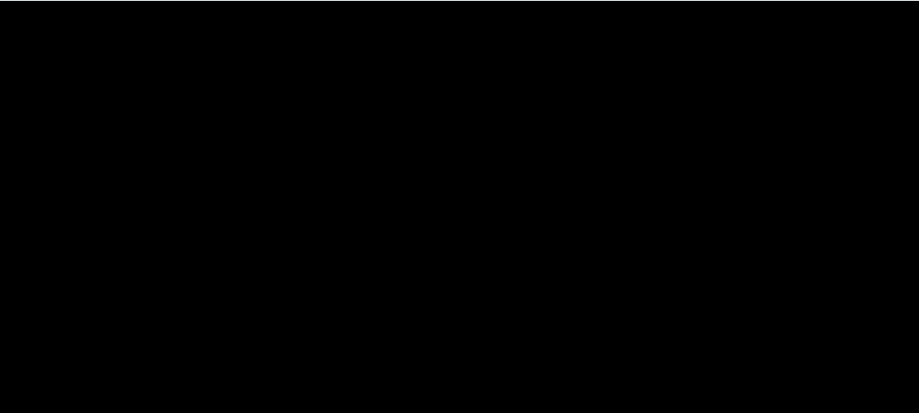
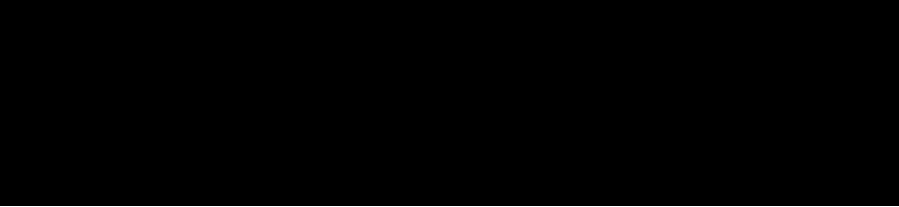
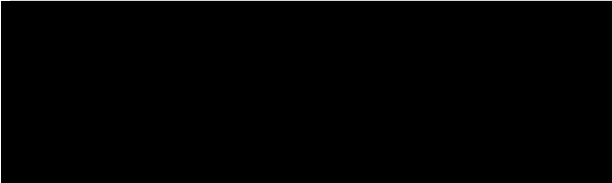

SOI measure or component of SOI measure



## Facilities

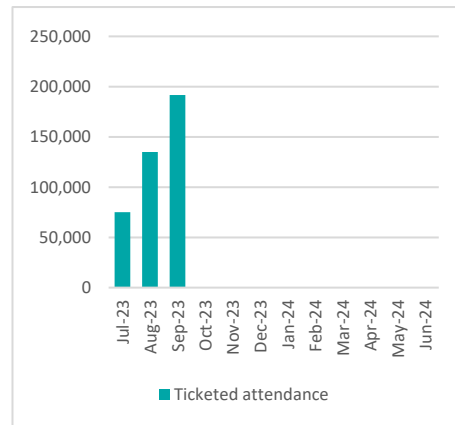
<p><b>Auckland Zoo</b></p> <ul style="list-style-type: none"> <li>• <b>Total visitors:</b> year to date 191,637 visits have been made to the Zoo, nearly 10K ahead of target. <b>Sep visitation was 56,726</b> compared to the budgeted target of 60,915 due largely to a very wet first week of school holidays.</li> <li>• <b>Revenue from all sources</b> in Sep was behind target by 10% however year to date, the Zoo's revenue is \$3.33m – significantly above budget (\$3.09m).</li> <li>• Bird breeding season is in full swing, and staff spent more than <b>100 hours working on field projects</b> in New Zealand and in the Cook Islands, where a Zoo specialist supported the local team on Rarotonga to catch (via mist nets), process and band the endemic kakerori or Rarotonga monarch.</li> <li>• Amongst a variety of activities, the Zoo published a pūrākau video series presented by staff from across the Zoo telling stories about the kākāpō, the kāhu and kākā to celebrate <b>Te wiki o te reo Māori</b>.</li> <li>• More than <b>4700 learners</b> (approx. 4000 onsite, 700 offsite and online) engaged with the Zoo's conservation learning programmes in Sep.</li> <li>• The Zoo presented a paper to the TAU <b>Capital Projects Committee</b> in Sep seeking a recommendation to the TAU board to approve the first phase of work for Stage 3 of the Zoo's masterplan.</li> </ul>	<p><b>Auckland Art Gallery Toi o Tāmaki</b></p> <ul style="list-style-type: none"> <li>• <b>Total visitors:</b> year to date visitation is more than 100,000 visitors, with 30,394 during Sep (an +18% variance on the phased target), and the third consecutive month above the monthly visitation target.</li> <li>• <b>Ever Present: First Peoples Art of Australia</b> welcomed 62,743 attendees up to the week ending 8 Oct, and is set to be amongst the Gallery's most visited exhibitions.</li> <li>• New acquisition exhibition <b>Portals: Recent work from the collection</b> is being installed on Level 2 opening on 25 Oct.</li> <li>• <b>Guo Pei: Couture Fantasy</b> is in the thick of production, with the exhibition design, didactics, audio guide, merchandise and events all in final stages of planning and production.</li> <li>• <b>New commissions</b> by Simon Denny, Darcel Apelu, and Jenny Holzer are in final stages of production across the building.</li> </ul> <div data-bbox="1153 654 2060 726" style="background-color: black; height: 45px; width: 100%;"></div> <ul style="list-style-type: none"> <li>• The Gallery celebrated <b>Te Marama o te Reo Māori</b> with 1158 visitors.</li> <li>• More than 2000 Tamariki were welcomed during <b>school holidays for drop-in programmes</b>.</li> <li>• <b>Senior Manager, Gallery Operations</b> appointed to Gallery starting 10 Oct, new <b>Senior Manager School &amp; Learning</b> has started.</li> </ul>	<p>S(7)(2)(f)(i),(h),(i) LGOIMA 1987</p>
<p><b>NZ Maritime Museum</b></p> <ul style="list-style-type: none"> <li>• Post confirmation of the NZ Lotteries Grant, the <b>Digitisation Hub project</b> has finalised the first two smaller institutions TAU will work with – Warkworth Musuem and the Howick Historic Village. These are the first of 12 targeted organisations, with future years dependant of additional grants being received. This work is focussed on sharing best practice digitisation skills with smaller institutions.</li> <li>• <b>Always Song in the Water – Art Inspired by Moana Oceania</b>, supported a very popular school holiday programme, Tongan kupasi making, using materials from Dame Robin White's artwork on display in the gallery.</li> <li>• The Collections team remains focussed on the <b>collection storage move</b>, and the lease with Auckland War Memorial Musuem to share their offsite storage site has been finalised. General preparations continue at Avondale and the museum has begun the design process for racking and storage solutions at the new site with the project management team.</li> <li>• NZMM hosted <b>two major events with external partners</b>, the Auckland Heritage festival launch and the WWF 2023 Election debate on Climate Change. Both events received excellent media and were at maximum capacity.</li> </ul>	<p><b>Auckland Stadiums</b></p> <ul style="list-style-type: none"> <li>• The highlight for September was the <b>One NZ Warriors semi-final</b> at Go Media Stadium played in front of a sell-out crowd. The highly memorable in-stadium atmosphere was widely acknowledged and underlines the important role the venue has to play as Auckland's 's mid-scale rectangular stadium.</li> <li>• In total, Auckland Stadiums hosted <b>119 event days</b> in September across Go Media Stadium Mt Smart and North Harbour Stadium. These events attracted more than <b>62,900</b> people.</li> </ul> <div data-bbox="1137 1204 2087 1316" style="background-color: black; height: 70px; width: 100%;"></div> <ul style="list-style-type: none"> <li>• As the summer concert season takes shape, the <b>shortage of stadium content</b> in the New Zealand market is obvious. That can be attributed to a wide range of factors, including the economy, high freight costs, and the level of event attraction resource being applied in Australia.</li> </ul> <div data-bbox="1187 1412 2060 1484" style="background-color: black; height: 45px; width: 100%;"></div>	<p>S(7)(2)(f)(i),(h) LGOIMA 1987</p> <p>S(7)(2)(f)(i),(h), LGOIMA 1987</p>



Auckland Film Studios sale		Western Springs Precinct	
 <p>S(7)(2)(f)(i),(h),(i) LGOIMA 1987</p>		<p><b>No updates since last month</b></p> <ul style="list-style-type: none"> <li>As agreed in the SOI, mahi (work) continues on the <b>Western Springs precinct concept</b>.</li> </ul>  <p>S(7)(2)(f)(i),(h),(i) LGOIMA 1987</p>	
Aotea Creative Quarter	Integrating Auckland's cultural institutions	Single Operator Stadiums Auckland (SOSA)	
 <p>S(7)(2)(f)(i),(h),(i) LGOIMA 1987</p>	<ul style="list-style-type: none"> <li>Council is leading work to consider potential <b>changes to the legislation</b> for Auckland War Memorial Museum (AWMM), MOTAT and the Auckland Regional Amenities Funding Board.</li> <li>A <b>political working group</b> led by Deputy Mayor Simpson has been convened to consider potential legislative change options, working in collaboration with MOTAT and AWMM.</li> <li>The TAU board was briefed on the work of the political working group at the October 10 board meeting.</li> </ul>	<ul style="list-style-type: none"> <li><b>No Update</b> - TAU has <b>delivered a SOSA plan</b> update for Council as per Letter of Expectation.</li> </ul>  <p>S(7)(2)(f)(i),(h),(i) LGOIMA 1987</p>	

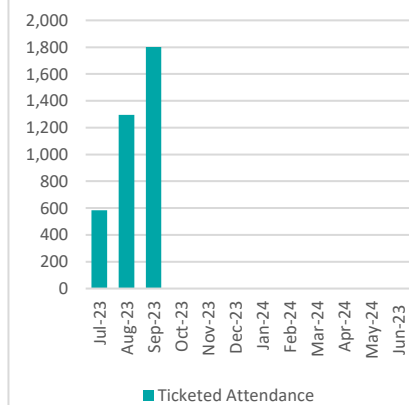
## KPI RESULTS

### Auckland Zoo ticketed attendance (cumulative)



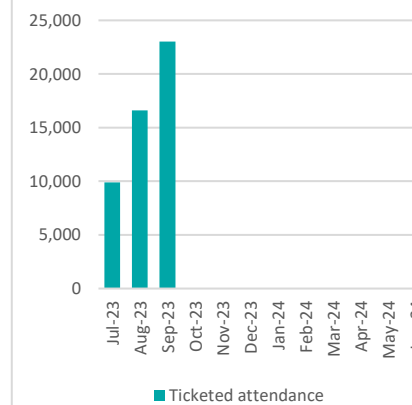
The Zoo's ticketed attendance is 192k YTD

### Auckland Art Gallery ticketed attendance (cumulative)



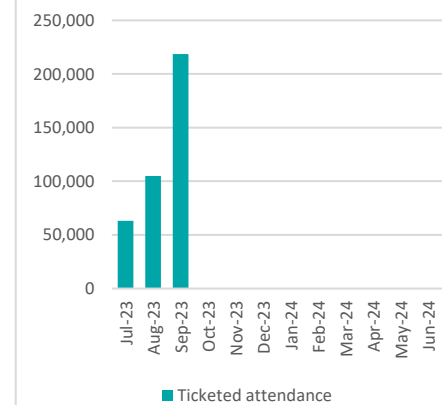
The Gallery's ticketed attendance was almost 1,8k to end of September

### NZ Maritime Museum ticketed attendance (cumulative)



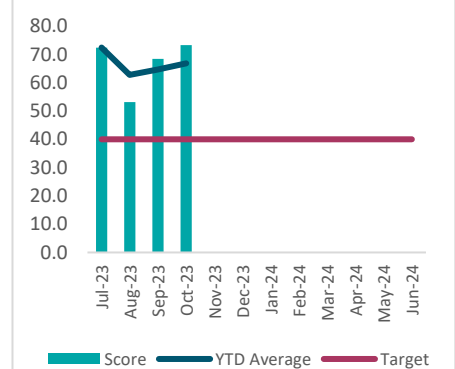
The Museum's ticketed attendance was 23k to end September

### Auckland Stadiums ticketed attendance (cumulative)



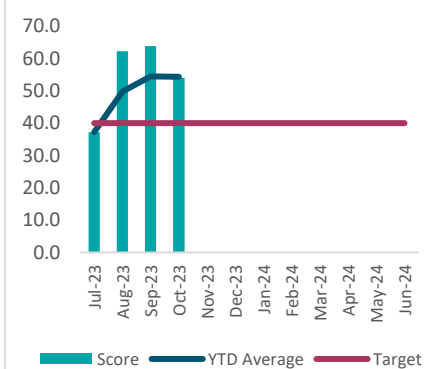
Auckland Stadiums' ticketed attendance was 218k to end September

### Auckland Zoo NPS



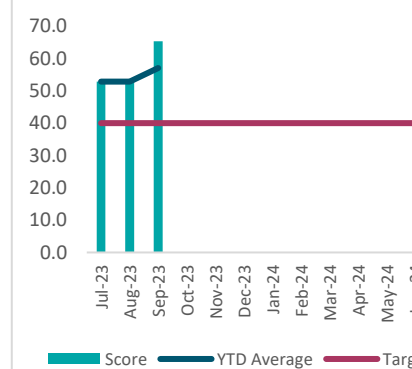
The Zoo's NPS score YTD is tracking ahead of target at 66

### Auckland Art Gallery NPS



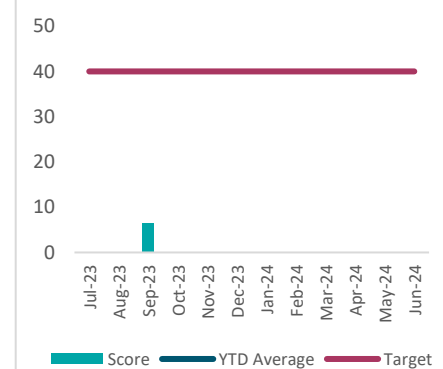
The Gallery NPS has improved and is now averaging 54

### NZ Maritime Museum NPS



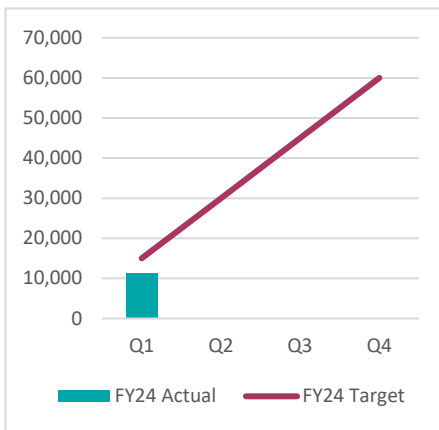
The Museum's NPS is tracking above target at 57

### Auckland Stadiums NPS



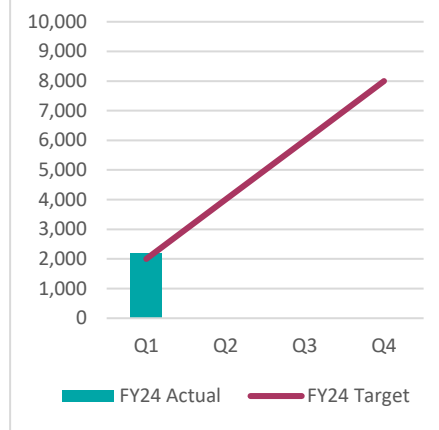
No in-scope events were held in Jul or Aug and hence no NPS result is available for these months. Megaland was held between 23 Sept & 7 Oct. While fieldwork for Megaland is still in progress, interim results have been provided. While this NPS result is currently below the target of 40, this is likely to change as fieldwork progresses.

### No. of children participating in educational experiences at Auckland Zoo (cumulative)



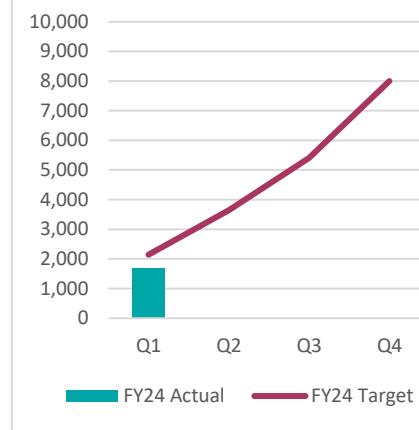
Q1 results for the Zoo were **slightly below target**

### Number of children participating in educational experiences at Auckland Art Gallery (cumulative)



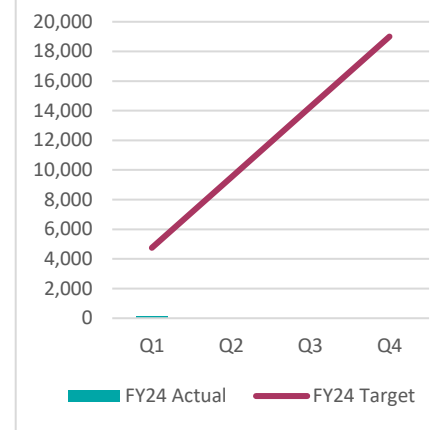
Q1 results for the Gallery were **on target**

### Number of children participating in educational experiences at NZ Maritime Museum (cumulative)



Q1 results for the Museum were **slightly below target**

### Number of children participating in educational experiences at Auckland Stadiums (cumulative)



Q1 results for the Stadiums were **below target**. It's anticipated that there will be more children-focused programmes during school term 4 and later in the financial year.

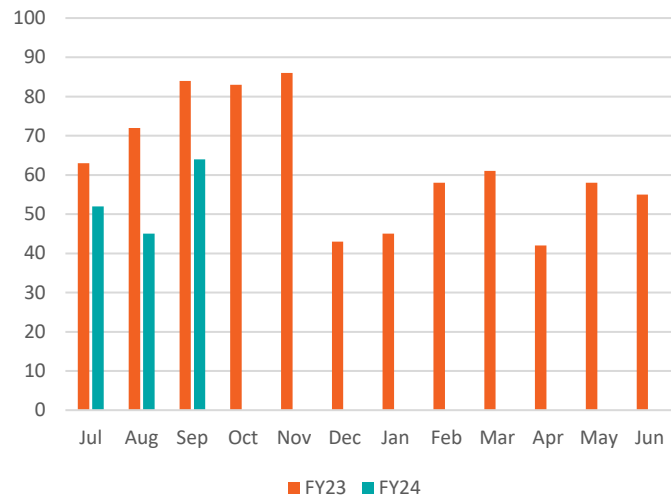
## Investment and Innovation

Visitor Economy	Economic Transformation activity
<p>S(7)(2)(f)(i),(h),(i) LGOIMA 1987</p> <ul style="list-style-type: none"> <li>The <b>Destination Auckland Partnership Programme</b> has 120 financial partners. [REDACTED]</li> <li>[REDACTED] The Advisory Group met for the second time on 5 Oct. Detailed sessions discussed with the group included Major Events and Discover Auckland. Activity underway was presented - consumer marketing activity in Australia, the selection of a PR Agency in Australia and trade marketing opportunities.</li> <li><b>Go with Tourism:</b> The whole team has exited. Final handover to the Trust that oversaw the programme on 29 Oct.</li> <li><b>Destination Management:</b> Review of Destination AKL 2025 is underway with a view to create Destination AKL 2035. This will involve a number of teams across TAU and external stakeholders. Initially the team is reviewing original outcomes sought and actions from the original strategy, the DARF Recovery Plan and the destination management plans undertaken for Waiheke, Aotea GBI and Matakana. This will assist in determining the scope.</li> <li><b>Cruise:</b> Auckland Council funding has allowed TAU to reinstate its volunteer programme for cruise ship arrivals. The summer season kicks off on 15 Oct.</li> </ul>	<ul style="list-style-type: none"> <li><b>City Centre Action Plan</b> presented to ELT on 3 Oct, and to a Governing Body Planning Environment and Parks Committee workshop on 11 Oct. Ongoing work to support the Port study and nighttime economy actions. City Centre August/September data update provided to Eke Panuku.</li> <li>Economic Transformation supported Auckland Council and were contributing authors of the <b>Housing and Business Development Capacity Assessment (HBA)</b> published in October. The HBA reports on the expected demand for, and currently enabled supply of, residential and business development capacity over the next 30 years to 2052 as required by the National Policy Statement on Urban Development.</li> <li>Quarter 1 <b>Project Ikuna</b> Education Provider Hui was hosted on 21 Sep, bringing together delivery partners of the Alo Vaka (Auckland Pacific People Skills Shift) programme. Since the start of the programme, 3291 people have received a 'digital badge' indicating they have successfully completed a micro-credential. The target is to issue 3450 digital badges by June 2024.</li> </ul>
Screen & Creative	Tech & Innovation
<p>S(7)(2)(f)(i),(h),(i) LGOIMA 1987</p> <ul style="list-style-type: none"> <li><b>Unitary Plan Sites &amp; Places of Significance to Mana Whenua, and filming:</b> Screen Auckland held hui with iwi to work on immediate process improvements that can be made in permitting. Work on proposed changes continues.</li> <li>[REDACTED]</li> <li><b>Hollywood actors/writers' strikes</b> resolved for the writers (actors still in negotiation).</li> <li>[REDACTED]</li> <li><b>Henderson Creative Quarter:</b> Information event with stakeholders set for late Nov at Te Pou theatre. (LTP Māori Outcomes funding bid preparation)</li> <li>Screen Auckland pleased to see the release of HBO Max <b>Our Flag Means Death</b>, S2, in NZ and worldwide. The team facilitated location filming and supported the production during its time in Auckland.</li> <li><b>Alliance Graphique International (AGI) Open</b>, largest design event hosted in NZ at Aotea, attracted 30 world-leading designers and 100s delegates for 2 days (supported by TAU).</li> </ul>	<ul style="list-style-type: none"> <li>The <b>achievements from Year 1 of Tech Tāmaki Makaurau</b> were announced, with media coverage by Business Desk, Stuff Media, RNZ, Radio Waatea, Caffeine.</li> <li>The <b>team attended the Global Entrepreneurship congress</b> in Melbourne, and visited innovation hubs in Brisbane, Melbourne, and Sydney to upskill on international knowledge, research, and connections. Australia is investing heavily in start ups and entrepreneurs.</li> <li><b>GridAKL announced a partnership with Stone &amp; Chalk</b> – Australia's largest startup community – for landing pad programme that smooths entry into the trans-Tasman export market. Interest already from startups in Sydney and Melbourne.</li> <li><b>GridAKL leveraged its partnership with StartUp City Fukuoka (Japan)</b> to support startup resident Anew to participate in the ASCENSION pitching event. Outcome: meetings were secured with potential Japanese distributors.</li> <li><b>GridAKL hosted a Startup Ecosystem Enablers event</b> (27 Sep) with 40 participants and a panel discussion 'How ethical is our investor ecosystem?'.</li> </ul>

Investment and International	Te Tāruke-ā-Tāwhiri: Auckland's Climate Plan (Economy Priority)
<ul style="list-style-type: none"> <li>Participation in the <b>Asia Pacific Cities Summit and Mayors' Forum</b> in Brisbane, Australia. Programme of meetings included visiting aspects of Brisbane's innovation ecosystem, city-shaping and best practice elements. Bilateral between Lord Mayor Schrinner of Brisbane and Mayor Brown. Strong engagement with Brisbane Economic Development Agency (BEDA). (More to follow in next month's update.)</li> </ul>	<p><b>Action E2: Climate Connect Aotearoa (CCA)</b></p> <ul style="list-style-type: none"> <li>CCA's activation space at the <b>Climate Change &amp; Business Conference</b> promoted He Kete Mātauranga and launched its ClimateLink tool to connect organisations with funding opportunities, resources and networks.</li> <li>The <b>energy sharing challenge</b> scope has been developed and will be delivered in partnership with Ara Ake, Counties Energy, and Pukekohe Library in the first instance, with interest from Kāinga Ora to join.</li> <li><b>CCA Māori outcomes opportunities</b> have been added to the TAU Māori outcomes LTP and early-stage planning is underway for a potential climate lane at the Māori Business Symposium.</li> <li>Research undertaken into <b>opportunities for SMEs to address process heat emissions</b> and potential funding opportunities for transition.</li> </ul> <p><b>Actions E1 &amp; E4: Sector vulnerability and just transition</b></p> <ul style="list-style-type: none"> <li>CCA and TAU published <b>research on <a href="#">Tāmaki Makaurau Auckland's green employment</a>; <a href="#">Tāmaki Makaurau Auckland's turning point: the cost of climate inaction vs. decisive action</a></b>; and an <b>economic insights paper on <a href="#">Mitigating climate change in New Zealand: impacts on Auckland's economy</a></b>. An <b>Auckland Climate Festival event</b> was held to launch this research and more than 75 people attended.</li> </ul>

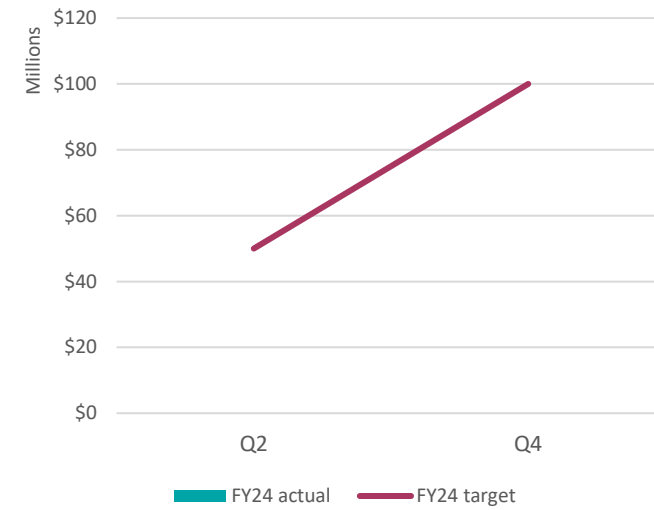
## KPI RESULTS

### Screen permits processed




Impact from the US writers' and actors' strike is clear in the decrease in permits year on year

### Attributable value of private sector investment secured during the year



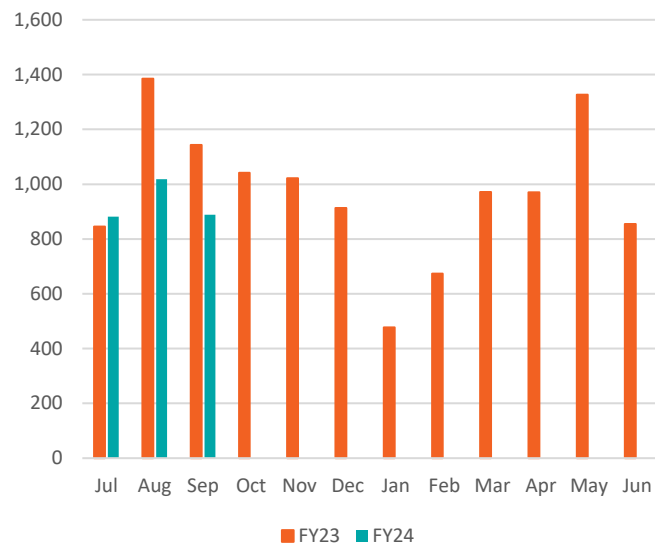
Results reported six-monthly

## Brand and Reputation

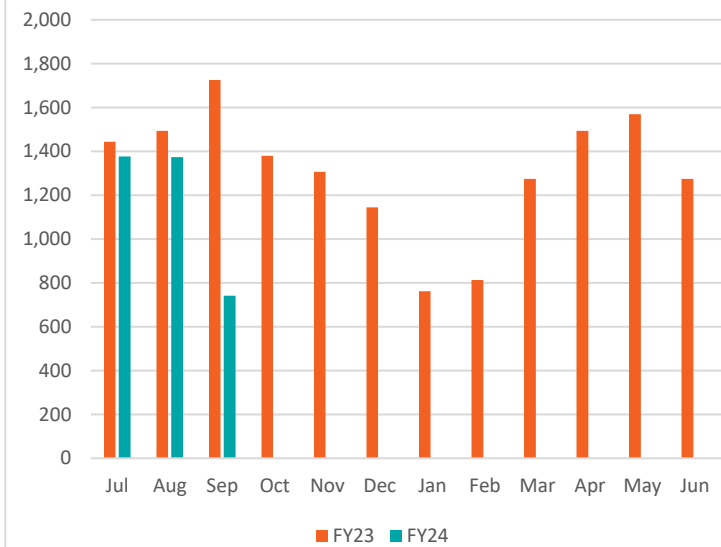
Visitor	Events	Cultural Organisations
<p><b>Media famils</b></p> <ul style="list-style-type: none"> <li>• <b>Hosted editor of <i>ESSENCE</i></b>, a premiere lifestyle magazine for American women with 3 million monthly visitors and circulation of more than 5 million. Estimated EAV is \$65,000.</li> <li>• <b>Nine's <i>Wide World of Sport</i> coverage</b> 16 Sep earned \$432,000 EAV and was shared on presenter's Instagram channel to audience of 200,000.</li> </ul> <p><b>Visitor economy</b></p> <ul style="list-style-type: none"> <li>• Domestic marketing campaign, <b>Discover Auckland Phase 2</b>, briefed and planning underway.</li> <li>• Always-on <b>SEM</b> activity in market in Australia with longer-term strategy to be scoped.</li> <li>• <b>Australia landing page</b> on aucklandnz.com scoped to go live w/c 16 Oct.</li> <li>• Follow-on <b>Australia EDM</b> in development featuring partner listings.</li> <li>• Presentation review for <b>Destination Partnership Programme partners' event</b> and eDM and Inside Auckland eDM.</li> </ul>	<p><b>Major events</b></p> <ul style="list-style-type: none"> <li>• <b>Moana Auckland</b> creative in refinement and working to a launch date of 7 Nov. Stuff and MediaWorks partnership in development with Go Media on board as a media partner.</li> <li>• <b>WVX1</b> destination TVC shoot completed for screening in broadcast of Sky Sport games and Sky Open, as well as via VOD and YouTube.</li> <li>• Confirmed partnership with Auckland Council on <b>Summer is Calling</b> campaign via production and delivery of TVC.</li> </ul> <p><b>Business events</b></p> <ul style="list-style-type: none"> <li>• <b>FY24 Awareness Campaign</b> launches in Australia 30 Oct, including LinkedIn sponsored content and advertising in key publications.</li> <li>• Preparations underway for <b>Amway China's</b> incentive programme at the VEC, including photography and social/EDM coverage.</li> <li>• <b>Auckland Advocate Alliance</b> event held 10 Oct at All Blacks Experience with 31 guests.</li> </ul> <p><b>Auckland Conventions</b></p> <ul style="list-style-type: none"> <li>• <b>North Harbour Stadium promotion</b> in development to drive awareness of the venue for convention sales.</li> </ul>	<p><b>Auckland Art Gallery</b></p> <ul style="list-style-type: none"> <li>• <b><i>Ever Present</i> visitor response video</b> was shared across social platforms and YouTube, while the exhibition's advertising campaign continued.</li> <li>• A <b>media partnership with NZME for Guo Pei</b> was confirmed and the campaign strategy finalised.</li> </ul> <p><b>NZ Maritime Museum</b></p> <ul style="list-style-type: none"> <li>• The Museum continued to promote <b><i>Always Song in the Water</i></b> throughout Sep – this included bus shelter ads and a full-page of previews and an interview with co-curator Gregory O'Brien in <i>Art News Aotearoa</i>.</li> <li>• The Museum secured an <b>on-air feature on TV3's <i>The AM Show</i></b> highlighting the school holiday activity and Ted Ashby sailings.</li> </ul> <p><b>Auckland Stadiums</b></p> <ul style="list-style-type: none"> <li>• Media management of media queries about a <b>small fire at Listen In festival</b> resulted in four articles with positive messaging about safety and security management.</li> </ul> <p><b>Auckland Zoo</b></p> <ul style="list-style-type: none"> <li>• <b>Sumatran tiger Zayana's pregnancy and subsequent births/deaths of offspring</b> reached 50,962 on social media organically spilling into media pick up. Zoo was widely praised by its online community for its transparency in sharing such a difficult story.</li> </ul>
Auckland brand and reputation	Investment and Industry	Discover Auckland
<ul style="list-style-type: none"> <li>• <b>Internal agency highlights:</b> Tech Tamaki year one video presentation, Company and Trust annual reports, Climate Change and Sustainability Insights report.</li> </ul> 	<p><b>Invest &amp; Industry</b></p> <ul style="list-style-type: none"> <li>• <b>Screen Auckland</b> – New website on track for launch in Nov. <i>Our Flag Man's Death 2</i> launched. Was filmed at KFS and various locations around Auckland – HBO acknowledged Screen Auckland at the cast and crew screening.</li> <li>• <b>Climate Connect Aotearoa</b> – Shared content and awareness of Climate Change and Business Conference, and Auckland Climate Festival.</li> <li>• <b>Tech Tāmaki Makaurau</b> - Content, PowerPoint and video created to showcase the past year's highlights, presented at the Board meeting.</li> </ul>	<ul style="list-style-type: none"> <li>• Purple shirt research complete</li> <li>• Collections enhancements complete - awaiting deployment into production</li> <li>• Campaign collections complete - awaiting deployment into UAT</li> <li>• Alpherio Collections User Journey Testing complete</li> <li>• Always on search engine marketing live until end of June 2024</li> </ul>

## KPI RESULTS

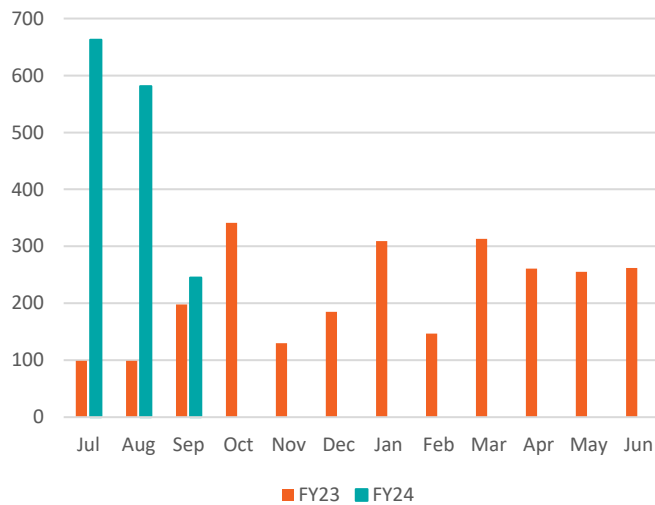
### Auckland Brand Home visits



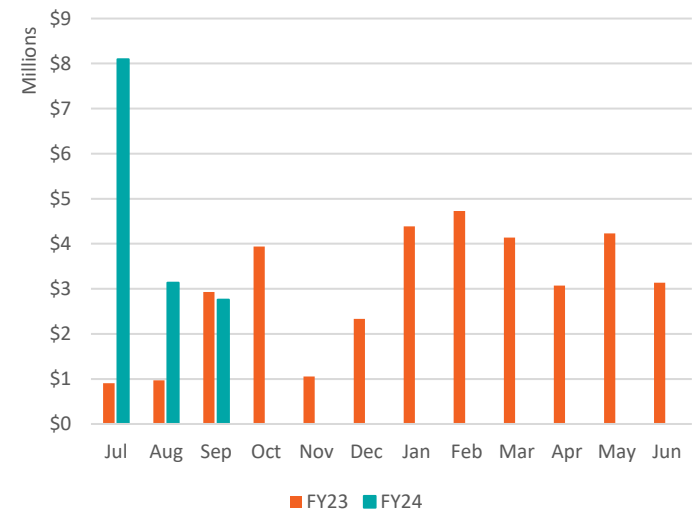
### Download of brand assets



### Media coverage mentioning TAU



### Equivalent Advertising Value (EAV) of TAU media coverage





## Organisation and Social Enterprise

### Culture and Values

- Following consultation and confirmation of the new ELT structure, it is proposed that the values work undertaken last year (and paused pending clarity following the annual budget process) will be revisited with a view to finalisation over Q3/Q4.

### Project Whanake

- Organisational change** programme continues, though is in its final stages with only a small number of people working through notice periods now.
- The **Executive change proposal** supporting the revised operating model has been in consultation, and following confirmation will be operationalised in Oct and Nov.

### Commercial Revenue & Partnership Strategy

- Sponsorship:** one new starter on board and one starting in Oct. Engaging with the organisation to identify priorities for Sponsorship support.
- Grant funding:** one new starter on board and engaging with stakeholders to identify priorities and grant opportunities. Working with a recruitment agent on the remaining role. Engagement with council legal and finance departments to move some Company activities to Trust stalled slightly during Sep and early Oct – will be restarted. Approval to be sought from ELT, TAU Board and Governing Body for changes to the Trust Deed. Project being transitioned to BAU from Oct.

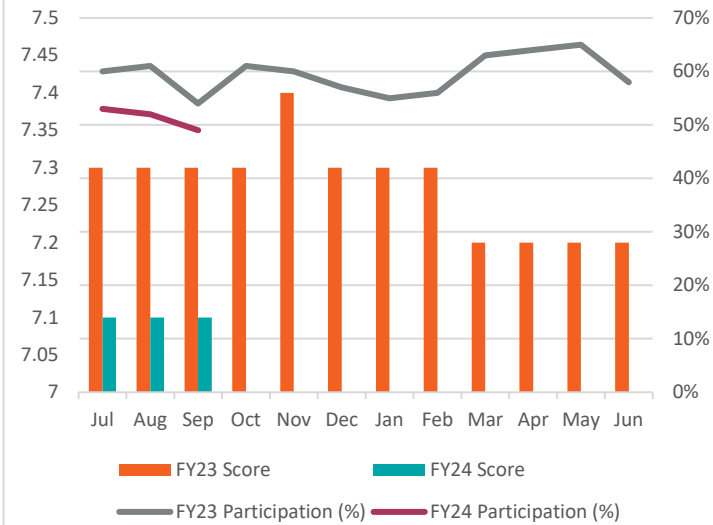
### ICT Enhancement

- The **transition to Council Shared Services** continues, but the move to standard End User Devices has been challenging, and testing and roll out is behind schedule.
- The **SAP migration project for the TAU Trust is under review** to ensure that it delivers ROI and is in line with council's future ERP direction.
- The **CRM** project is now focusing on gathering requirements from the Strategic Relations and sponsorship teams, leveraging off the CRM delivered to the **Māori Outcomes team**. The Gallery is testing their first customer journeys using Salesforce Marketing Cloud. The team are also working closely with the Destination Partnership portal team to understand the CRM requirements from this project.
- The **Human Force app** is being made available to permanent event staff, which provides both location flexibility and a superior user interface.
- Work is progressing well to deliver a **new ticketing solution at the Gallery** ahead of *Guo Pei: Fashion Fantasy*, along with a new point of sale in the shop to support Christmas trading revenue targets.

S(6)(c),(7)(2)(f)(i),  
(h) LGOIMA 1987

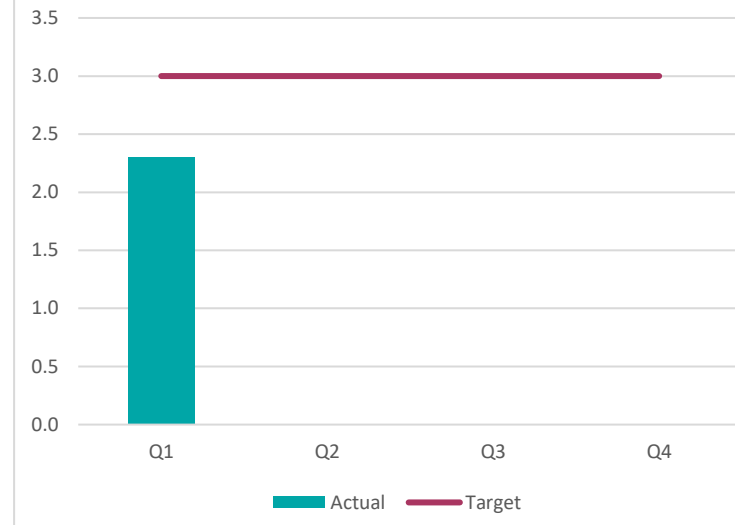
## KPI RESULTS

### OfficeVibe engagement score and participation



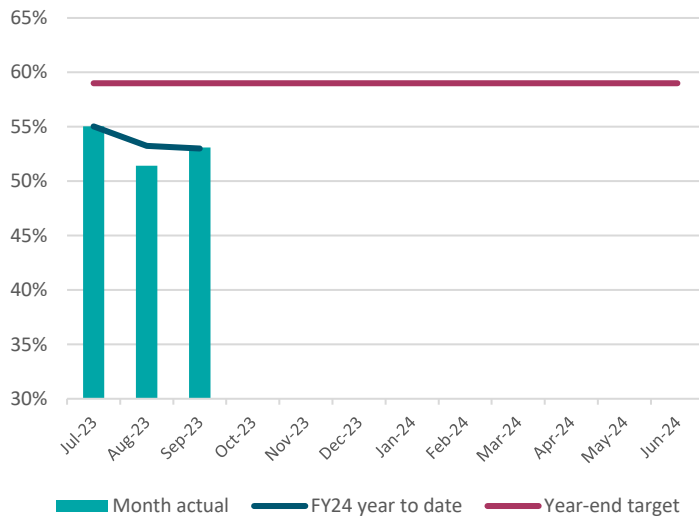
Participation **decreased** in September to 49%; the score has remained stable at 7.1

### Cybersecurity posture



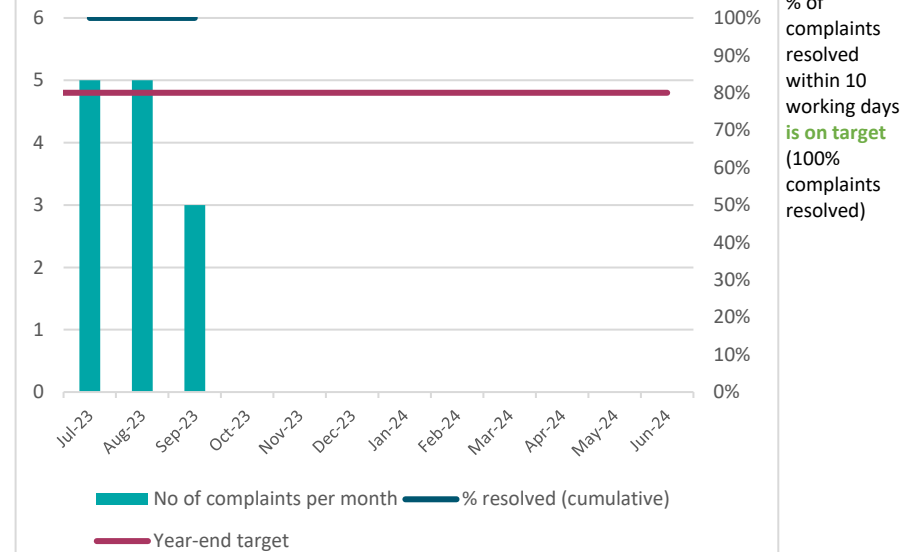
No cyber security breaches

### % expenses through non-rates revenue



Year to date percentage of expenses funded through non-rates revenue were **below** target

### % of customer complaints resolved within 10 working days



% of complaints resolved within 10 working days **is on target** (100% complaints resolved)

## Māori Outcomes

### Kia ora te Umanga | Māori Business, Tourism and Employment

- **Ākina Māori Economy Symposium:** The symposium takes place on 12 March 2024 and is jointly sponsored by the Māori Outcomes and I&I rūpū. Focused on the Māori Culture and Creative Industries. It will build on the outcomes of the two-day summit held in November 2020 and is seen as the first of a series of symposia to highlight the needs and transformative potential of Tāmaki Makaurau's Māori Economy. Marketing will commence in early/mid-November to a targeted audience of Māori creatives in tech, performing arts, social and economic enterprise, rangatahi, policy and decision makers. The analysis and conclusions from this first symposium will inform the Māori Economy work programme for TAU and be shared across the Council Group and relevant Crown entities. [REDACTED]
- **Māori Outcomes LTP bid:** Good progress has been made in the development of LTP bids that deliver outcomes for the Kia ora Te Umanga and Kia Te Ahurea strategic pou. The Māori Outcomes rūpū is working with I&I, Toi o Tāmaki Auckland Art Gallery and Council kaimahi on the strategic assessments in support of those bids. These are due by the end of October. There are currently around 20 initiatives in the mix, but this may reduce slightly as we look to prioritise and align some projects into programmes of work. The focus is on seed funding investment in initiatives that partner with iwi and Māori communities to enable and multiply positive impacts for Māori.
- **Whāriki Māori Business Network:** Whāriki has submitted its annual report, highlighting the positive impact of TAU's institutional and financial support. Recent TAU-Whāriki collaborations include Te Matatini and FIFA pakihi (enterprise) Māori promotional campaigns. The report anticipates a future need for a different service delivery model to keep pace with the demand from Māori enterprise. Using the Economic Development Agency models with Toi Kai Rawa (BOP) and Te Matau a Maui Trust (Whāriki Hawkes Bay).
- Preparations continued in September for the **Te Ara Whakapakari Expo** (akin to Māori Youth Employment Expo) but is now on hold until a new date is determined by the Waitemātā Local Board Community Programme, Connected Communities Team. TAU is a sponsor, and the event will take place at Aotea Centre – Te Pokapū o Aotea.

### Kia ora te Ahurea | Māori Identity and Culture

- **Tāmaki Herenga Waka Festival:** A new Indigenous Cultural Festival for Tāmaki Makaurau. The focus remains on ensuring that by early 2024 a creative brief for a future offering is ready for consideration by the Tāmaki Makaurau Mana Whenua Forum. TAU has a facilitation role in managing the contract for the delivery of the brief and can report that workshops with Māori creatives have commenced. [REDACTED]

### Contributions towards other strategic priorities of Kia Ora Tāmaki Makaurau Framework

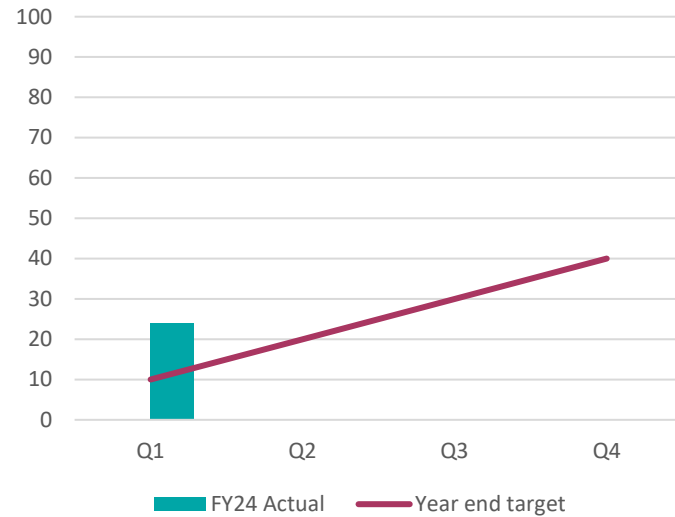
- **TupuToa Intern programme:** The TupuToa internship programme is an employment pathway that provides professional opportunities for Māori and Pacific tertiary students in corporate, government and community organisations. Four TupuToa interns will join TAU on 20 November for 12 weeks, working on various initiatives across the organisation under the guidance of their mentors.
- **Tuia Mentorship Programme:** Māori Outcomes and Auckland Art Gallery Toi o Tāmaki recently hosted rangatahi and their mentors from the Franklin and Manurewa local district board. Tuia is a programme that looks to develop the leadership capacity of young Māori.
- **Te Wiki o te Reo Māori:** An extensive programme commemorating Te Wiko o te Reo Māori was delivered across the organisation. Kaimahi activities included a waiata competition, capability building courses, a Mahuru Māori Waiata playlist the official launch of the Tātaki karakia and waiata, and the launch of the updated Taki cultural competency app.
- **CRM:** Māori Outcomes is the first rūpū to adopt the new Salesforce CRM tool. The team is trialling a simple 'out-the-box' version to help track engagement, communications and interactions with senior Māori leaders, partners, collaborators and tikanga experts across TAU. The engagement approach will include introducing a brief web form to help streamline requests such as event invitations, mihi whakatau and more robust engagement needs.

S(7)(2)(f)(i),(h),(i)  
LGOIMA 1987

S(7)(2)(f)(i),(h),(i)  
LGOIMA 1987

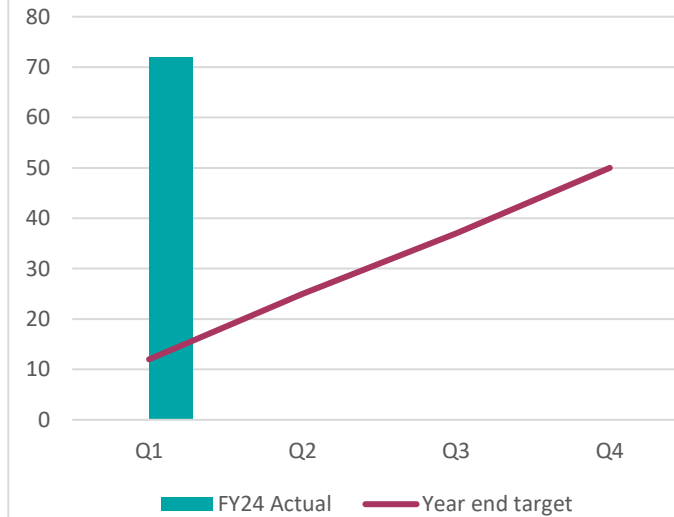
## KPI RESULTS

Number of programmes contributing to the visibility and presence of Māori in Tāmaki Makaurau



The year-end KPI target has been **achieved**

Number of Māori businesses that have been through a TAU programme or benefited from a TAU intervention



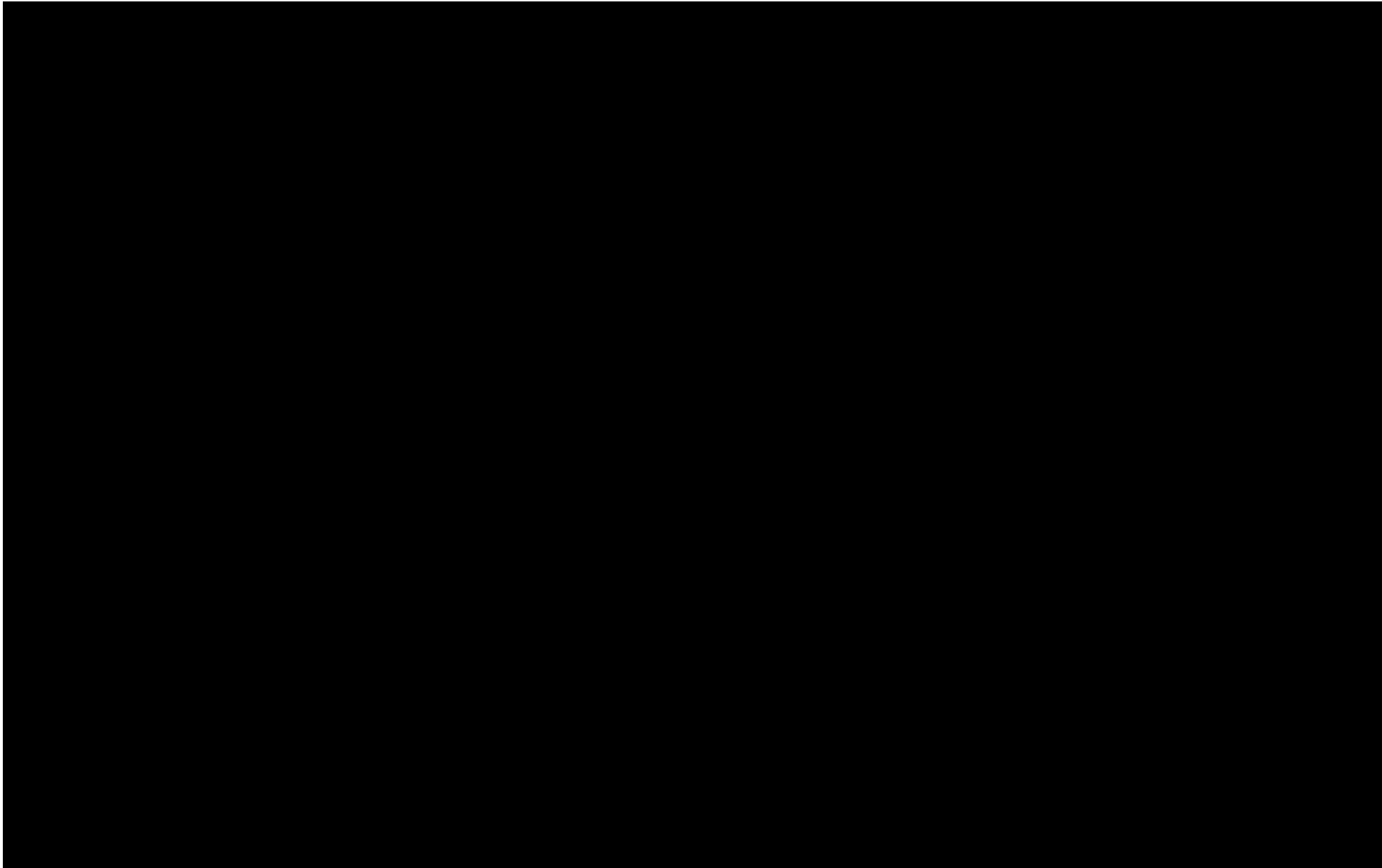
Draft result – **on track** to meet the year-end SOI target of 50

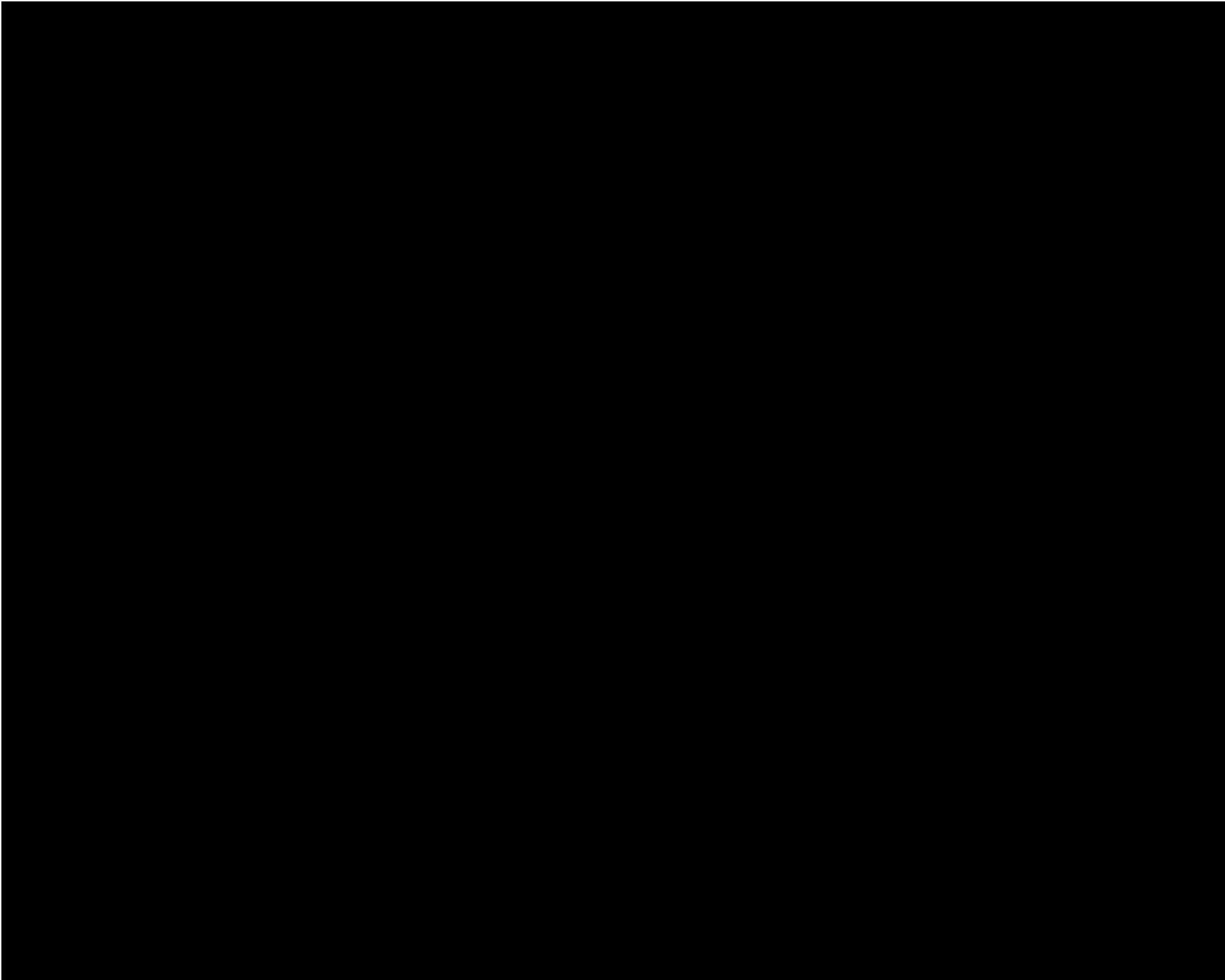
## Schedule of Appendices

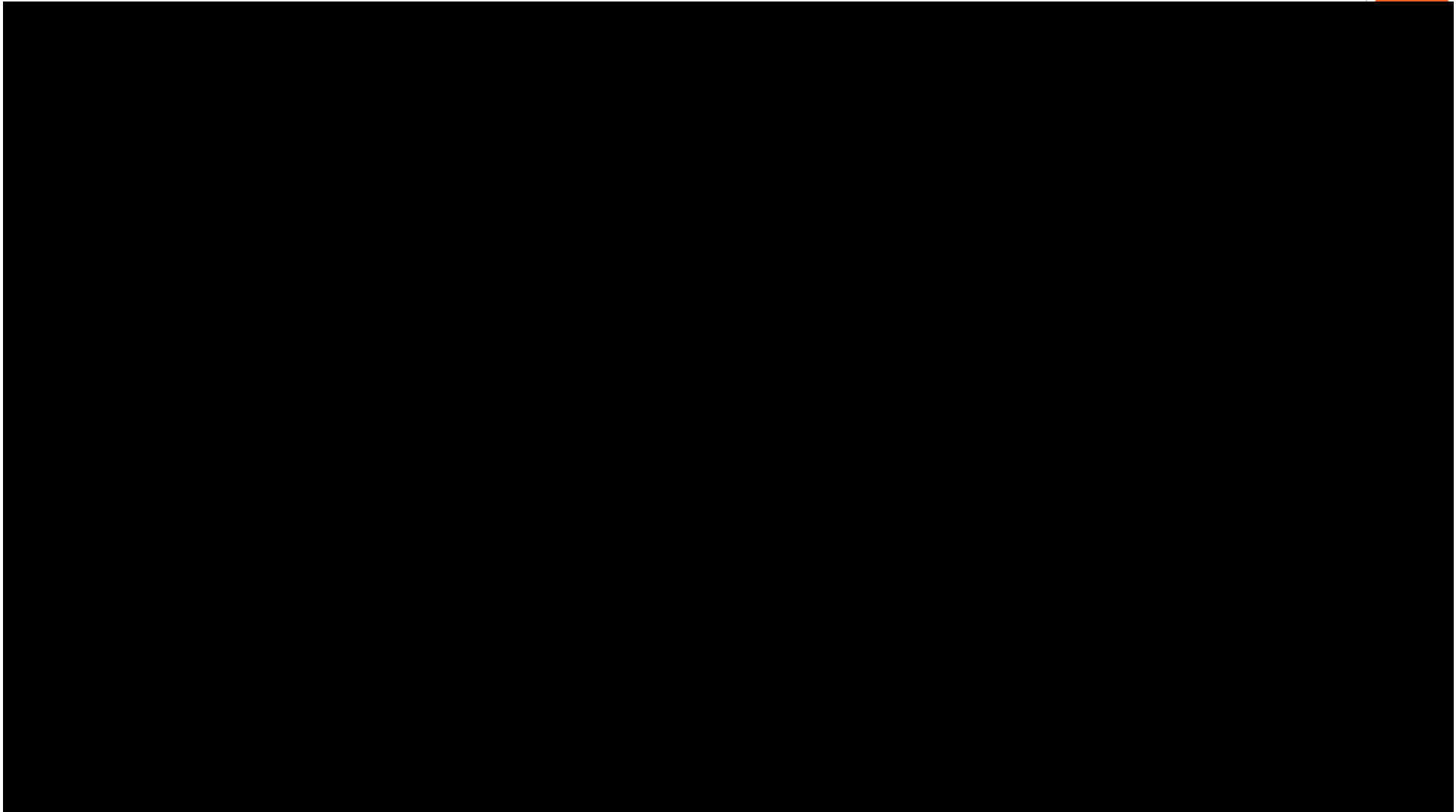
- Cybersecurity Dashboard (Monthly)
- TAU calendar (Monthly)
- Commercialisation of Media Assets Status Report (Monthly until completion)
- Climate Change & Sustainability Dashboard (Bi-monthly)

## 4. CE sub-reports in Resource Centre

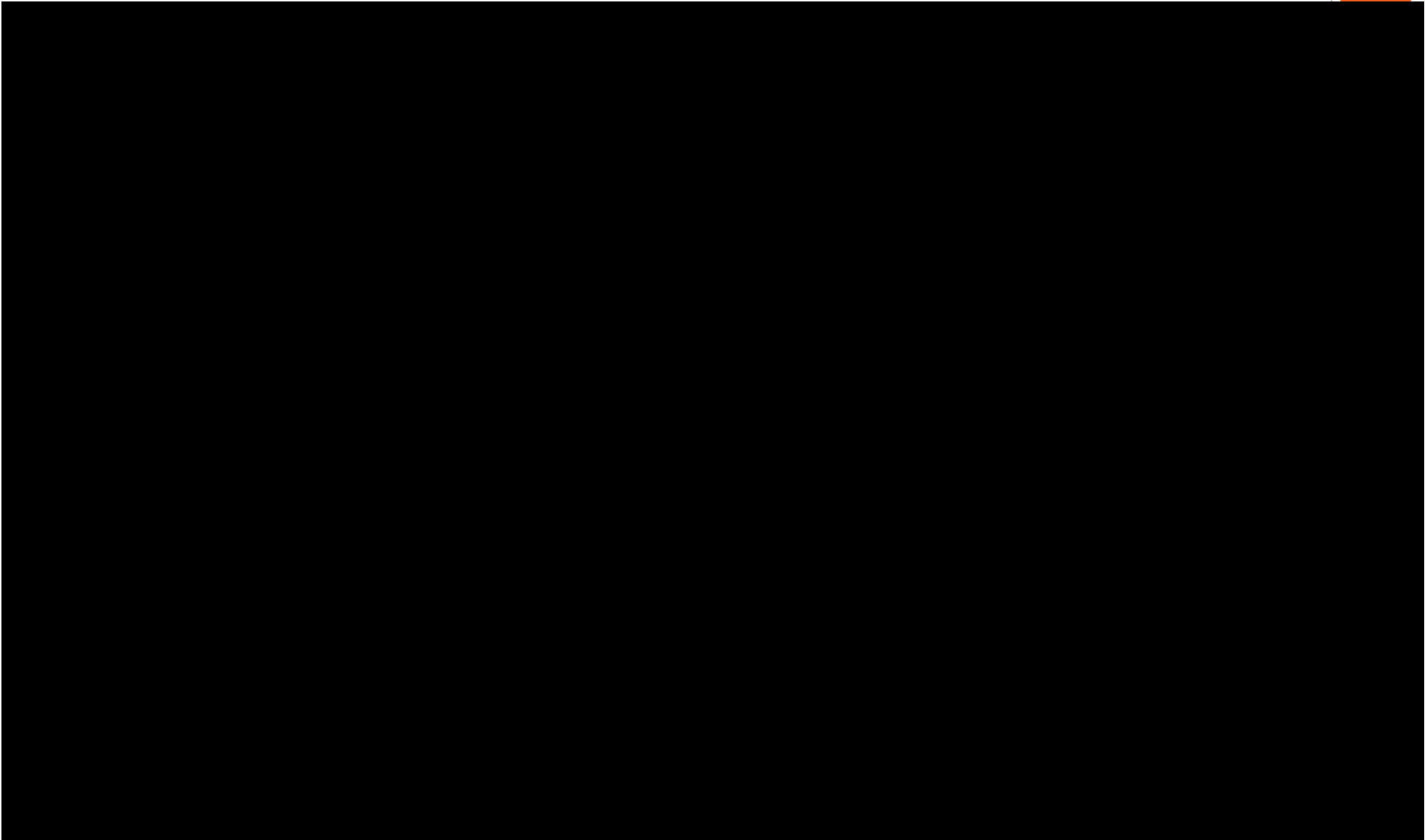
- Finance Report (Monthly)
- Risk Report (Monthly)











# Monthly operating performance



## Operating performance trend

\$ million	Notes	FY 24 YTD			Full year
		Actual	Adj Budget	Variance	Adj Budget
<b>Net direct expenditure</b>	<b>A</b>	<b>25.5</b>	<b>26.8</b>	<b>1.3</b>	<b>93.3</b>
<b>Direct revenue</b>	<b>B</b>	<b>23.1</b>	<b>20.4</b>	<b>2.7</b>	<b>94.7</b>
Fees and user charges		13.7	11.8	1.9	54.2
Operating grants and subsidies		3.4	2.8	0.6	25.6
Other direct revenue		6.0	5.8	0.2	14.9
<b>Direct expenditure</b>	<b>C</b>	<b>48.6</b>	<b>47.2</b>	<b>(1.4)</b>	<b>188.0</b>
Employee benefits		22.6	20.9	(1.7)	80.5
Grants, contributions and sponsorship		2.0	1.7	(0.3)	7.8
Other direct expenditure	<b>D</b>	24.0	24.6	0.6	99.7
<b>Other key operating lines</b>					
Vested assets		0.6		0.6	
Depreciation and amortisation		13.8	13.9	0.1	55.7
Finance & Interest		(0.3)	(0.0)	0.3	(0.1)
Capital Grants to TAU+ Partners		1.0		(1.0)	



## Capital investment trend

<b>Capital expenditure (incl. AFS)</b>	<b>E</b>	<b>12.2</b>	<b>17.3</b>	<b>5.1</b>	<b>67.2</b>
Capital revenue		0.3		0.3	



## Key commentary

The “Adjusted Budget” includes approved budget carry forwards, where elements of the budget from FY23 which were not spent in the year and Auckland Council has subsequently approved (late August), portions of this unspent budget being transferred to FY24.

**A.** Net Direct Expenditure is favourable to budget due to strong visitation at the Zoo and Maritime Museum and better than expected event revenues, offset by additional costs from the timing of the implementation of staff changes and additional staff to support increased event activity.

**B.** Revenue is favourable to budget due to strong visitation at the Zoo and Maritime Museum and better than expected event revenues.

**C.** Costs are slightly adverse due to the timing of staff change implementation costs, and additional casual staff being needed for revenue generating events.

**D.** Other expenditure includes costs of sales for events and visitation, occupancy and utilities as well as repairs and maintenance costs to support the venues of Tātaki.

**E.** Capital programmes have had a slower than anticipated start due to ongoing delays related to flood remediation, this however is largely a timing issue that is expected to be rectified in the coming months.

# Climate Change & Environment Strategic Plan FY 2023 - 2026

Report to the Board of Tātaki Auckland Unlimited

<b>Meeting date</b>	Wednesday, 25 October, 2023
<b>Author</b>	Parin Rafiei-Thompson, Head Climate Innovation and Sustainability, Alex Norman, Climate Change and Sustainability Advisor
<b>Approved by</b>	Pam Ford, Director, Economic Development
<b>Purpose of paper</b>	For Approval
<b>Company and/or Trust paper</b>	Company and Trust
<b>Proposed resolution</b>	That the Board: <ul style="list-style-type: none"> <li>1. <b>Approve</b> the organisation-wide Climate Change and Environment Strategic Plan</li> </ul>

## PURPOSE

The purpose of this paper is to gain the Tātaki Auckland Unlimited (TAU) board's approval of the Climate Change and Environment Strategic Plan. Once approved, the strategic plan will be designed by TAU's internal studio and published on TAU's website.

In June and July 2023, the Climate Innovation and Sustainability (CIS) team submitted a progress update and early draft of the strategic plan. The CIS team has continued to develop and refine the strategic plan, and now submits the final draft.

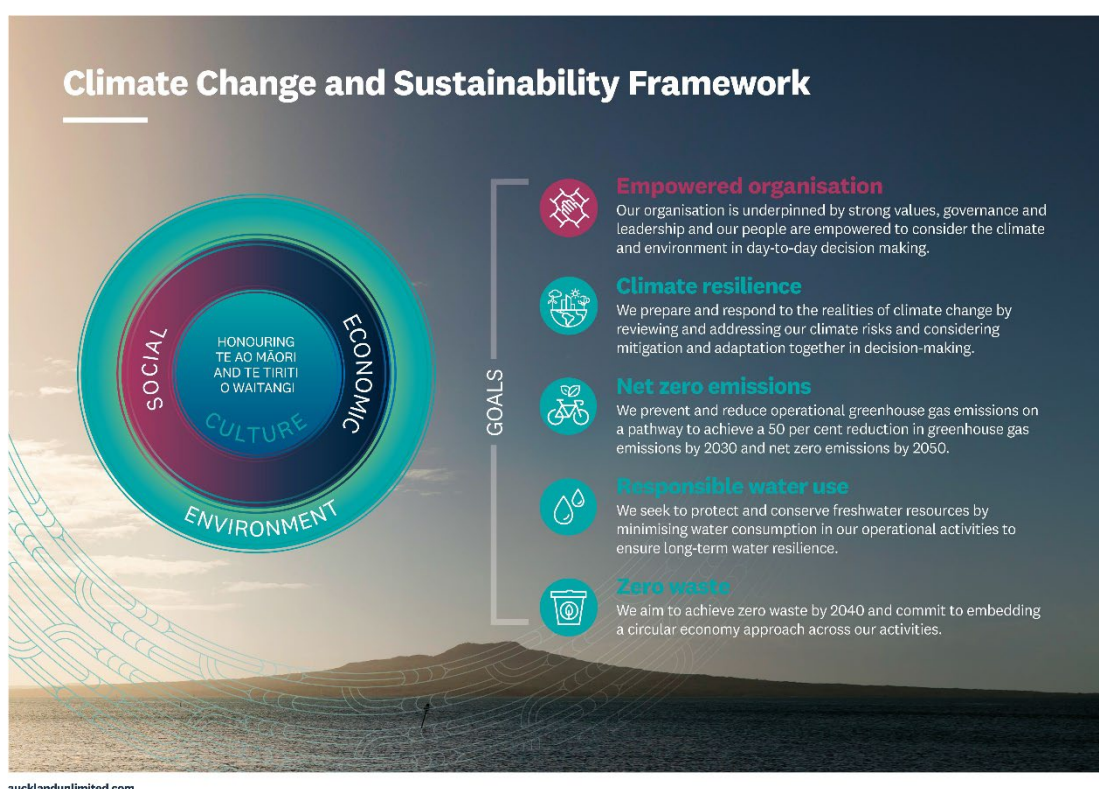
## BACKGROUND

The Climate Change and Environment Strategic Plan establishes a strategic framework for TAU's sustainability commitments. The framework covers sustainability across four pillars: environment, social, culture, and economic.

The focus of this plan is to establish goals and targets with prioritised actions that effectively tackle climate change and environmental impacts throughout TAU's internal operations. It is important to note that the plan is a direct response to recent shifts in policy, legislation, and reporting obligations.

The plan has been developed in collaboration with various stakeholders across TAU and sets out actions across the next three years to guide the organisation's efforts in reducing greenhouse gas emissions, adapting to a changing climate, and being responsible consumers of natural resources (water and waste). The 'empowered organisation' focus area aims to enable effective climate change and sustainability action, by empowering kaimahi and leadership with the right knowledge, processes and tools to successfully deliver on the environment pillar.

Figure 1 shows the framework, its four pillars, and the five focus areas that represent the scope of the plan. Each focus area contains a series of actions that work towards a high-level goal, more granular targets, and how to measure success.



**Figure 1- TAU Climate Change and Environment Strategic Plan Framework**

### **Additional inputs:**

In addition to workshops and internal stakeholder engagement, the strategic plan was informed by three TAU documents:

1. Waste management and minimisation guidelines (WMMG)
2. Climate-related disclosure (CRD) roadmap (a living document)
3. Tātaki Auckland Unlimited decarbonisation pathway

The development process was also guided by TAU's alignment with regional and Auckland Council strategic documents.

## FINANCIAL

**OPEX:** Year one (FY2023/24) strategic plan actions have been accounted for both in terms of resources (FTE) and budget. This includes actions needing external technical expertise, peer review, or training. Due to limited resources, we will reprioritise remaining actions at the end FY2023/24, and undertake the same process to allocate resource for FY2024/25.

**CAPEX:** The CIS team is working with TAU's Capital Projects team to estimate CAPEX required for decarbonisation initiatives to deliver TAU's 2030 emissions reduction target. These estimates respond to Auckland Council's request for the Long-Term Plan (LTP) Climate Target bid.

Finally, it is important to note the Climate Change and Environment Strategic Plan aims to align and organise current and future climate change and sustainability activities to find synergies, share learnings and avoid duplication to enable cost savings.

## RISK

As noted in the financial section above, the absence of an overarching plan would likely result in duplication of activities, inefficient use of resources, and the lack of a coherent approach to reach our goals.

It is common for large organisations to have a strategy or strategic plan that publicly shares its vision, goals and key actions. To not have a plan, will be a reputational risk.

Many of the actions identified in the Climate Change and Environment Strategic Plan support TAU to mitigate sustainability and climate-related risks across reputation, health, safety and wellbeing, strategy/governance; financial; operational and service delivery.

## LEGAL

N/A

## CONSULTATION / MĀORI OUTCOMES

TAU Director Māori Outcomes and team, alongside Dan Te Whenua Walker, TAU Board of Directors, were consulted during the discovery and planning phase of the Climate Change and Environment Strategic Plan. With their input, the working group refined the plan's scope to focus on Te Tiriti o Waitangi as an overarching commitment and to embed te ao Māori and Te Tiriti o Waitangi commitments during the plan's implementation.

To support TAU staff with implementation of strategic plan actions, the appendices includes a section for kaimahi outlining actions they can take to embed te ao Māori and Te Tiriti o Waitangi commitments in their activities.

As implementation of the environment pillar will largely be led by the CIS team, actions and measures have been agreed on by the team with the support of Māori Outcomes to validate the approach.

## RECOMMENDATION

### Recommendation

It is recommended that the Board:

1. **Approve** the Climate Change and Environment Strategic Plan

Written by:



Parin Rafiei-Thompson  
**Head of Climate Innovation &  
Sustainability**

Reviewed by:



Pam Ford  
**Director, Economic  
Development**

## ATTACHMENT SCHEDULE

Attachment 1	<a href="#"><u>DRAFT Climate Change and Environment Strategic Plan.pptx</u></a>
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# CLIMATE CHANGE AND ENVIRONMENT STRATEGIC PLAN FY2023/24- 2026

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Our commitment to climate action and environmental stewardship





# He mihi

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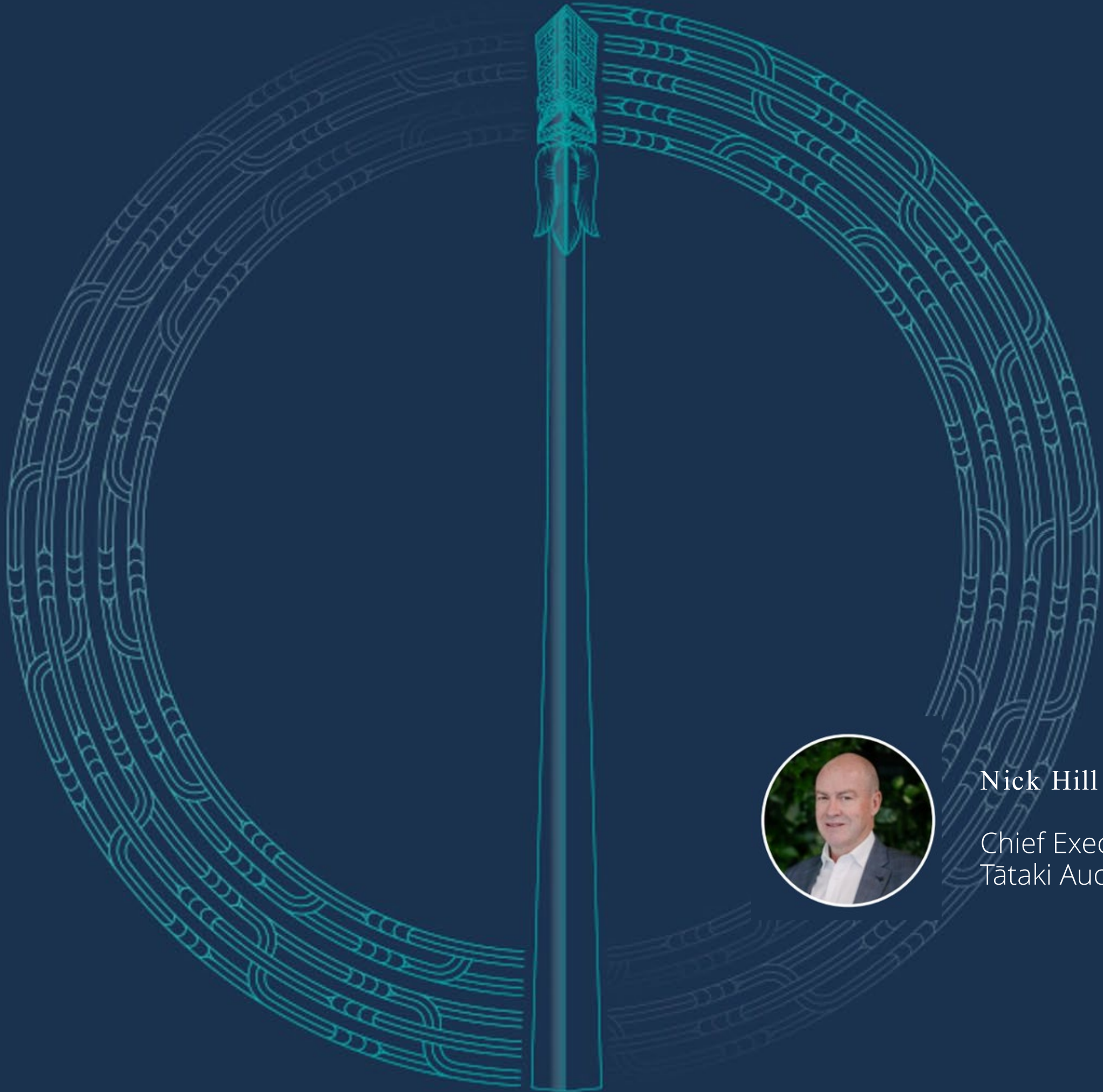
Ka tangi te manu kōrero!  
Ka rongo te tangi kōrihi !  
Ka wāwā mai rā ki roto i te  
Wao-nui-a-Tāne! Tūturu whiti !  
Whakamaua kia tina!  
Haumie hui tāiki e!  
E ngā mana, e ngā reo, e ngā  
karangatanga maha o te motu,  
taku hei iti nei, mā te hau e ripo hei  
hari i ngā kupu whakamaanawa e.  
Kei ngā mate tuatinitini o te motu  
tangihia rā koutou. Haere ki te wā kāinga ,  
haere ki te kāinga tūturu .  
Haere, haere, haere .  
Tāmaki Makaurau Tāmaki Herenga  
Waka, kei te mihi. Ngā Mana Whenua  
me ngā waka ō ngā tai e wha, e mihi ana.  
E tuku mihi maioha tēnei ki ngā  
mataawaka ō te motu ko koutou  
te puhiariki ō te waka nei  
Ki a koutou katoa ngā kaihoe  
ō te waka nei mo ngā tangata katoa.  
Tēnā koutou katoa .  
Mā te mahi ngātahi e taea ai ngā taumata .  
Nāku te rourou nāu te  
rourou ka ora ai te iwi.  
No reira noho ora mai,  
Mauri ora .

The bird's cry shall flow endlessly.  
Hear the melancholy song resonate,  
sourced from the inner domain of Tane.  
A permanent melancholy form.  
Fixed in alliance, yes fixed in alliance,  
gathered and woven together!  
To all authorities, all voices, the many  
affiliations, greetings. Let the swirling  
wind carry esteemed salutations.  
We lament the passing of loved  
ones throughout the land.  
Return to the home of all time.  
Farewell, farewell, farewell.  
We acknowledge Mana Whenua and  
their tribal authority in Tāmaki Makaurau  
Auckland. We also mihi to Mataawaka  
who have made Auckland their home.  
Sincere greetings to all those who decide  
which direction this waka takes. To you  
who strive to achieve the best results for  
all people. Greetings to you all.  
We can achieve more by working  
together. With your basket and my  
basket, the people will thrive.

— Nā te Poari o  
(Tātaki Auckland Unlimited)

# Foreword

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Nick Hill  
Chief Executive,  
Tātaki Auckland Unlimited



# About Tātaki Auckland Unlimited

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As the economic and cultural agency for Tāmaki Makaurau Auckland, Tātaki Auckland Unlimited is committed to making Auckland a desirable place to live, work, visit, invest and do business.

Tātaki Auckland Unlimited lays a strong foundation for Auckland's economic and cultural development; delivering a co-ordinated, region-wide programme to maximise cultural, social and economic benefits for Auckland residents and visitors.

We work with partners to grow Auckland's innovation culture, support growing businesses and key industries, attract events, and promote and manage Auckland as a desirable destination. Tātaki Auckland Unlimited delivers some of the region's most beloved arts, cultural, conservation, sports and heritage experiences, with Auckland Art Gallery Toi o Tāmaki, Auckland Zoo, and New Zealand Maritime Museum HuiTeAnanui A Tangaroa in our portfolio.

We are Aotearoa New Zealand's largest conventionsoperator, and we work closely with Auckland's performing arts and sporting community to deliver unforgettable experiences across our theatres and stadia.







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# Overview

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## Purpose

Tātaki Auckland Unlimited (TAU) aspires to support Auckland to be a thriving, vibrant and sustainable region. We work towards enhancing social, environmental, cultural and economic wellbeing for all.

The purpose of this plan is to establish a strategic framework for TAU's sustainability commitments, across these four sustainability pillars.

A range of plans and strategies will contribute to achieving the outcomes identified in the broader TAU Sustainability Framework. The primary focus of this plan is to establish goals and targets with prioritised actions that effectively tackle climate change and environmental impacts throughout TAU's internal operations.

This document is designed as a 'living' plan, allowing it to adapt to a changing circumstances and undergo regular reviews to assess progress and build in new actions as required.

The plan will support actions over the next three years.

## Background

Tātaki Auckland Unlimited has created the Climate Change and Environment Strategic Plan in direct response to recent shifts in policy, legislation and reporting obligations. Another driver includes TAU's board and executive leadership team (ELT) acknowledging climate change and sustainability as an enabling objective in the Tātaki Auckland Unlimited Statement of Intent 2023-26 and as a cross-cutting strategic focus.

Developed in collaboration with various stakeholders, the plan sets out actions across the next three years to guide TAU's efforts in reducing greenhouse gas (GHG) emissions, adapting to a changing climate, and preserving the region's natural resources.





# Our commitment to te ao Māori

Guided by legislation, Auckland Council Group has specific obligations to take appropriate account of Te Tiriti o Waitangi, and to maintain and improve opportunities for Māori to contribute to local government decision-making processes.

TAU takes its lead from the 'Māori Identity and Wellbeing' outcome in Auckland Plan 2050, to incorporate Māori outcomes when supporting the cultural and economic life of Tāmaki Makaurau.

To help guide implementation, Auckland Council prepared Kia ora Tāmaki Makaurau Māori Outcomes Framework. The framework has the aspirational outcome Kia Ora Te Tātai where—

*The interconnectedness of all things – spiritual and physical – within the Tāmaki Makaurau ecosystem is acknowledged, maintained, and enhanced.*

TAU leads the mana outcome Kiaora te Umanga (Māori business, tourism and employment) and has a significant role to play in the development and implementation of Kia ora te Ahurea (Māori identity and culture).

In alignment to the framework and to provide business specific guidance, TAU prepared Te Mahere Aronga (Māori Outcomes Plan) which includes aims, priorities, deliverables, actions and measures that guide and articulate the implementation of Māori outcomes.

The Climate Change and Sustainability Framework for this strategic plan reflects the importance of considering te Tiriti o Waitangi, with each action pillar taking guidance from Kia ora Tāmaki Makaurau when defining what long-term success looks like.

While the Climate Change and Environment Strategic Plan is internally focused on TAU's operations and practices, there may be opportunities for mana whenua to contribute to local government decision-making processes, for kaimahi to embed te ao Māori in their activities, and for TAU to engage mana whenua and mataawaka pakihi Māori (Māori businesses).





# Climate Change and Sustainability Framework



## GOALS



### Empowered organisation

Our organisation is underpinned by strong values, governance and leadership and our people are empowered to consider the climate and environment in day-to-day decision making.



### Climate resilience

We prepare and respond to the realities of climate change by reviewing and addressing our climate risks and considering mitigation and adaptation together in decision-making.



### Net zero emissions

We prevent and reduce operational greenhouse gas emissions on a pathway to achieve a 50 per cent reduction in greenhouse gas emissions by 2030 and net zero emissions by 2050.



### Responsible water use

We seek to protect and conserve freshwater resources by minimising water consumption in our operational activities to ensure long-term water resilience.



### Zero waste

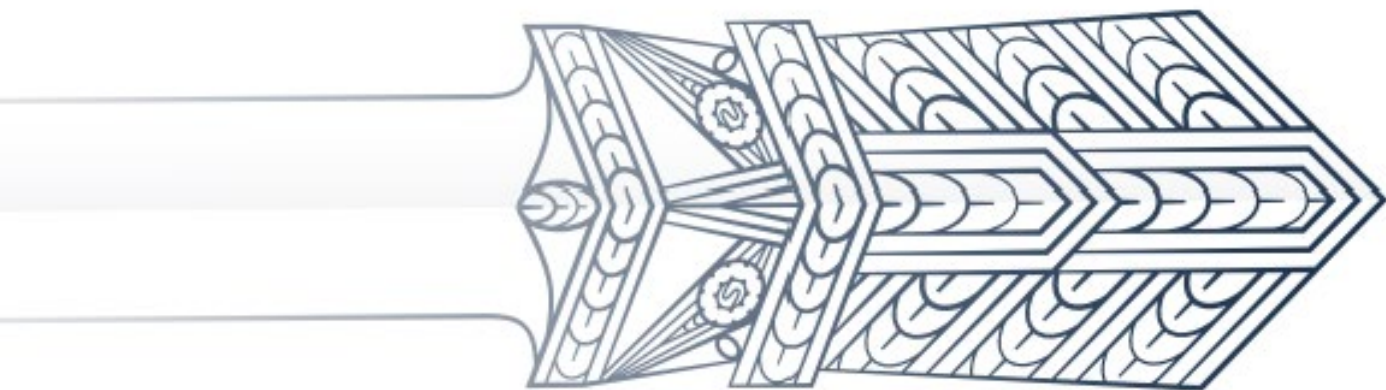
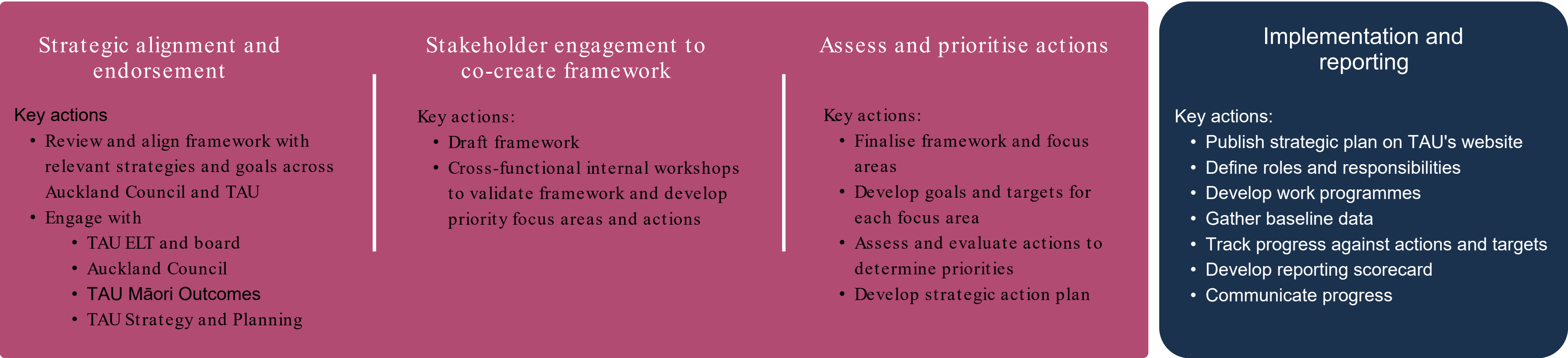
We aim to achieve zero waste by 2040 and commit to embedding a circular economy approach across our activities.



# Our approach

Tātaki Auckland Unlimited is dedicated to developing a robust climate change and sustainability approach. While good progress has been made, we understand the importance of evolving our strategy by establishing a holistic framework and structure that incorporates tangible plans for action. This approach will support decision making and enable us to focus our efforts on the most relevant and impactful issues.

A phased approach was established to guide the development of the framework and strategic action plan, as described below:



# Our principles

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Our principles guide decision-making, shape behaviour and provide a lens through which we implement our actions.

## Incorporating te ao Māori

We acknowledge our responsibility and obligation to take appropriate account of te Tiriti o Waitangi and recognise the collective role we play in supporting Māori outcomes across our projects and services. We deeply value the opportunity to work in partnership to appropriately incorporate te ao Māori concepts and values.

## Evidence-based decision making

We are committed to making informed decisions based on robust evidence. We are accountable for ensuring that our decision-making processes are grounded in research, monitoring, and responsive feedback mechanisms.

## Environmental stewardship

We adopt a long-term perspective to safeguard the natural resources in Tāmaki Makaurau Auckland for the benefit of future generations. We actively foster awareness and connection with natural world.

## Partnerships and collaboration

We understand the value of the collective and work with a range of stakeholders, including mana whenua as kaitiaki and Auckland Council as strategic partners, to collaboratively address sustainability challenges. We establish strong, trusted relationships with our partners to effect meaningful change.

## Empowering action

We acknowledge our influence in shaping a low-carbon, resilient economy and actively foster a deeper understanding of sustainability to build capability among our internal stakeholders to support external activities.

## Beyond the bottom line

We prioritise holistic and balanced decision making that considers the climate change and environmental impacts of our actions.



# Strategic alignment

As an Auckland Council-controlled organisation (CCO), Tātaki Auckland Unlimited works to align with the council group's strategic direction for Tāmaki Makaurau.

In developing this plan, we took into account Auckland Plan 2050 and Te Tāruke-ā-Tāwhiri: Auckland's Climate Plan. Additionally, our efforts align with and contribute to TAU's commitments, as outlined in various other plans across council as shown overpage.

This plan also seeks to uphold the commitments in the Tātaki Auckland Unlimited Statement of Intent 2023-26 (SOI) which sets out the following strategic outcomes and relevant enabling objective:

## SOI Strategic Outcomes

- **Experiences and Events** –engaging experiences and events drive and enhance Tāmaki Makaurau Auckland's unique narrative, vibrancy and prosperity.
- **Facilities** –Tāmaki Makaurau Auckland's cultural venues, collections and precincts are cared for, used and enriched for the benefit of current and future generations.
- **Investment and Innovation** –Tāmaki Makaurau Auckland's distinct cultural and economic advantages are leveraged to create prosperity to current and future generations.

## Underpinning programmes:

- Climate change and sustainability
- Māori outcomes

For a full overview, see Tātaki Auckland Unlimited [Statement of Intent 2023–2026](#).



# Strategic alignment

## Regional

- Auckland Plan 2050
- Te Tāruke-ā-Tāwhiri: Auckland's Climate Plan
- Te Mahere Whakahaere me te Whakaiti Tukunga Para i Tāmaki Makaurau 2018: Auckland Waste Management and Minimisation Plan 2018
- Te Rautaki Wai ki Tāmaki Makaurau: Auckland Water Strategy 2022 - 2050
- Destination AKL 2025
- Tāmaki Makaurau Mana Whenua Forum Strategic Plan 2030

## Auckland Council

- Council-controlled organisations' (CCO) Accountability Policy and Statement of Expectations
- Te Tahua Pūtea Tau 2021 - 2031: The 10-year Budget
- Auckland Council Group Sustainable Procurement Framework
- Kia Ora Tāmaki Makaurau - Our Māori outcomes performance measurement framework
- Transport Emissions Reduction Plan

## Tātaki Auckland Unlimited

- Statement of Intent 2023 - 26
- Cultural Festivals Strategy 2021 - 2024
- Te Mahere Aronga: Māori Outcomes Plan 2021 - 2024
- Auckland Zoo Strategic Roadmap 2022 - 2027
- Decarbonisation pathway 2022 – 2030 (live document)
- Waste Minimisation & Management guidelines 2023 – 2027 (live document)
- Climate-related disclosure roadmap (live document)





# Focus areas

To achieve our climate change and environmental commitments we have identified five focus areas across two pillars in our Sustainability Framework. These areas were strategically selected to maximise potential for positive impact. They represent spheres where we have significant control or influence, allowing us to deliver substantial improvements in climate change and environmental outcomes for TAU.

SUSTAINABILITY PILLAR	ENVIRONMENT				SOCIAL
FOCUS AREA	Climate resilience	Net zero emissions	Zero waste	Responsible water use	Empowered organisation
DESCRIPTION	Using an evidence-based approach to understand and manage TAU's short and long-term physical and transition climate-related risks and opportunities.	Measuring and reducing TAU's operational GHG emissions.  This includes switching from fossil fuels to clean energy, reducing energy use and supporting low-carbon transport options.	Ensuring best practice waste management and providing education and networks to foster behaviour change and collaboration.  Embedding a circular economy approach across our operations.	Building a more accurate picture of water use across TAU sites and venues to improve water efficiency.	Building accountability and capability around climate change and sustainability across TAU and embedding it in decision making and procurement processes.



# Our targets and actions

Specific targets and corresponding actions have been developed for each focus area, serving as a roadmap to guide our progress towards achieving our long-term goals.



Keystone actions are indicated using the key icon and are central to unlocking the success of the plan. They will create the big shifts required across various aspects of our operations, practices and approaches.

Targets have been established where baseline data exists. As we gather additional baseline data, we will further develop these targets. This process allows us to refine and expand our scope, ensuring that our targets align with the most up-to-date information and enable us to track our progress accurately.

Actions will then be sequenced in more detail during the implementation phase of this plan.







# Climate resilience

## Why?

Extreme weather events are increasing in frequency and severity due to greenhouse gas emissions. Tātaki Auckland Unlimited must proactively prepare for climate-related impacts on our operations, the potential recovery costs, and risks to the health, safety and wellbeing of our visitors and kaimahi.

## Goal

We prepare and respond to the realities of climate change by reviewing and addressing our climate risks and considering mitigation and adaptation together in decision-making.

## How will we get there?



### Target

- Top five at risk venues and facilities have active climate adaptation plans
- 1x major cultural event is used to pilot the climate adaptation planning process

## Measuring success

We will closely monitor the progress of TAU's adaptation plans and assess the extent to which climate risks and opportunities are integrated into TAU's planning processes.

## What does long-term success look like?



Tātaki Auckland Unlimited is a climate-proof organisation that understands and responds to physical and transition climate risks and opportunities for its assets, sites, events and experiences. In doing so, TAU is prepared to transition to a low carbon economy, as well as respond to weather-related emergencies driven by climate change.

TAU's projects and activities are planned with consideration to these risks and opportunities to ensure the impacts of climate change are effectively addressed.

Mana whenua are empowered to exercise their customary rights and obligations as kaitiaki of wāhi tapu (sites and places of significance) affected by TAU's climate resilience planning, as well as notified of projects involving sites of value.

Te mauri o te taiao (the life force of the natural environment) is understood and incorporated into climate resilience planning relating to wai (water) and whenua (land).

# Climate resilience - actions

Objective	Actions		Timeframe
Map TAU’s short and long -term physical and transition climate related risks and vulnerabilities.	Continue to undertake detailed assessments of TAU's climate -related physical and transition risks, with a monitoring and evaluation plan to support transparent reporting.		Y1- 2
	Develop an adaptation master plan for TAU that is linked to the site and service -based plans in development.		Y2- 3
Incorporate climate -related risks and opportunities into TAU's planning processes and systems.	Incorporate transition risks and opportunities into TAU's planning processes, including financial and business continuity plans.		Y3
Use an evidence-based approach to understand and respond to climate -related disruption at TAU.	Use science-based scenarios to analyse current and anticipated climate -related impacts and the financial implications.		Y2



# Net zero emissions

## Why?

Extreme weather events are increasing in frequency and severity due to GHG emissions. For Tātaki Auckland Unlimited, a proactive approach to reporting and reducing emissions in line with science-based targets of 1.5°C warming are not only key requirements for financial disclosures, but also mitigates risks due to the cost of carbon, while meeting stakeholder expectations.

## Goal

We prevent and reduce operational GHG emissions on a pathway to achieve a 50 per cent reduction by 2030 and net zero emissions by 2050.

## How will we get there?



### Targets

- 50 per cent reduction in scope 1 and 2 GHG emissions against 2018/19 baseline by 2030
- 100 per cent of TAU sites have active energy management plans

## Measuring success

We will continue to measure and report our scope 1 and 2 GHG emissions and expand to include scope 3 requirements in line with reporting obligations. We will monitor the progress of TAU's energy management plans.

## What does long-term success look like?

TAU measures and reduces operational GHG emissions to ensure the overall target of 50 per cent reduction by 2030, and net zero emissions by 2050 is met.




TAU's decarbonisation pathway continues to identify priority areas for reduction and informs feasibility studies for initiatives. Monitoring and evaluation of these initiatives demonstrate progress towards targets.

TAU recognises that high GHG emitting activities are strongly interconnected with te mauri o te taiao (life force of the natural environment), with climate change impacts exacerbating environmental degradation and biodiversity loss. As tangata whenua, Māori will be affected in many additional ways.

TAU kaimahi recognise how efforts to meet emissions reduction targets ensure that we are collectively contributing to reduce climate impacts, which is essential to mitigate inequitable outcomes for Māori.

In FY 2021/22, TAU developed a decarbonisation pathway to 2030 in line with our emissions reduction target.

# Net zero emissions - actions

Objective	Actions		Time frame
Continue to measure, audit and report on TAU's operational GHG emissions.	Measure the emissions profile for TAU's cultural events to reduce where possible, and work towards independent third-party verification of the inventory from year three onwards.		Y1 - 3
	Continue to report on scope 3 GHG gas emissions and actions to reduce these, consistent with the Auckland Council Group approach.		Ongoing
Improve energy efficiency across all TAU sites and venues.	Develop and implement energy management plans for TAU's sites, starting with the most energy-intensive locations.		Ongoing
	Continue to install and monitor smart metering across TAU's sites to provide data for energy efficiency projects and energy management plans.		Ongoing
Reduce the use of fossil fuels and switch to renewable energy sources where possible.	Implement TAU's decarbonisation pathway and continue to progress the initiatives required to meet our target for scope 1 and 2 emissions.		Ongoing
	Continue feasibility assessments to phase out business as usual (BAU) fossil-fuel-powered equipment in our asset operations and events.		Y1 -2
	Install on-site solar at TAU's feasible sites.		Y1 - 3
Reduce the footprint of TAU activities	Develop an emissions reduction guideline for TAU travel.		Y1 - 2





# Zero waste

## Why?

Every year, Auckland sends more than 1.6 million tonnes of waste to landfill - that's more than a tonne per person. Tātaki Auckland Unlimited contributes to this through our events and operations. By taking action to achieve zero waste, we reduce our environmental impact, consumption emissions and costs associated with disposal.

## Goal

We aim to achieve zero waste by 2040 and commit to embedding a circular economy approach across our activities.

## How will we get there?



### Targets

- Deliver on a waste diversion from landfill target of at least 50 per cent from each TAU site\*
- Deliver on a waste diversion from landfill target of at least 70 per cent from major cultural events
- 100 per cent of food servicing products are reusable, recyclable or compostable

## Measuring success

We will record the amount of materials diverted from landfill across all TAU sites and major cultural events. Additionally, we will actively monitor the utilisation of reusable, recyclable, or compostable food service containers.

## What does long-term success look like?

Tātaki Auckland Unlimited is a zero-waste organisation by 2040. The organisation-wide Waste Management and Minimisation guidelines (WMMG) with targets, metrics and monitoring supports and sustains this outcome.

Kaimahi are educated in zero waste practices and as a result, are empowered to make decisions that help achieve TAU's goal. A circular economy approach is embedded across TAU's operations, where waste is reframed as a valuable resource, and unsustainable practices are designed out of TAU's activities.



TAU's waste practices align with te ao Māori, including mātauranga Māori (knowledge) on para kore (zero waste) from mātanga Māori (experts). As a result, resource use is guided by the interconnectedness between humans and the natural world through whakapapa or genealogical ties.

Applying a whakapapa lens and recognising the mauri (life force), ensures TAU respects natural resources and the products derived from them.

In FY 2022/23, TAU developed Waste Management and Minimisation guidelines.

*\*excluding Auckland Zoo with a 2023 waste diversion rate of at least 75%*

# Zero waste - actions

Objective	Actions		Timeframe
Create waste education materials to foster behaviour change.	Create waste education resources for TAU kaimahi to support decision -making in alignment with WMMG.		Y1
	Create guidelines for external users of TAU facilities outlining TAU's commitment to waste minimisation. External users may include promoters, sponsors, external contractors, caterers, tenants and event stall holders.		Y2
Create waste minimisation networks and increase collaboration with partners.	Build a strong internal waste network at TAU to support the delivery of waste minimisation initiatives and connect with Auckland Council Group waste champions to utilise existing resources.		Y1
Ensure best practice waste management.	Ensure WMMG best practice guidelines are accessible to kaimahi and continuously implemented across all waste streams generated by TAU.		Y1
	Provide waste sorting facilities at all of TAU's sites.		Y2 +
Promote circular use of resources	Reduce single use food service packaging and consumables, as well as excess packaging.		Y2
	Adopt an organisation -wide tool for TAU to better manage and dispose of materials and equipment in an efficient and sustainable way.		Y2



# Responsible water use

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## Why?

Responsible water use is crucial for the sustainability of our planet and people, particularly in a changing climate with extreme weather events. If Tātaki Auckland Unlimited uses water efficiently, avoids waste and builds water-sensitive infrastructure, we can help preserve this taonga (treasure) and build resilience.

## Goal

We seek to protect and conserve freshwater resources by minimising water consumption in our operational activities to ensure long-term water resilience.

## How will we get there?



## Targets

- TAU has a water efficiency plan in place by 2026

## Measuring success



We will begin to collect data on total water consumption and water efficiency at our sites and venues, using this baseline to set targets for reduction.

## What success looks like?

Tātaki Auckland Unlimited has a clear understanding of its water use and where it sources water from. The organisation is a responsible consumer and has efficient systems in place across its sites and venues.

Wai (water) is recognised as a taonga (treasure) with its own whakapapa (lineage) and mauri (life force). Mana whenua are empowered to actively exercise kaitiakitanga to remediate, protect and enhance the mauri of te wai by informing TAU's plans for water-based initiatives in areas with sites and places of significance or sites of value. Mataawaka mātanga (experts) are considered alongside mana whenua for the broader range of wai initiatives.

# Responsible water use - actions

Objective	Actions			Time frame
Build a more accurate picture of water use across TAU sites and venues.	Understand current usage and develop baselines at sub	-site level using increased metering and audits.		Y1
Improve water efficiency across all TAU sites and venues.	Develop a water efficiency plan with targets for TAU's assets and services, including sub	-plans, where required.		Y1- 2
	Undertake feasibility and cost assessments for water efficiency initiatives.			Y2- 3



# Empowered organisation

## Why?

To enable effective climate change and sustainability action, Tātaki Auckland Unlimited's kaimahi and leadership need to be empowered with the right knowledge, processes and tools. Achieving this would mean climate change and sustainability are embedded in decision-making at all levels to successfully deliver on our environment pillar.

## Goal

Our organisation is underpinned by strong values, governance and leadership and our people are empowered to consider the climate and environment in day-to-day decision making.

## How will we get there?



### Targets

- TAU's board paper have a climate change and sustainability section by 2024
- X per cent CAPEX projects are assessed using a sustainability assessment tool
- Under Auckland Council's sustainable procurement framework, 100 contracts incorporate:
  - carbon reduction strategies
  - waste considerations

## Measuring success

We will monitor the integration of sustainability assessments into project planning and track the inclusion of sustainability in board papers and procurement contracts.




## What does long-term success look like?

An empowered Tātaki Auckland Unlimited has a governance structure with a sustainability and climate change imperative. TAU's ELT and board provide the leadership required to transition to a net zero, climate-resilient, and sustainable organisation, while effectively anticipating and responding to risks and opportunities.

TAU's climate change and sustainability response is embedded across the organisation, with communication flows informing decision making. Kaimahi have the knowledge and tools to confidently consider climate change and sustainability across their portfolios.

TAU recognises the strong interconnection between te ao Māori and sustainability, thus weaving together the dual knowledge systems in the way we work. As a result, TAU kaimahi are empowered to seek opportunities to embed te ao Māori practices in day-to-day work.

# Empowered organisation - actions

Objective	Actions		Time frame
Embed climate change and sustainability into decision-making processes at TAU.	Include climate change and sustainability sections in TAU's internal reports and board papers to inform decision making by the ELT and board.		Y1
	Develop and implement a mandatory sustainability assessment tool for all projects, with criteria for carbon emissions, waste, climate resilience and water, where applicable. Embed the tool in existing processes for project planning.		Y1 - 2
	Develop climate change and sustainability requirements for contracts across TAU sites, utilising sustainable procurement guidelines and processes for monitoring and evaluating performance.		Y3
Continue to evolve TAU procurement processes to align with Auckland Council's Sustainable Procurement Framework.	Expand the sustainable procurement toolkit to include specific guidance for TAU to support the implementation of the Sustainable Procurement Framework, with robust processes to enhance monitoring and evaluation for carbon, waste, environmental guardianship, and responsible water management.		Y1 - 2
Improve accountability for climate change and sustainability across TAU.	Adopt ELT and board roles and responsibilities in line with the Auckland Council climate risk management framework and continue capability building to support oversight and accountability.		Y1
	Develop and embed a climate change and sustainability charter, based on Auckland Council Group policy.		Y2

# Empowered organisation - actions

Objective	Actions		Time frame
Build awareness and capability of climate change and sustainability so that all kaimahi understand the relevance and feel inspired to make a meaningful difference.	Develop a climate change and sustainability capability building programme for TAU kaimahi to provide a deeper understanding of the risks, impacts and opportunities for TAU assets and services. Develop a high-level version for a new staff induction pack.		Ongoing
	Clearly define the organisation-wide sustainability goals in TAU's culture and values.		Y1
	Expand TAU's graduate and internship programme to include a climate change and sustainability placement.		Y2



# Implementation

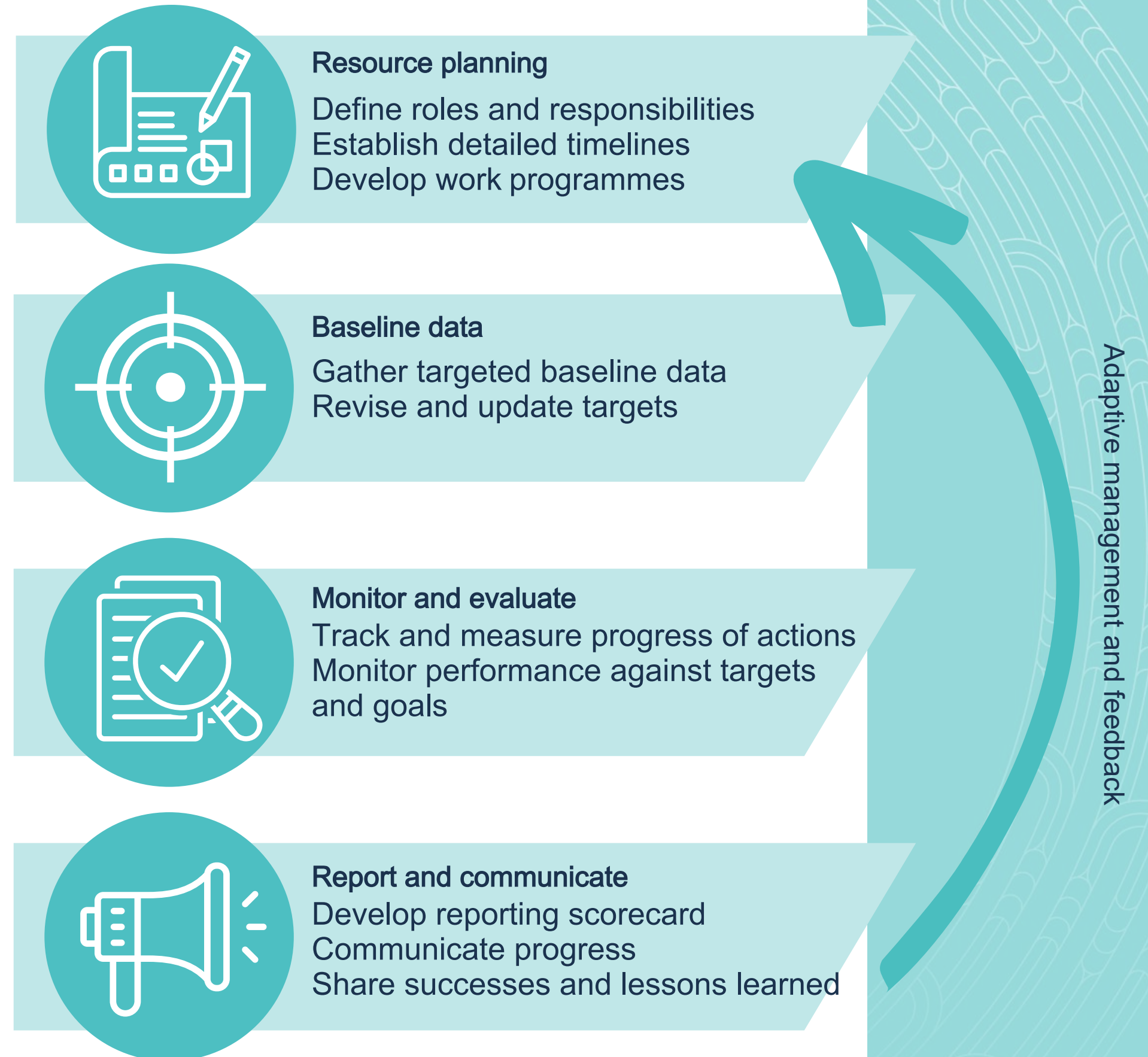
Implementation of this plan will involve continued collaboration with TAU kaimahi to define specific roles and responsibilities, as well as establish more precise timelines for carrying out actions.

As we gather and analyse baseline data, the targets will be further adjusted and improved. We will regularly update targets to ensure relevance and significance.

Over the next three years, we will track our progress against the targets and adapt this plan to effectively contribute to the desired long-term outcomes.

## Strategic review and reset

As we approach the conclusion of the three-year term of this plan, we will carry out a strategic review to recalibrate priorities and focus areas. We will leverage data collected through the implementation process to inform future improvement and strategies.







# Reporting

TAU has initiatives in place to facilitate the reporting of climate - related risks, impacts and opportunities. In 2020, we began aligning our climate disclosures with the Taskforce on Climate-Related Financial Disclosures (TCFD) framework, an international standard to streamline clear and high -quality climate reporting.

Our next step is to develop a reporting system which allows us to track and communicate progress towards all the goals in our Climate Change and Environment Strategic Plan.

## Existing annual reporting initiatives

- GHG emissions certification of operational emissions
- Climate-related disclosure (in line with External Reporting Board (XRB) standards)
- Our Sustainability Story

## Strategic plan reporting actions

Develop a scorecard and reporting template to provide quarterly snapshots of performance to the TAU board and Auckland Council

Submit an annual report of performance against targets and actions in the Strategic Plan to the TAU board and Auckland Council

Publish TAU's performance against the strategic plan in Our Sustainability Story



# Appendices



# Achieving Māori outcomes through the strategic plan (internal actions)

While the Climate Change and Environment Strategic Plan is internally focused on TAU’s operations and practices, there may be opportunities for mana whenua to contribute to local government decision -making processes, as well as opportunities for kaimahi to embed te ao Māori in our work. Eight pre-identified actions have been outlined below to achieve this.

Area	Action	Objective	Measure
All	Implement the Auckland Council Group <a href="#">Sustainable Procurement Framework</a> , to contribute to the supplier diversity target where:  <i>5 per cent of the value of new contracts to be awarded to diverse suppliers and 15 per cent of the total subcontract value to be awarded to Māori and/or Pasifika businesses or Social Enterprise</i>	Council group supports a resilient and regenerative Māori economy by supporting economic opportunities for Māori businesses and iwi organisations. <i>(Kia ora te Umanga)</i>	The number of Māori businesses involved in procurement opportunities of the council group. <i>(Kia ora te Umanga)</i>
Climate resilience	Kaimahi undertaking the development and implementation of adaptation actions involving whenua (land) and/or wai (water) adjacent to sites and places of significance must engage and empower mana whenua to exercise their customary rights and obligations as kaitiaki. As part of this process, kaimahi will complete a cultural values assessment.  <i>For TAU, this applies to Western Springs and Auckland Zoo whenua orwai adaptation initiatives, Auckland Art Gallery Toi o Tāmaki external work on whenua that may have implications for Albert Park, and Aotea square groundworks. While the initiative may not directly relate to sites and places of significance captured within the Auckland Unitary Plan, TAU recognises the area as an interconnected system whereby work will likely impact the adjacent sites and places of significance and the interconnected mauri of the area.</i>	Council group reflects and promotes Māori culture and identity within the environment, and values mātauranga Māori. <i>(Kia ora te Ahurea)</i>  Māori exercise tino rangatiratanga and kaitiakitanga through Te Tiriti based relationships with the council group, to enhance the mauri of te taiao. (Kia ora te Taiao)	Number of sites and places of significance to mana whenua that are included in notified plan changes (or formally protected through a management tool). <i>(Kia ora te Ahurea)</i>  Number of initiatives with Māori which protect and improve the environment, improve water quality and reduce pollution. <i>(Kia ora te Taiao)</i>  Number of cultural values assessment (CVA) requests received and completed. <i>(Kia ora te Taiao)</i>
Climate resilience	Kaimahi must notify mana whenua of anticipated projects involving whenua (land) and/or wai (water) adjacent to sites of value and provide the opportunity for mana whenua to inform planning processes.  <i>For TAU, this applies to Go Media Mt Smart Stadium.</i>	As above.	As above, in relation to sites of value.

Area	Action	Objective	Measure
Emissions	<p>TAU internal communications and resources emphasise the interconnected impacts associated with GHG emissions through a teao Māori lens and the importance of reducing emissions to protect te mauri o te taiao.</p> <p><i>When TAU is explaining tokaimahi the physical impacts associated with increasing GHG emissions, TAU communications and resources use examples of what this means for Māori. For example, manaakitanga, an important cultural practice to Māori, is denied due to extreme dry weather exacerbated by climate change when pūahatanga or estuaries dry up where kai is traditionally gathered.</i></p>	<b>New objective:</b> Tātaki Auckland Unlimited develops internal capability and knowledge through awareness-building initiatives.	<b>New measure:</b> Percentage of internal communications and resources that incorporate a te ao Māori lens.
Zero waste	<p>Kaimahi leading the zero-waste work programme incorporate te ao Māori perspectives and knowledge on para kore into internal communications and resources. In doing so, TAUkaimahi build knowledge and understanding to respect the whakapapa of the products we use when making purchasing or disposal decisions.</p> <p><i>For example, kaimahi use resources and messaging from Para Kore (a national Māori zero waste organisation) on signage and in the best practice guidance documents, or a Para Kore expert is commissioned to talk to staff about this kaupapa.</i></p>	<b>New objective:</b> Tātaki Auckland Unlimited develops internal capability and knowledge through awareness-building initiatives.	<b>New measure:</b> Percentage of internal communications and resources that incorporate a te ao Māori lens.
Responsible water use	Current initiatives relate to water efficiency. Once a baseline is established, TAU may include a broader suite of actions that look at water capture design and water protection initiatives, which would provide the opportunity to engage mātanga Māori, (experts) including mataawaka.	-	-
Empowered organisation	TAU’s engagement process with mana whenua for physical climate resilience initiatives follows the Auckland Council guidelines to ensure Kia ora te Hononga (Effective Māori Participation).	Mana whenua and Māori are active partners and participants at all levels of the council group’s decision-making. <i>(Kia ora te Hononga)</i>	<p>In addition to measures from Kia ora te Ahurea and Kia ora te Taiao in the ‘Climate Resilience’ pillar:</p> <p><b>New Measure:</b> Percentage of TAU physical climate resilience initiatives adjacent to sites and places of significance incorporating Māori outcomes or developed with Māori participation. <i>(Based on Kia ora te Hononga)</i></p>
Empowered organisation	When developing a climate change and sustainability capability building programme, collaborate with TAU’s Māori Outcomes team to embed mātauranga Māori to empower kaimahi to embed kaitiakitanga practices in day-to-day work.	Council group reflects and promotes Māori culture and identity within the environment, and values mātauranga Māori. <i>(Kia ora te Ahurea)</i>	<b>New measure:</b> To be developed

# Glossary (te reo Māori)

**Ao / te ao Māori** - world, globe, global ( [Te Aka Māori Dictionary](#)), used in reference to the Māori world or world view ( [Auckland Council](#)).

**Kaimahi** - worker, employee, clerk, staff ( [Te Aka Māori Dictionary](#)); worker, employee ( [Auckland Council](#)).

**Kaitiaki** - trustee, minder, guard, custodian, guardian, caregiver, keeper, steward ( [Te Aka Māori Dictionary](#)); guardian ( [Auckland Council](#)).

**Mana whenua** - territorial rights, power from the land, authority over land or territory, jurisdiction over land or territory - power associated with possession and occupation of tribal land. ( [Te Aka Māori Dictionary](#)); Māori who have customary authority over land through ancestral links ( [Auckland Council](#)).

**Mātanga** - experienced person, expert, specialist, consultant, professional, practitioner, old hand, analyst ( [Te Aka Māori Dictionary](#)).

**Mātauranga Māori** - Māori knowledge - the body of knowledge originating from Māori ancestors, including the Māori world view and perspectives, Māori creativity and cultural practices ( [Te Aka Māori Dictionary](#)).

**Mataawaka** – Māori who live in Auckland and are not in a mana whenua group ( [Auckland Council](#)).

**Mauri** – life principle, life force, vital essence, special nature, a material symbol of a life principle, source of emotions - the essential quality and vitality of a being or entity. Also used for a physical object, individual, ecosystem or social group in which this essence is located. ( [Te Aka Māori Dictionary](#)); life force ( [Auckland Council](#)).

**Pakihi** - business, enterprise, venture ( [Te Aka Māori Dictionary](#)).

**Para kore** - purity, cleanliness, spotlessness, faultlessness, immaculateness ( [Te Aka Māori Dictionary](#)), used in reference to zero waste ( [Auckland Council](#)).

**Taiao** - world, Earth, natural world, environment, nature, country ( [Te Aka Māori Dictionary](#)); natural world, environment ( [Auckland Council](#)).

**Tangata whenua** - local people, hosts, indigenous people - people born of the whenua ( [Te Aka Māori Dictionary](#)); indigenous people – people born of the whenua ( [Auckland Council](#)).

**Taonga** - treasure, anything prized - applied to anything considered to be of value including socially or culturally valuable objects, resources, phenomenon, ideas and techniques ( [Te Aka Māori Dictionary](#)); treasure, anything prized ( [Auckland Council](#)).

**Tino rangatiratanga** - self-determination, sovereignty, autonomy, self -government, domination, rule, control, power ( [Te Aka Māori Dictionary](#)).

**Wāhi tapu** - sacred place, sacred site - a place subject to long-term ritual restrictions on access or use, e.g. a burial ground, a battle site or a place where tapu objects were placed ( [Te Aka Māori Dictionary](#)).

**Wai** - water, stream, creek, river ( [Te Aka Māori Dictionary](#)); water ( [Auckland Council](#)).

**Whakapapa** - genealogy, genealogical table, lineage, descent - reciting whakapapa was, and is, an important skill and reflected the importance of genealogies in Māori society in terms of leadership, land and fishing rights, kinship and status. It is central to all Māori institutions ( [Te Aka Māori Dictionary](#)); genealogy, to make ancestral links ( [Auckland Council](#)).

**Whenua** - country, land, nation, state, ground, territory, domain ( [Te Aka Māori Dictionary](#)); land, country, nation, ground ( [Auckland Council](#)).



# Glossary (English)

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**Adaptation** - Climate change adaptation refers to actions that help reduce vulnerability to the current or expected impacts of climate change like weather extremes and natural disasters, sea-level rise, biodiversity loss, or food and water insecurity ( [United Nations](#) )

**Carbon footprint** - A carbon footprint is a measure of the greenhouse gas emissions released into the atmosphere by a particular person, organization, product, or activity. A bigger carbon footprint means more emissions of carbon dioxide and methane, and therefore a bigger contribution to the climate crisis ( [United Nations](#) )

**Circular economy** - Circular economy refers to models of production and consumption that minimise waste and reduce pollution, promote sustainable uses of natural resources, and help regenerate nature ( [United Nations](#) )

**Climate -related impacts** - The effects (also referred to as consequences or outcomes) of climate change occurring for an entity. These effects will, in turn, depend on the impacts of climate change on the broader socioeconomic and ecological systems an entity operates within (including an entity's value chain). ( [External Reporting Board](#) )

**Climate -related opportunities** - The potentially positive climate -related outcomes for an entity. Efforts to mitigate and adapt to climate change can produce opportunities for entities, such as through resource efficiency and cost savings, the adoption and utilisation of low -emissions energy sources, the development of new products and services, and building resilience along the value chain. ( [External Reporting Board](#) )

**Climate -related risks** - The potential negative impacts of climate change on an entity. ( [External Reporting Board](#) )

**Climate -related scenario** - A plausible, challenging description of how the future may develop based on a coherent and internally consistent set of assumptions about driving forces and relationships covering both physical and transition risks in an integrated manner. ( [External Reporting Board](#) )

**Climate resilience** - Climate resilience is the capacity of a community or environment to anticipate and manage climate impacts, minimise their damage, and recover and transform as needed after the initial shock ( [United Nations](#) )

**Compostable** - Given the right conditions, a material that breaks down completely into non-toxic components that can support plant growth ( [Sustainable Business Network](#) )

**Consumption emissions** - Consumption based emissions accounting focuses on calculating the emissions 'embodied' in the goods and services people consume. In other words, all emissions released directly and indirectly throughout the industrial supply chain that generated each good or service ( [Market Economics](#) )

**Decarbonisation** - Decarbonisation means reducing the amount of greenhouse gas emissions that a society produces, as well as increasing the amount that is being absorbed. It entails changing many, if not all, aspects of the economy, from how energy is generated, to how goods and services are produced and delivered, to how buildings are built and how lands are managed ( [United Nations](#) )

**Financial impacts** - The translation of impacts into current or anticipated impacts on financial performance, financial position and cash flows. ( [External Reporting Board](#) )

**Governance body** - A board, investment committee or equivalent body charged with governance. ([External Reporting Board](#))

**Greenhouse gas (GHG) emissions** - Gases that trap heat in the atmosphere including carbon dioxide, methane, nitrous oxide and water vapour ( [Sustainable Business Network](#))

**Keystone actions** – These actions are central to unlocking the success of the strategic plan. They will create the big shifts required across various aspects of TAU’s operations, practices, and approaches.

**Mitigation** - Climate change mitigation refers to any action taken by governments, businesses, or people to reduce or prevent greenhouse gas emissions, or to enhance carbon sinks that remove these gases from the atmosphere ([United Nations](#))

**Net zero emissions** - Reaching net zero requires us to ensure that carbon dioxide emissions from human activity are balanced by human efforts to remove carbon dioxide emissions ([United Nations](#))

**Operational emissions** -

**Physical (climate) risks** - Risks related to the physical impacts of climate change. Physical risks emanating from climate change can be event-driven (acute) such as increased severity of extreme weather events. They can also relate to longer-term shifts (chronic) in precipitation and temperature and increased variability in weather patterns, such as sea level rise. ([External Reporting Board](#))

**Recyclable** - A product or material that can be collected, processed and manufactured into a new product. ( [Sustainable Business Network](#))

**Regenerative / regeneration** - Improving ecological health and biodiversity by enabling, supporting and enhancing natural processes. ( [Sustainable Business Network](#))

**Scenario analysis** – A process for systematically exploring the effects of a range of plausible future events under conditions of uncertainty. Engaging in this process helps an entity to identify its climate -related risks and opportunities and develop a better understanding of the resilience of its business model and strategy. ( [External Reporting Board](#))

**Scope 1 emissions** - Direct GHG emissions from sources owned or controlled by the entity. ( [External Reporting Board](#))

**Scope 2 emissions** - Indirect GHG emissions from consumption of purchased electricity, heat, or steam. ( [External Reporting Board](#))

**Scope 3 emissions** - Other indirect GHG emissions not covered in scope 2 that occur in the value chain of the reporting entity, including upstream and downstream GHG emissions. Examples of Scope 3 categories, include purchased goods and services, capital goods, fuel-related and energy-related activities, upstream transportation and distribution (and more) ( [External Reporting Board](#))

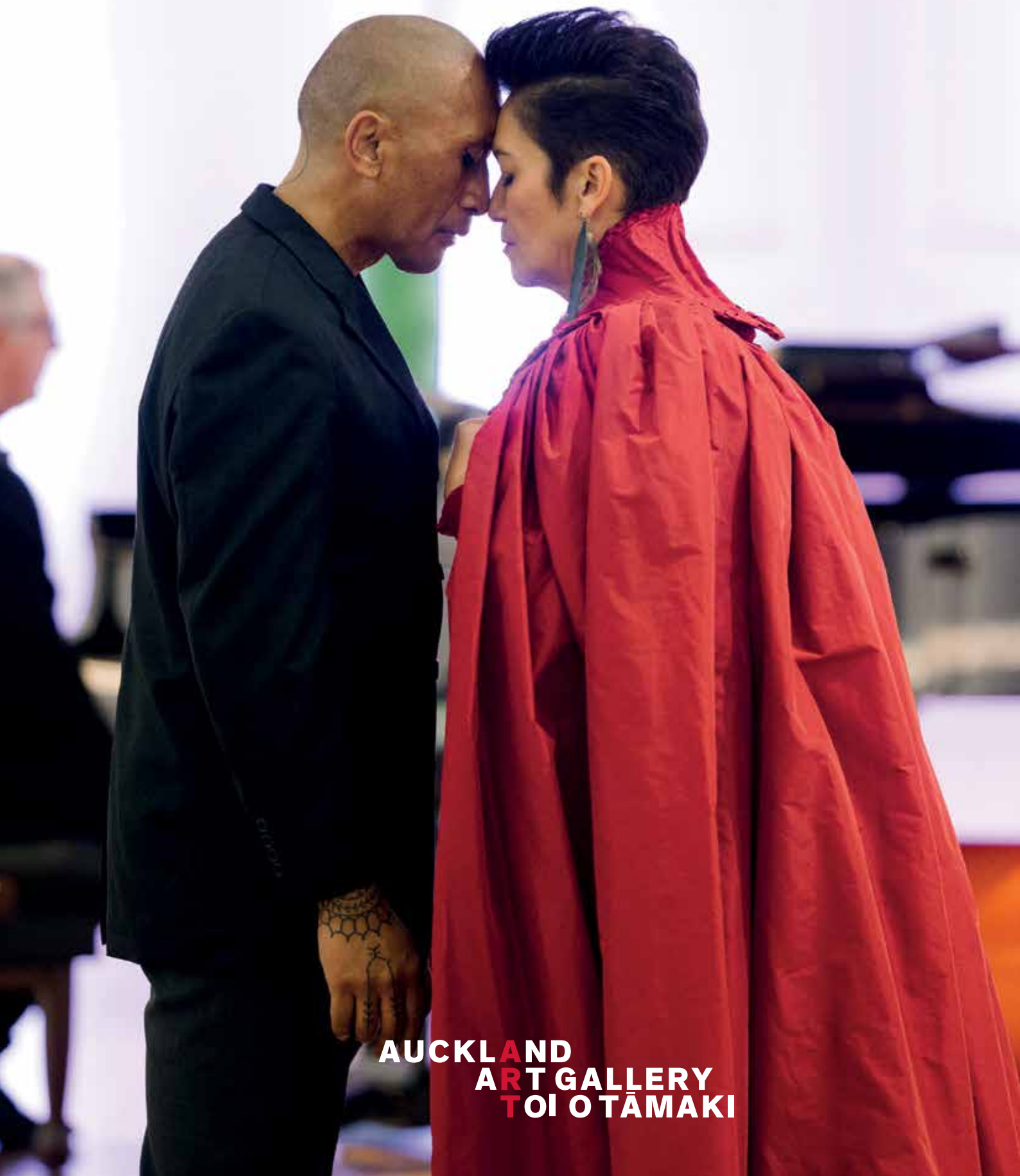
**Sustainability** - Sustainability is a balance of society, economy and environment for long-term resilience ( [Sustainable Business Network](#))

**Transition (climate) risks** - Risks related to the transition to a low -emissions, climate -resilient global and domestic economy, such as policy, legal, technology, market and reputation changes associated with the mitigation and adaptation requirements relating to climate change. ( [External Reporting Board](#))

**Zero waste** - A target of sending no waste for disposal via landfill or burning ([Sustainable Business Network](#))

# Annual Review

1 JULY 2022–30 JUNE 2023



**AUCKLAND**  
**ART GALLERY**  
**TOI OTĀMAKI**



Tātaki Auckland Unlimited (TAU), a council-controlled organisation (CCO) of Auckland Council, is the cultural and economic development agency for Tāmaki Makaurau Auckland.

TAU manages \$1.8b worth of cultural heritage, sporting and performing arts assets, including Auckland Art Gallery Toi o Tāmaki, the Aotea Centre Aotea Te Pokapū, Auckland Zoo, Go Media Stadium, Mt Smart, Western Springs and North Harbour stadiums and New Zealand Maritime Museum Hui Te Ananui a Tangaroa. We work to ensure ongoing social, cultural and economic benefits from these assets for Aucklanders now and into the future.

Auckland Art Gallery Toi o Tāmaki is one of the substantive cultural institutions that TAU owns, operates and maintains for the benefit of Tāmaki Makaurau Auckland. TAU supports the delivery of exhibitions along with investment and innovation activity with the aim of enriching life in Auckland through engaging people with the arts.

**TAU Board**

- Vicki Salmon – Chair
- Jannah Wootten – Deputy Chair
- Nick Hill – CEO
- Alastair Carruthers
- Carol Cheng
- Hinurewa te Hau
- Jen Rolfe
- Graeme Stephens
- Dan Te Whenua Walker



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116	Partners and Supporters

# He Mihi

Kei aku nui, kei aku rahi

Anei a Toi o Tāmaki e mihi ake nei  
ki a koutou.

E koa ana te ngākau ki te tuku atu  
i tēnei puka-ā-tau.

He mea whakaemiemi

i ngā hirahiratanga o te tau

hei tirohanga mā te kanohi

hei kai mā te hinengaro

hei whakahīhītanga mō te manawa.

E mihi ana i tā koutou ū

ki te taunaki mai i ngā mahi

a Toi o Tāmaki

ā haere nei te wā.





# Your City, Your Gallery

VICKI SALMON, NICK HILL



**As the kaitiaki of Aotearoa New Zealand’s pre-eminent art collection, the Gallery enriches our communities by offering inspiring art experiences. Our purpose is to be a beacon for art, uplifting audiences, championing artists and leading the way with our conservation, research and curatorial scholarship.**

The Gallery seeks to reflect the multiculturalism and diversity of Tāmaki Makaurau Auckland through its exhibitions, events and education programmes and plays a vital role as an inclusive hub of creativity.

On behalf of the Tātaki Auckland Unlimited board, I thank the Auckland Art Gallery Advisory Committee for its support of us and our executive in stewarding the Gallery. I also extend our thanks to the Auckland Art Gallery Foundation Trustees and donors and our many members, volunteers, supporters and partners who share so generously their time, energy and resources to expand the impact of the Gallery in the community.

**Vicki Salmon**  
**Chair**  
**Tātaki Auckland Unlimited Board**



**The Gallery is a flagship institution for Auckland. We are so proud of the devoted and specialist staff and all they have achieved in FY2022–23, going above and beyond. Through the Gallery we are creating engaging experiences, caring, growing and sharing exceptional collections, within the much-cherished heritage and contemporary architecture of the Gallery.**

Among the highlights of our year is receiving donated works of art from the Josie and Julian Robertson collection (major European artists of the modern era), and the Gallery’s Heritage Restoration Project Kia Whakahou, Kia Whakaora – essential work to protect and preserve our 135-year-old building ensuring the Gallery’s legacy for decades ahead. This speaks to our goal to contribute to our communities’ wellbeing, interconnection, and civic pride, creating and sharing prosperity for current and future generations.

**Nick Hill**  
**Chief Executive**  
**Tātaki Auckland Unlimited**





# By the Numbers



# By the Numbers



## EXHIBITIONS

24

exhibitions

700

artworks exhibited

100

artworks from our collection loaned to other institutions



## VISITATION

480,000

visitors to the Gallery

500,000

viewings of Gallery collection artworks in other venues

96,437

visits to the Creative Learning Centre

36,556

attendees to our visitor programmes



## RETAIL

\$1.92m

(gross) in shop sales

35%

of sales from New Zealand-made products, over 20% of which being Māori-produced

31%

increase in total sales over our previous best year



## PUBLISHING

11,500

tamariki guides enjoyed by our youngest visitors

8

books published by the Gallery, generating \$132,500 in revenue

6

nominations for national design and publishing awards resulting in three winners



## MARKETING AND COMMUNICATIONS

138,000

fans and followers across all social channels

1,035,030

visits to the Gallery website



## SCHOOLS AND LEARNING

10,136

student attendees of the Gallery's education tours

# By the Numbers



## COLLECTIONS

162

new artworks added to the Gallery's collection

15

masterpieces, valued at over \$150 million, bequeathed by Josie and Julian Robertson

56

other artworks gifted or bequeathed



## CONSERVATION

1839

artworks assessed and prepared for display



## MEMBERSHIP

8750

members

14%

increase in membership numbers over the previous year

25%

of members under 40 years of age



## PHOTOGRAPHY

2500

images of 24 exhibitions photographed

373

artworks photographed



## RESEARCH LIBRARY AND ARCHIVES

30,000+

books stored in the library

5000

artist files housed on site

10,000

items added to artist files

200

exhibition files digitised



# Director’s Statement

KIRSTEN LACY



**We love art. We love sharing it. Experiencing it. Collecting and curating it. We love writing about art and connecting people to art – surprising, delighting and reacquainting our audiences with it. We love caring for art – protecting, conserving, photographing and storing it. We love wrestling with art – our challenges and wider debates. We love our growth, adaptations, the things we hold dear and fast. We love thinking about art and asking: What is it? Why is it? Where are we with art in place and in time? Where are we with ourselves and each other? What do we like, what don’t we like, and why? Mostly, we love working with art.**

The Gallery is a conduit to a vast world of ideas, cultures, values, practices and the people who play, invent, create. The door is wide and wide open here.

The pages that follow chronicle our activity for the FY2022–23. So much work. So many achievements. So many people involved, stepping forward generously with their knowledge, resources and efforts in a shared love of working with art and bringing it into communion with the minds of others. My heartfelt thanks to my executive team for their leadership and support, and the Gallery’s Advisory Committee comprising the Hon Kit Toogood KC (Chair), Helen Clark ONZ SSI PC, Dame Jenny Gibbs DNZM, Tom Irvine, Christopher Swasbrook, Andrew Grant, Royal Reed, Vicki Salmon, Nick Hill and myself.

There have been significant steps in our institutional momentum this year. Donated works of art that will impact the course of Aotearoa New Zealand’s future art production. Investment in capital projects that will ensure legacy for decades ahead. Scholarship and publishing that document new histories and perspectives. Exhibitions that have inspired, rescued and helped us towards survival and thriving. Relationships that have knitted together in closer, more empathetic and joyful encounters with Aotearoa. To our community, those who identify themselves alongside and within our kaupapa, thank you for seeking curiously to understand the impact of art in life, and for supporting the Gallery we so very much love and love to share.

Here, we offer reflection on all we have created together and shared this past year. We hope you enjoy and fondly remember.

*Mārama mai te tirohanga  
Mārama mai te kitenga  
Mārama mai te manawa  
Tō manawa ka kukume  
Tōku manawa ka tō tō  
Haumi ē, hui ē, tāiki ē*

**Kirsten Lacy, Director,  
Auckland Art Gallery Toi o Tāmaki**





# Kaupapa Māori



# Kaupapa Māori

The Gallery works alongside tangata whenua and Kaupapa Māori partners who support and guide organisational Māori outcomes that enhance our obligations to Te Tiriti o Waitangi, strengthen our stewardship of taonga Māori, and celebrate toi Māori. In the last year, we have seen a significant increase in cultural capability among our staff, primarily through the committed engagement of staff, supported ably by the Head of Kaupapa Māori and our kaiārahi.

## Cultural Capability Uplift Programmes

The Kaupapa Māori team produced and delivered two Cultural Capability Uplift Programmes for staff. The purpose of this kaupapa is to build the capability and confidence of our staff in their knowledge and understanding of te ao Māori, tikanga Māori and te reo Māori, so that we as an organisation can engage with Māori communities in more authentic and meaningful ways. The course outline ranged from pronunciation and karakia to mihimihi, pepeha building and grammar. The training so far has involved over 120 staff across the Gallery. The next round of programmes will continue into the new financial year.

## Te Reo Māori

‘Ko te reo te mauri o te mana Māori | The language is the essence of Māori.’ — Sir James Henare

The Gallery has also increased our use of te reo Māori by incorporating bilingual copy for collection exhibitions, toi Māori projects and other communications, as well as learning new waiata.

We commenced a project to reinvigorate and improve the *Whakamīharo Lindauer Online*, a website dedicated to Gottfried Lindauer’s celebrated portraits of 19th century Māori. The upgrade will include updated information and new findings on the sitters in the paintings.

## Toi Māori

In the past year, the Gallery has presented a range of Māori-led and Māori-focused projects including:

- The much-celebrated solo survey exhibition of artist *Robin White: Te Whanaketanga | Something Is Happening Here*, jointly developed by Te Papa. The exhibition toured nationally and was supported by an accompanying publication, *Robin White: Something Is Happening Here*.
- *Te Toi o Mangahekea*, 2023, a commissioned artwork by Graham Tipene (Ngāti Whātua, Ngāti Kahu, Ngāti Hine, Ngāti Hauā, Ngāti Manu) for the scaffolding wrap of the building, installed on 19 May 2023.
- A rehang of the *Romancing the Collection* exhibition with artworks that address the whenua and taiao (natural environment), and honour the mana of the people depicted in Gottfried Lindauer and Charles F Goldie’s Māori portraits.
- A commissioned performance by Taane Mete (Ngāti Kahungunu, Ngāti Koroki Kahukura) for Matariki named *Pōhutakawa*. The performance included a dance by Taane Mete, waiata by Taisha Tari (Ngāti Kahungunu, Ngāpuhi) and music by Steven Small. The commission coincided with Matariki Ahunga Nui, a free event involving waiata, kai, te māketete and craft.
- The commission *Urbanize III* showcasing the work of Tira Walsh (Ngāti Wairere, Ngāti Hauā and Tainui).

The Māori art collection grew with significant acquisitions of artworks by Ayesha Green and Lonnie Hutchinson. Additionally, in the Gallery’s shop, 20% of the products were produced by Māori.

## Awards/Recognition

The Gallery received several awards and commendations for the bilingual publication *Toi Tū Toi Ora: Contemporary Māori Art*, which was based on the ground-breaking 2020–21 exhibition staged by Auckland Art Gallery Toi o Tāmaki, including:

- Gold for Editorial and Books at the Best Design Awards 2022
- Highly commended in the Exhibition Catalogue (level B) category at the 2023 Australasian Museums and Galleries National Awards
- Longlisted for the Illustrated Nonfiction category for the Ockham New Zealand Book Awards 2023
- Shortlisted for the Non-fiction Books at NZSA Heritage Book Awards 2023.

## Whāia Te Ao Māori

The Gallery recently piloted a self-reflection programme, called Whāia Te Ao Māori (walking alongside the Māori world).

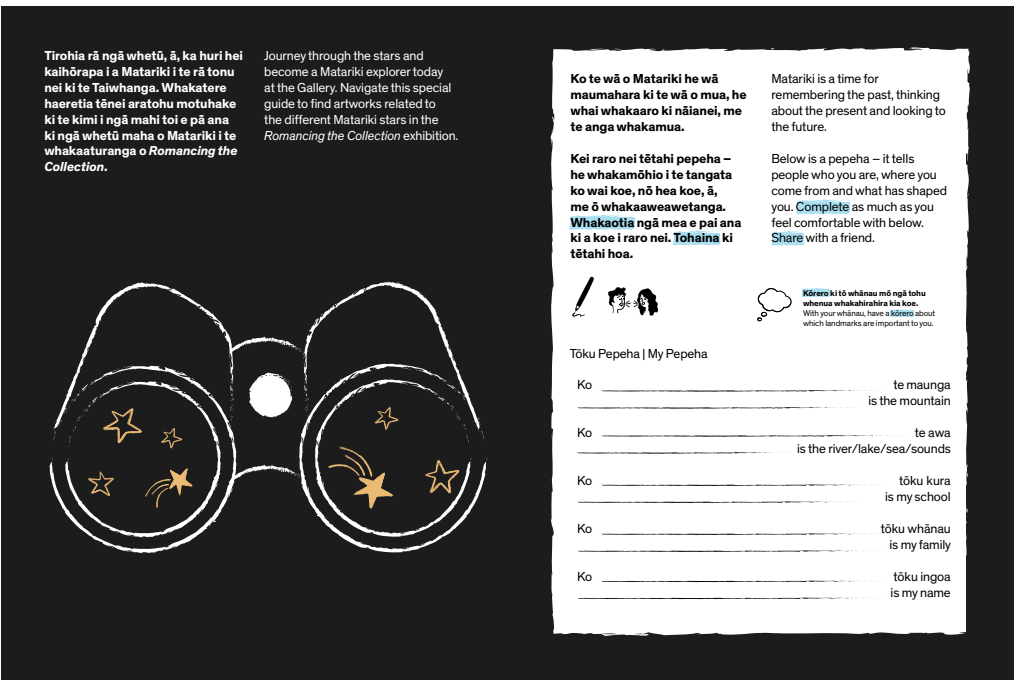
Whāia Te Ao Māori focuses on how the Gallery is serving and meeting its commitments to Māori outcomes in Tāmaki Makaurau Auckland, through a Te Tiriti lens.

Conducted by independent research company Awa Associates, it included a series of interviews with frontline teams as well as Gallery leaders, Haerewa and the Gallery Advisory Committee, and Māori artists. An online survey was also sent to all kaimahi.

The aim was for everyone who works with Māori art, artists, visitors and colleagues to be able to share their insights and ideas. The report generated will inform the Gallery’s plans into the future; and the research framework will be rolled out to other Tātaki Auckland Unlimited organisations rōpū in future.

## Haerewa

The Gallery acknowledges the commitment of Haerewa the Māori arts advisory group and it’s members: Dr Valance Smith (Chair), Sir Haare Williams, Lisa Reihana CNZM, Graham Tipene, Nova Paul, Reuben Friend, Brett Graham, Emily Karaka.







# Exhibitions and Artist Commissions



# Exhibitions and Artist Commissions

## Exhibitions

**The Gallery’s exhibition programme forms the core of our work, with many of our other activities – including education, public programmes and publishing – being aligned with it. The exhibitions on display over the past year showcased the array of artworks in our collection, commissioned artworks, and loans from other institutions and private lenders. They included single-artist shows, group exhibitions and transhistorical displays.**

*Romancing the Collection* is a long-term collection exhibition that traverses time to show how tastes have changed as the Gallery’s art collection has grown. Another collection show, *Manpower: Myths of Masculinity*, brought into focus the many images of eroticised male bodies that have underpinned our rich holdings since the Gallery’s foundation in 1888.

A decade in the life of Aotearoa New Zealand, beautifully captured in photographs, was enjoyed by visitors in *Max Oetli: Visible Evidence, Photographs 1965–1975*. The exhibition revealed the intersections between the private and public lives of the people of Tāmaki Makaurau Auckland and was made possible through the artist’s generous gift of his vintage photographs.

*An Arrangement for 5 Rooms*, a single-artwork commission exhibition by Korean-New Zealand artist Yona Lee, negotiated the relationship we share with domestic and public spaces and objects. This was Lee’s largest work to date, filling the entire Albert Park-side gallery spaces.



Left

*Romancing the Collection*  
(2021–24) (installation detail)

‘Handrails weave through the art gallery like a wayward game of Snake, from twisted knots to simple straight lines that stretch the entire length of the room . . . The entire installation breaks gallery etiquette by encouraging the artwork to be touched.’

—Joanna Wane, *Canvas* (New Zealand Herald)

Above & Below

Yona Lee: *An Arrangement for 5 Rooms* (2022) (installation details)



Exhibitions and Artist Commissions

Above

*Romancing the Collection*  
(2021–24) (installation detail)

Below

*Max Oettil: Visible Evidence, Photographs 1965–1975*  
(2021–23) (installation detail)



Above

*Manpower: Myths of Masculinity* (2021–23)  
(installation detail)



Exhibitions and Artist Commissions

In March, the Minister for Arts, Culture and Heritage, Hon Carmel Sepuloni, opened *Declaration: A Pacific Feminist Agenda*. This ground-breaking exhibition brought together 12 prominent artists from across the Pacific whose work is concerned with many of the pressing issues of our time, including climate change, resilience, sovereignty, activism and social justice.

‘Presenting major commissioned projects, rarely seen artworks and ephemera from institutional and private collections, *Declaration* builds a Pacific feminist trajectory with an approach that empowers the agency of all genders.’

—Mairātea Mohi, *Ensemble*

Below

Tour of the exhibition  
*Declaration: A Pacific Feminist Agenda* (2022)



Above

Gilbert & George: *The Tāmaki Makaurau Auckland Exhibition* (2022) (installation detail)

*Heavenly Beings: Icons of the Christian Orthodox World* introduced the tradition of devotional art of the Christian Orthodox faith in an exhibition of icons drawn from across the world. The exhibition opened at the Museum of Old and New Art (MONA), Tasmania, in September 2023.

Developed exclusively with artists Gilbert & George, the extensive *Gilbert & George: The Tāmaki Makaurau Auckland Exhibition 2022* offered an overview of their work from the 21st century. Gilbert & George spent two weeks in New Zealand promoting the exhibition and supporting the Gallery’s fundraising efforts.

A regular feature in our exhibition programme, *The Chartwell Show* presents artworks from the Chartwell Collection, which is on long-term loan to the Gallery. The latest iteration, *Walls to Live Beside, Rooms to Own*, was a response to our changed relationship to life at home and the housing pressures facing us in Aotearoa New Zealand. The exhibition featured two commissions: Fiona Connor’s *Walls #1–#6* and *#8*, 2022 recreated seven interior walls from around Tāmaki Makarau and the Waikato, on which hung artworks by founder of the Chartwell Trust, Rob Gardiner; and Tim Wagg’s *Youth Portrait*, 2022, a video portrait of a young real estate agent set against a backdrop of the commercialised landscape of central Auckland.



Left

Matt Calderwood,  
*Untitled, 2016*, rugby ball,  
shovels, high-bounce ball,  
wineglasses (installation  
detail: *Walls to Live Beside*,  
*Rooms to Own: The Chartwell*  
*Show* (2022–23))

Below

Exhibition opening for *Walls*  
*to Live Beside, Rooms to*  
*Own: The Chartwell Show*  
(2022–23)



Above & Below

*Heavenly Beings: Icons of*  
*the Christian Orthodox World*  
(2022) (installation details)





# Exhibitions and Artist Commissions

The summer blockbuster show, *Frida Kahlo and Diego Rivera: Art and Life in Modern Mexico* was one of the biggest ticketed exhibitions in the Gallery’s history, with a total visitation of almost 77,000 people. The exhibition presented the Jacques and Natasha Gelman Collection, the pre-eminent private collection of Mexican modernism. With over 150 artworks, it included paintings and drawings by Kahlo, Rivera’s oil paintings and an array of work by other leading Mexican artists.

A touring exhibition we helped develop with Museum of New Zealand Te Papa Tongarewa, *Robin White: Te Whanaketanga | Something is Happening Here*, was a major retrospective of the work of Dame Robin White (Ngāti Awa, Pākehā). Presenting work from across 50 years of art-making, the exhibition provided insight not only into the artist’s life work but also into life in Aotearoa and the Pacific. At the time of writing, it has toured to Dunedin Public Art Gallery and Christchurch Art Gallery Te Puna o Waiwhetū.

Drawn from the remarkable collections of Tate in London, *Light from Tate: 1700s to Now* featured 100 artworks based on the universal theme of light by a global cast of iconic artists from the 18th century to the present day.

Below

*Frida Kahlo and Diego Rivera: Art and Life in Modern Mexico* (2022–23) (installation detail)



‘The measured way the exhibition traces the subject of light through history left me feeling nourished . . . I left the gallery teeming with a sense of fullness and satisfaction.’

—Yarran Gatsby, *Art Monthly Australasia*

*Brent Harris: The Other Side* was the first major survey exhibition of Australia-based artist Brent Harris’s work to be held in Aotearoa New Zealand, his country of birth. It included recent works that reflect the artist’s reconnection with his homeland as well as paintings and prints drawn from his most important series of works, dating from the late 1980s to the present.



Above

Brent Harris, *Listener*, 2018, oil on linen, on loan from Patricia Mason and Paul Walker, Melbourne (installation detail: Brent Harris: *The Other Side* (2023))

Below

*Light from Tate: 1700s to Now* (2023) (installation detail)







Above

Exhibition opening of *Robin White: Te Whanaketanga | Something Is Happening Here* (2022–23)

Left

*Robin White: Te Whanaketanga | Something Is Happening Here* (2022–23) (installation detail)

Above & Below

*Frida Kahlo and Diego Rivera: Art and Life in Modern Mexico* (2022–23) (installation details)







Above

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John Brett *The British Channel Seen from the Dorsetshire Cliffs* 1871, oil paint on canvas, Tate: presented by Mrs Brett 1902 (shown in *Light from Tate: 1700s to Now* (2023))



Exhibitions and Artist Commissions

List of exhibitions presented in FY23

**Reuben Paterson: Guide Kaiārahi**  
18 June 2021–23 August 2023 (temporary deinstallation due to Kia Whakahou, Kia Whakaora Heritage Restoration Project, due to be reinstalled late 2025)

**Romancing the Collection**  
14 August 2021–ongoing

**Manpower: Myths of Masculinity**  
4 September 2021–4 June 2023

**Max Oettli: Visible Evidence, Photographs 1965–1975**  
18 December 2021–18 September 2022

**Yona Lee: Arrangement for 5 Rooms**  
26 February 2022–28 August 2022

**Peter Peryer: The Man in the Photograph**  
28 February 2022–18 July 2022

**Declaration: A Pacific Feminist Agenda**  
2 March 2022–31 July 2022

**Sione Monū & Manu Vaeatangitau | Kindred: A Leiti Chronicle**  
26 March 2022–10 January 2023

**Suji Park: Meonji Soojibga | Dust Collector**  
9 April 2022–11 June 2023

**Creative Learning Centre: ArtLab**  
15 April 2022–8 October 2023

**Heavenly Beings: Icons of the Christian Orthodox World**  
14 April 2022–18 September 2022

**Gilbert & George: The Tāmaki Makaurau Auckland Exhibition 2022**  
25 May 2022–11 September 2022

**Jim Allen: 100 Years**  
19 July 2022–28 November 2022

**Walls to Live Beside, Rooms to Own – The Chartwell Show**  
3 September 2022–26 March 2023

**Tino Sehgal: Yet untitled**  
1 October 2022–13 November 2022

**Frida Kahlo and Diego Rivera: Art & Life in Modern Mexico**  
15 October 2022–22 January 2023

**Robin White: Te Whanaketanga | Something is Happening Here**  
29 November 2022–30 January 2023

**Building Beginning: Auckland Art Gallery Toi o Tāmaki**  
29 November 2022–26 February 2023

**Ngā Pūranga me te Kohinga | Archives and the Collection**  
27 February 2023–5 June 2023

**Light from Tate: 1700s to Now**  
1 March 2023–25 June 2023

**Tira Walsh: Urbanize III**  
25 March 2023–8 October 2023

**Brent Harris: The Other Side**  
6 May 2023–17 September 2023

**Graham Tipene: Te Toi o Mangahekea**  
May 2023–ongoing

**Ngā Whenu Raranga | Weaving the Strands Together: The Maureen Lander Archive**  
6 June 2023–10 September 2023

Artist Commissions

Sometimes included in exhibitions and at other times presented by themselves, artist commissions offer our visitors unique art experiences that are often site-responsive. The number and quality of the Gallery’s commissions makes it a national leader in this area.

The first work visitors see as they enter the Gallery is *Guide Kaiārahi*, 2021, a 10-metre-high waka that rises vertically from the forecourt pool. Created by Reuben Paterson (Ngāti Rangitihi, Ngāi Tūhoe, Tūhourangi) and commissioned by the Gallery and Edmiston Trust, *Guide Kaiārahi* is made of thousands of transparent, crystal-like shapes that catch, reflect and transform light into rainbow-coloured beams. The work navigates a spectacular journey from Papatūānuku into the embrace of Ranginui, casting a galaxy of stars over the pool and surrounding walls.

Latai Taumoepeau’s *Repatriate*, 2022 was commissioned as part of *Declaration: A Pacific Feminist Agenda*. A powerful live-performance piece, the work demonstrated the dire impacts of climate change on Pacific nations and was performed on the Gallery forecourt by the artist.

‘I stand in Auckland Art Gallery, watching with tears gathering. It would be difficult to find a climate analogy more profound or visceral than Taumoepeau’s dance in the rising water.’

—Tulia Thompson, *The Spinoff*

Below

Latai Taumoepeau *Repatriate*, 2022 (performance still: *Declaration: A Pacific Feminist Agenda* (2022))

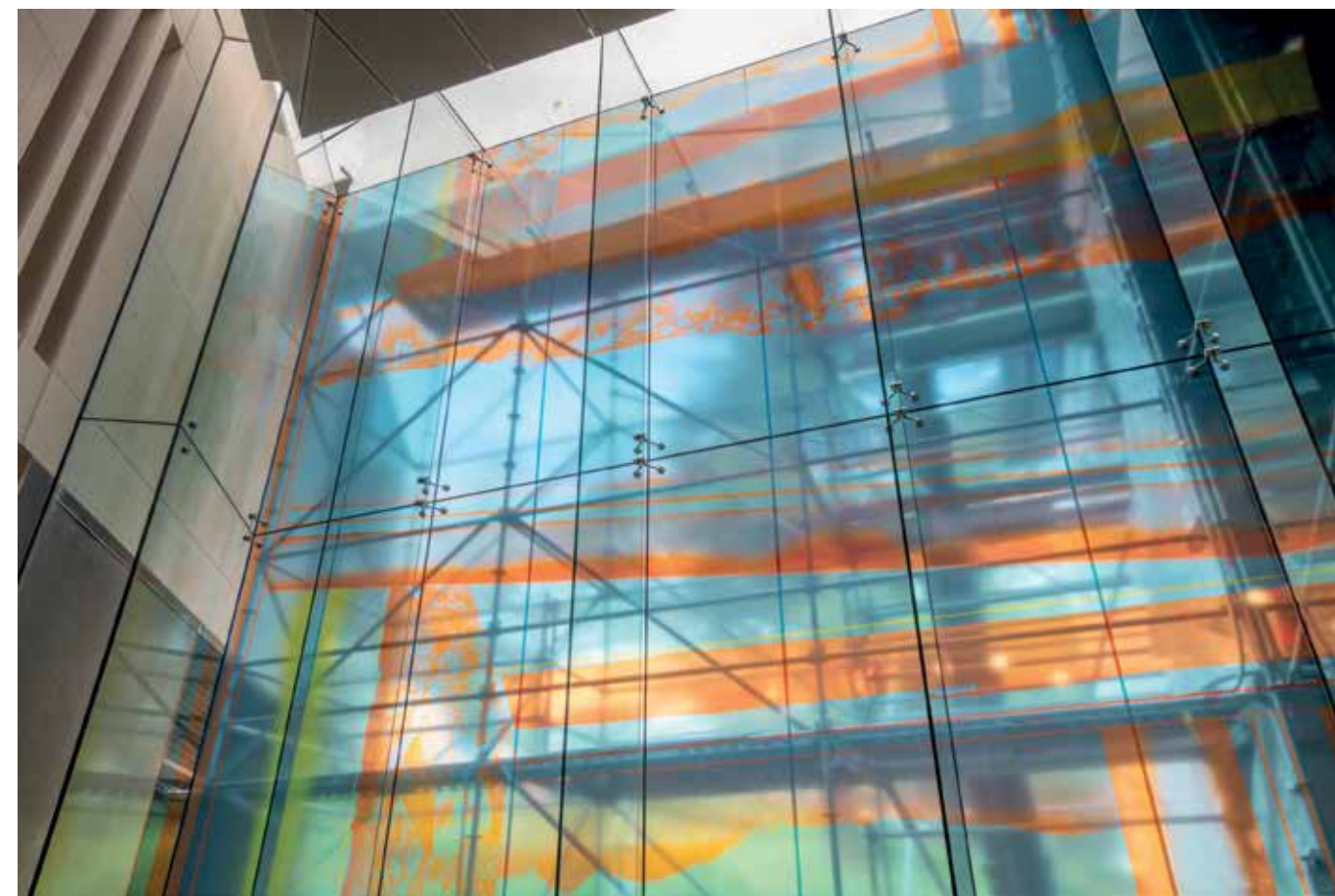






Left

Reuben Paterson, *Guide Kaiārahi*, 2021, stainless steel, transparent acrylic, glass, commissioned by Auckland Art Gallery Toi o Tāmaki, 2021, owned and generously supported by the Edmiston Trust (installation view)

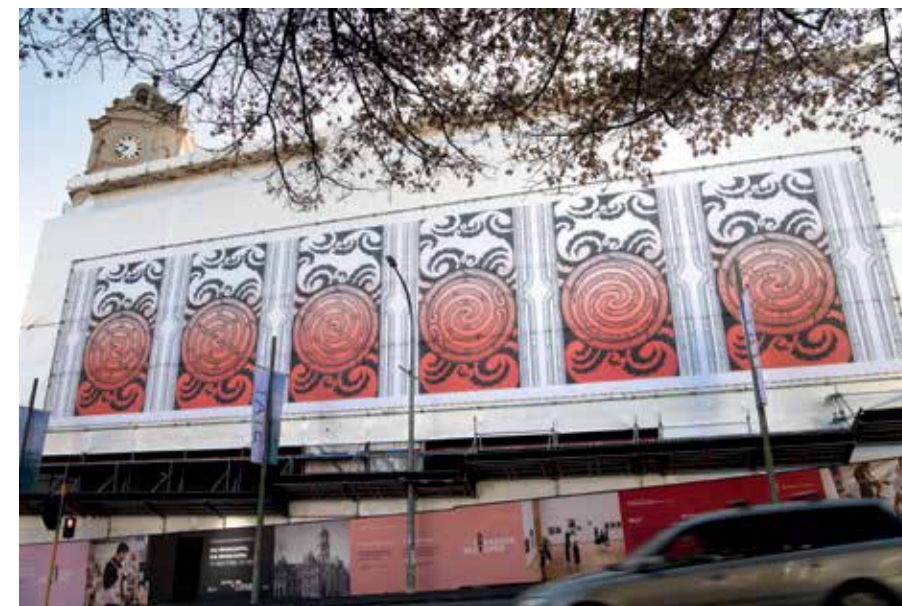


Above

Tira Walsh, *Urbanize III*, 2023, digital print on self-adhesive vinyl, commissioned by Auckland Art Gallery Toi o Tāmaki, 2023, supported by Auckland Contemporary Art Trust (installation detail)

Right

Graham Tipene, *Te Toi o Mangahekea, The Art of Mangahekea*, 2023, digital print on banner mesh, commissioned by Auckland Art Gallery Toi o Tāmaki, 2023 (installation view)





Exhibitions and Artist Commissions

*Kindred: A Leiti Chronicle*, 2022, by Tāmaki Makaurau-based Tongan artists Sione Monū and Manuha‘apai Vaeatangitau, was one of our window commissions in the Gallery’s South Atrium. The work was a multisensory installation that projected the experiences of leiti (transgender women) into a futuristic alternate reality. Executed in Monū and Vaeatangitau’s animated and playful graphic style, each portrait paid homage to these leiti and their significance in the artists’ lives.

On the Gallery’s North Terrace, Korean-New Zealand sculptor Suji Park’s commission *Meonji Soojibga | Dust Collector*, 2022 consisted of many ceramic figures referencing the traditional totem poles found across the countryside in South Korea. The installation filled the terrace with a still crowd of watchful beings that seemed to whisper to visitors as they enveloped them.

For the first-ever official Matariki celebration, in 2022, the Gallery commissioned Taane Mete (Ngāti Kahungunu, Ngāti Korokī Kahukura) to compose a performance work. *Pōhutukawa*, 2022 was a three-part contemporary dance performed by Mete, with waiata composed and performed by Taisha Tari (Ngāti Kahungunu, Ngāpuhi) and musical composition written and performed by Stephen Small on *The Story of a New Zealand River*, 2001, an incredible piano created by artist Michael Parekōwhai (Ngāriki Rotoawe, Ngāti Whakarongo). Following the outstanding response from visitors, Mete was recommissioned to create a new work, *Marae in the Sky*, 2023, for 2023’s Matariki celebration.

‘Witnessing this by surprise last week was one of the most profound gallery experiences I’ve ever had. Sensational interpreters! Thank you for acquiring this work.’

—Gallery visitor

Internationally renowned contemporary artist Tino Sehgal’s critically acclaimed work *Yet untitled 2013*, 2013–ongoing was presented in the Gallery’s North Atrium, surrounded by modern and historical sculptural works from the collection. The performance piece is the Gallery’s first acquisition of a live work.

*Te Toi o Mangahekea*, 2023 by tā moko artist Graham Tipene (Ngāti Whātua, Ngāti Kahu, Ngāti Hine, Ngāti Hauā, Ngāti Manu) was installed on the scaffold wrap of the Gallery’s building as part of its Heritage Restoration Project: *Kia Whakahou, Kia Whakaora* (see pages 66–69). *Te Toi o Mangahekea* draws on water for inspiration, acknowledging how integral it is to all life, as well as the many wai, or waters, of Tāmaki Makaurau Auckland.

The second window commission this year, presented in the South Atrium, is Tira Walsh’s (Ngāti Wairere, Ngāti Hauā, Tainui) *Urbanize III*, 2023, a vibrant digital vinyl print inspired by her residency at Karekare House and the 1982 sci-fi classic film *Tron*. Walsh’s largest commissioned work to date, *Urbanize III* appears as if to have emerged from the streets and ridges of Tāmaki Makaurau.

Archives

Throughout the year and often in response to exhibitions in the main galleries, the Library team curates exhibitions drawn from the Gallery’s rich archives. This year we presented: *Peter Peryer: The Man in the Photograph*; *Jim Allen: 100 Years*; *Building Beginning: Auckland Art Gallery Toi o Tāmaki*; *Ngā Pūranga me te Kohinga | Archives and the Collection*; and *Ngā Whenu Raranga | Weaving the Strands Together: The Maureen Lander Archive*.

Above

Taane Mete, *Pōhutukawa*, 2022, commissioned by Auckland Art Gallery Toi o Tāmaki, 2022, (performance still)

Below

Suji Park, *Meonji Soojibga | Dust Collector*, 2023, ceramic (mixed porcelain stoneware and local clays), glaze, ceramic paints and epoxy clay and resin, commissioned by Auckland Art Gallery Toi o Tāmaki, 2022 (installation view)







Above

Sione Monū and Manuha'apai Vaeatangitau, *Kindred: A Left Chronicle*, 2022, vinyl, paint and beads on glass, audio, commissioned by Auckland Art Gallery Toi o Tāmaki, 2022, supported by Auckland Contemporary Art Trust (installation view)



# Collection Development





Collection Development

The Gallery holds our country’s pre-eminent collection of New Zealand art and a significant collection of international art. We regularly review our collection priorities to enhance the collection, which dates from the 10th century to today. The past year has been remarkable for the significant number of artworks gifted through both donations and bequests.

Bequests and Gifted Art

The passing of Julian Robertson KNZM, in August 2022, brought to fruition the bequest of European masterpieces that he and his late wife Josie had promised to the Gallery in 2011. This outstanding collection of art from the modern era includes 12 oil paintings and 23 works on paper. When the artworks go on display in 2024, we are expecting huge interest from New Zealanders and audiences offshore.

During the past year, we were also delighted to transition an important long-term loan from the Thanksgiving Foundation to our permanent collection, including masterworks by modern painters Eileen Agar and Ben Nicholson, and significant works by First Nations Australian artists and contemporary Māori artist Michael Parekōwhai. The Thanksgiving Foundation also supported a major LED text work by globally renowned artist Jenny Holzer.

The Gallery gratefully acknowledges the generous gifts of art we receive from artists, made during their lifetime or as part of their estate. This year, we were gifted artworks by nationally significant artists Billy Apple (1935–2021) and Jim Allen (1922–2023).

In the historical international collections, we have been fortunate to secure the large canvas by Louis Gabriel Blanchet, *Portrait of William Rouet (1714–1785)*, 1763, with assistance from the Mackelvie Society and the Lyndsay Garland Trust, which continue to provide funding for acquisitions.

Our long-term collecting partners, the Patrons of the Auckland Art Gallery, has acquired over 315 works for the Gallery throughout their 30-plus years, and they continue this model of philanthropy which enriches our Collection. We acknowledge particularly the additional support of Peggy and Richard Greenfield in securing Gilbert & George’s *Commit No Nuisance*, 2020.

In 2022, the Auckland Art Gallery Foundation joined as a collection partner to support the acquisition of a key work by Jasmine Togo-Brisby. In addition to this work, individual members of the public have added works to the collection, including Pat Hanly’s *Pintado Protest*, 1978 and Emma McIntyre’s *Badlands*, 2021.

Other Purchases

Focused collection priorities in the historical and contemporary international area have led to acquisitions of significance, including Albert Dubois-Pillet’s *Paysage à l’Écluse (The Lock)*, 1886–1887, which was exhibited in the *Light from Tate: 1700s to Now* exhibition, and Haegue Yang’s *Sonic Spheres*, 2015.

A number of key works by Pacific artists were acquired from the exhibition *Declaration: A Pacific Feminist Agenda*, substantially increasing our holdings of contemporary Pacific art.



Above

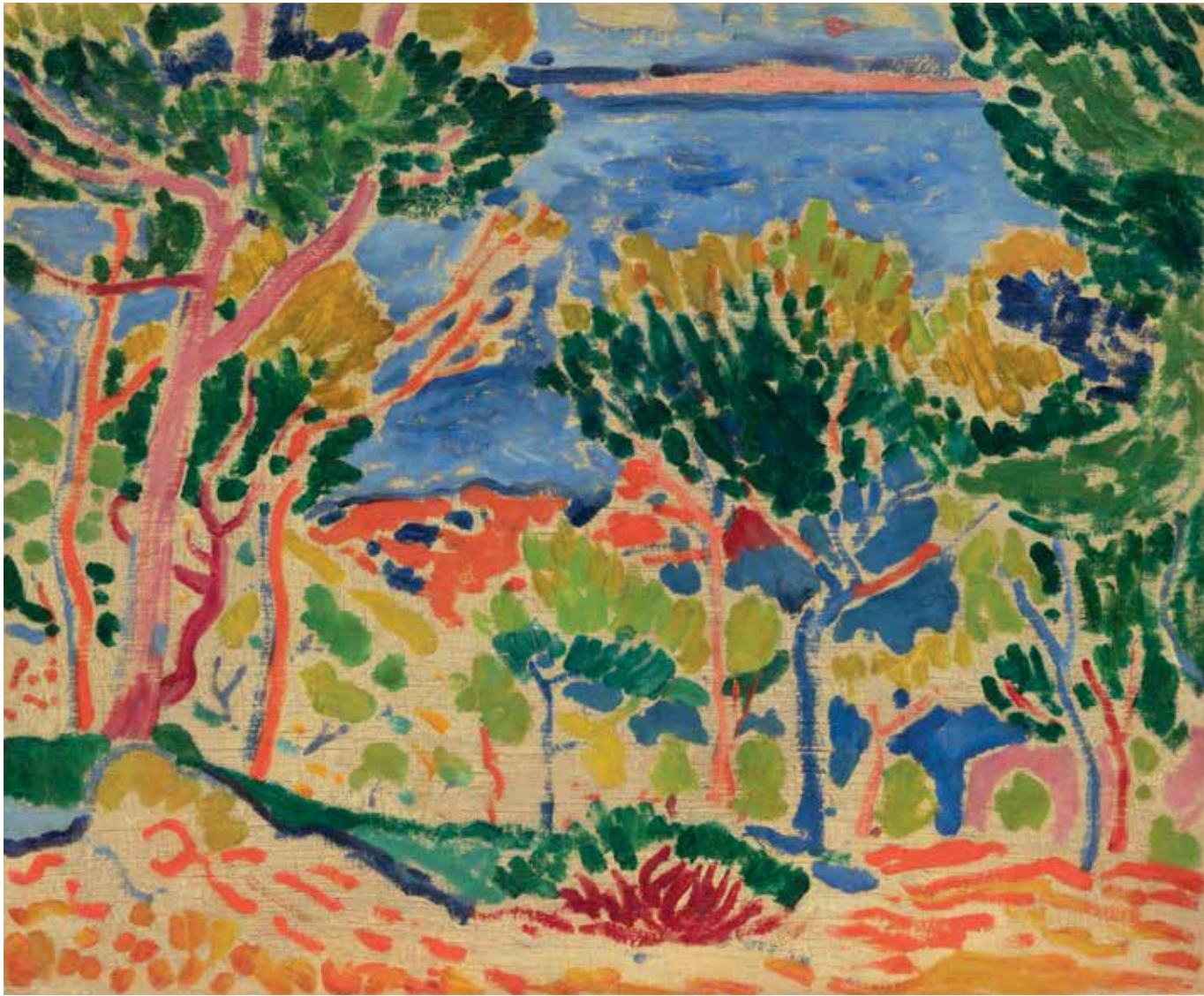
Albert Dubois-Pillet, *Paysage à l’Écluse (The Lock)*, 1886–87, oil on canvas, Auckland Art Gallery Toi o Tāmaki, purchased with the assistance of the Lyndsay Garland Trust, 2022

Left

Paul Cézanne, *La route (Le mur d’enceinte) (The Road (The Old Wall))*, 1875–76, oil on canvas, Auckland Art Gallery Toi o Tāmaki, gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023







The past year has been remarkable for the significant number of artworks gifted through both donations and bequests.

Above

André Derain, *Paysage à l'Estaque* [Estaque Landscape] 1906, oil on canvas, ©André Derain Auckland Art Gallery Toi o Tāmaki, gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023



Above

Jasmine Togo-Brisby, *Open City (in Suspension)*, 2022, sculpture/vacuum formed moulds made from styrene and finished with Resene acrylic paint (Black Jaquar), Auckland Art Gallery Toi o Tāmaki, purchased with support from Andrew and Jenny Smith, Rose Dunn and other donors of the Auckland Art Gallery Foundation, 2022 (installation view: *Declaration: A Pacific Feminist Agenda* (2022))

Right

Molly Rangiwai-McHale and Luisa Tora, *DECOLONISE YOUR TONGUE*, 2022, inflatable PVC, commissioned by Auckland Art Gallery Toi o Tāmaki, purchased 2022 (installation view: *Declaration: A Pacific Feminist Agenda* (2022))







# Public Programmes



# Public Programmes

**The Gallery’s public programmes connect audiences with exhibitions in a range of live and collaborative ways. We tailor our programmes for each exhibition to aid access and better share art and ideas, and to foster a sense of belonging for our audiences.**

The past year has been the most successful ever, with a total of 36,556 attendees to our public programmes – the most participants to date. In total, the Public Programmes team produced over 330 events. We created learning experiences for children and whānau, strengthened our community engagement, brought key exhibitions to life with uplifting festivals and events, and engaged new audiences.

Aligned with the Gallery’s strategy to encourage all age groups to connect with artistic practice, an average of 20% of our visitors (i.e. 96,437) engaged with *ArtLab* in the Creative Learning Centre. *ArtLab*, which will continue into 2024, is a concept-led space centred around play, light and creative expression. The themes connect with the exhibition programme, deepening visitors’ experiences at the Gallery. We also welcomed 13,234 people to our Whānau Drop-ins, which are free, family-focused art-making workshops dedicated to putting hands to work for individual artistic expression. The ongoing support of partners, such as the Joyce Fisher Charitable Trust, are invaluable for ensuring the sustainability of these projects.

Taane Mete’s work *Pōhutukawa* (see page [xx]) was performed four times – the response to the performance was overwhelming, with audiences dazzled by the world-class choreography, music, costumes and performance.

In February 2023, the Gallery hosted *La Fiesta*, which brought to life the *Frida Kahlo and Diego Rivera: Art and Life in Modern Mexico* exhibition through costumes, dancing, a live mariachi band, storytelling, food, art and craft. It was a social and accessible event that drew a diverse audience of 4473 people, including a significant and vibrant turn-out from the Latino and Mexican communities.

Below

*Artlab*, Te Aka Matua |  
The Creative Learning Centre  
(2022) (installation detail)



‘I love seeing the Creative Learning Centre installation and how vividly it encourages children’s creativity and how intuitively the children know to display their creative pieces.’

—Visitor to the Creative Learning Centre



A dedicated staffing role to develop the wider tourism market for the Gallery was established in 2023. Accordingly, a range of experiences has been developed: enjoying the magic ambience of the Gallery; observing activities usually out of the public’s view, in conservation labs and registration stores; and gaining access to interactive time with our experts.

In line with the Gallery’s growing commercial efforts, we have hosted showcase tours for travel agents from the United Kingdom, United States of America, Germany, Japan, China, Indonesia and Australia, and continue to actively work to offer these same experiences in the coming season. Working closely with Tātaki Auckland Unlimited’s tourism advisor, the Gallery is building a strong profile at trade events for local, domestic and international markets.

Above

Visitor tour of Reuben Paterson, *Guide Kaiārahi*, 2021 (detail), stainless steel, transparent acrylic, glass, commissioned by Auckland Art Gallery Toi o Tāmaki, 2021, owned and generously supported by the Edmiston Trust



# Public Programmes

Our 28 volunteer guides are a vital asset to the Gallery, leading visitors through exhibitions twice daily and making themselves available for special one-off tours with visiting dignitaries and groups.

In 2023, we continued to extend our reach and capability by partnering with other community organisations. A particular highlight was the visitor programme for *Robin White: Te Whanaketanga | Something is Happening Here*.

The partnership with artist collective Ivi Projects, entitled ‘Creativity in Collaboration’, saw 2656 visitors gather, connect and learn about the principles and processes of collective art-making. During this six-day artist residency, up to 20 artists from across the Pacific collectively made three large-scale ngatu (barkcloth) pieces.

The Gallery strengthened its relationship with our access community through seven audio-described tours for

blind and low-vision visitors and three New Zealand Sign Language tours for the deaf and hard of hearing. Our work in this area is only beginning, with other initiatives seeking to remove barriers to engagement for these communities.

We also developed new audiences through the launch of two new programmes: Music of the Month, which included performances by Finn Andrews, Peter Baecker and Mali Mali; and adult learning classes to develop techniques and skills, including oil painting and observational drawing.

It’s been an outstanding year for Public Programmes, delivering on our kaupapa to connect art with communities. A solid platform of activities and connections has been established to further extend our audience-engagement programmes.

‘Thank you for your ongoing enthusiasm to bring the world of art to the vision impaired. I for one greatly appreciate the opportunity and your desire to make art accessible to the vision impaired. I will continue to promote your efforts to my friends in the vision-impaired community.’

—Gallery visitor

Opposite

Adult art classes

Below

Audio-described tour for Blind and Low-vision visitors in *Robin White: Te Whanaketanga | Something is Happening Here* (2022–23)



# Learning





# Learning

**The Gallery’s Learning team offers bespoke, curriculum-aligned tours and art-studio experiences to school student visitors. The tours focus on storytelling and teaching the skill of enquiry and critical thinking. Connections are made between art and the wider world, giving students confidence and sparking an interest in creativity and artistic expression.**

We were fortunate that external funding support from the Sir William and Lady Lois Manchester Trust and Auckland Decorative and Fine Arts Society enabled us to offer free entry to ticketed exhibitions and bus subsidies for many schools, removing many barriers for children to visit the Gallery.

## Visitation and Resources

In July 2022, the Gallery commenced a three-year contract with the Ministry of Education to deliver its new Enriching Local Curriculum programme, which places greater emphasis on local histories and Māori narratives in line with broader curriculum changes in New Zealand schools.

In the same month, we released a suite of five bilingual secondary learning resources developed in partnership with ANZAAE, the Aotearoa New Zealand Association of Art Educators. These resources, which contain narrative and teaching aids for tikanga Māori, add to the modules already produced for primary and intermediate students following the Gallery’s landmark *Toi Tū Toi Ora: Contemporary Māori Art* exhibition (December 2020–May 2021).

Five artist video profiles with te reo captions were produced in the past year, introducing audiences to the work of contemporary artists Brent Harris, Yona Lee, Reuben Paterson, Latai Taumoepeau and Dame Robin White. These videos are an important resource for visiting and non-visiting schools, and can be accessed by anyone through our website.

## Teachers’ Professional Development

In November 2022, 44 early childhood, primary and secondary kaiako (teachers) attended a professional development day with artist Dame Robin White. Kaiako experienced learning programmes were delivered by the Gallery’s team of educators, kōrero hosted by White and artist Ebonie Fifita, and a tour of the exhibition *Robin White: Te Whanaketanga | Something is Happening Here* with the artists. The day ended with a hands-on creative experience in our Taupuni Mahi Studio.

## Early Childhood Education

During the year, a new programme, Gallery Explorers, was created for early childhood education visitors. Under this initiative, the Gallery welcomed 229 visitors (137 tamariki and 92 accompanying adults) over six visits to experience the *Light from Tate: 1700s to Now* exhibition.



Above

Beyond the Walls outreach programme tour in *Romancing the Collection* (2021–24)

Learning

Beyond the Walls

With the support of the Sue Fisher Art Trust and Joyce Fisher Charitable Trust, the Gallery was able to implement an in-depth art experience entitled Beyond the Walls: Art as a Community Catalyst. The initiative involved 50 secondary school students from five schools across Tāmaki Makaurau Auckland engaging with the Gallery and contemporary artists over several months.

*‘Beyond the Walls’* provided the stimulus and a safe space to think about all kinds of issues and ideas, and to develop individual creative responses to them. As a group, we reflected on art being an excellent vehicle to share the stories we want to tell. As one student declared: ‘Art is a powerful weapon! Use it for your voice to be heard!’

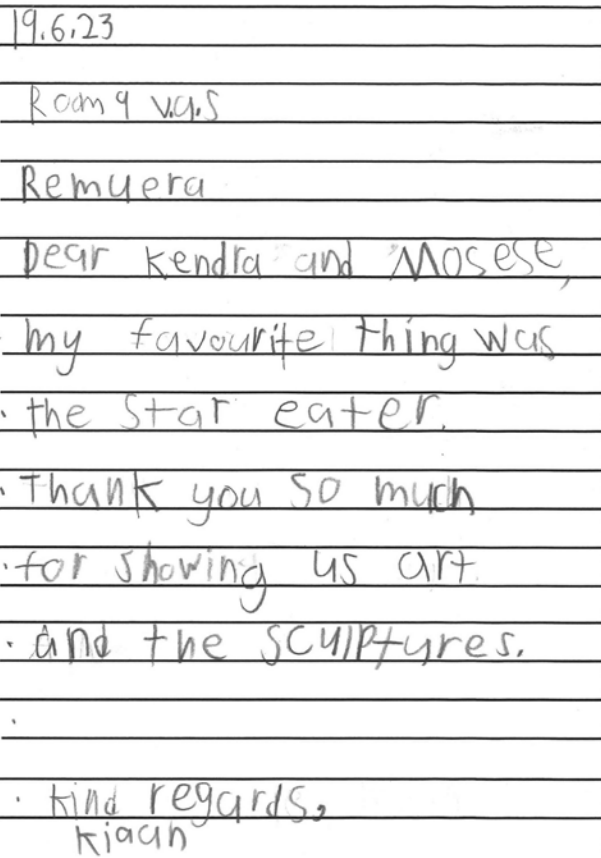
Beyond the Walls provided the stimulus and a safe space to think about all kinds of issues and ideas, and to develop individual creative responses to them.

Tamariki Guides

Over the past couple of years, the Gallery’s Learning, Curatorial and Publishing teams have developed a series of tamariki guides to our exhibitions. These booklets are going from strength to strength and we are observing a marked increase in engagement from the children using them. Parents have commented how the guides also benefit their own experience at the Gallery.

Pat Hanly Creativity Awards

The Pat Hanly Creativity Awards celebrated their 20th year in 2022. All secondary schools in Tāmaki Makaurau Auckland are invited to nominate one or two of their top art students – those who have demonstrated outstanding creativity, imagination and commitment to the visual arts. The students are then celebrated for their creativity and achievement at a gala event hosted by the Gallery. The 2022 awards showcased the work of 89 students from 47 schools.



Right

Letter to the Learning Team from a learning programme participant

Above & Below

Participants in learning programmes held in the Gallery's Taupuni Mahi | Studio





# Exhibition and Collection Services





# Exhibition and Collection Services

**The Gallery’s Exhibitions and Collection Services department plays a critical role in fulfilling our institutional mission by processing, documenting, transporting, storing, conserving and displaying our collection, and also by planning, designing and installing exhibitions and artist installations.**

The Gallery is part of an international community of galleries and museums that share a common goal of facilitating visitors’ experience of the world through their engagement with art. To ensure a fully realised narrative is told in an exhibition, galleries reach out to their domestic and international counterparts to borrow collection artworks. By sharing our collection, we grow our visitor base, build meaningful relationships with colleagues all over the world and, most importantly, champion the art and artists we cherish.

## Registration

Registrars accessioned 161 artworks into the collection, including purchases, gifts, bequests and long-term loans. Registrars also managed the artworks included in the Gallery’s ambitious 2022–23 programme of 24 exhibitions and facilitated the loan of works to national and international exhibitions that drew visitation of almost 500,000 people.

This year saw the resolution of several substantial projects at our new off-site collection store. These included the completion of storage screens, racks, rolls and plan cases, and placing works in their assigned locations. A large portion of the collection is now accessible and a functioning workshop has been set up.

**We processed a total of 1839 artworks, including treatments, mounting, framing, condition reports and preventive conservation recommendations.**

## Photography

The department photographically documented acquisitions, outward and inward loans, and archival materials, as well as 24 exhibitions. It also coordinated 174 reproduction requests for publications, online use and reproduction prints, which involves liaising with copyright holders from around the world. A major project was the Gallery’s 2022 publication *The Collection | Te Kohinga*, which illustrates more than 220 New Zealand and international artworks and archive material in the Gallery’s collections.

## Conservation

The Conservation team is responsible for the care of the Gallery’s artworks and preparing them for exhibition to the public. We processed a total of 1839 artworks, including treatments, mounting, framing, condition reports and preventive conservation recommendations. Especially important activities included preparation of the Josie and Julian Robertson bequest of modern European paintings and prints, and the important task of couriering the works from New York to Auckland. Preliminary arrangements were also made for a gift of artworks from a Belgian collector.

One exciting project that came to a conclusion during the year was the restoration of Pieter Brueghel the Younger’s much-loved artwork *A Village Fair (Village festival in honour of Saint Hubert and Saint Anthony)*, circa 1614–19. Our conservation research has proved that the Gallery’s work (on permanent loan from the Mackelvie Trust) is signed by the artist and that it has an earlier production date than the originally attributed 1632. This very popular painting has been restored and is now back on display with new information presented to the public in wall texts, an online video, and a Research Library display.



Right

Conservator working on the treatment of Pieter Brueghel the Younger, *A Village fair (Village festival in honour of Saint Hubert and Saint Anthony)*, circa 1614–19, oil on panel, Auckland Art Gallery Toi o Tāmaki, purchased 1961





# Heritage Restoration Project: Kia Whakahou, Kia Whakaora



# Heritage Restoration Project: Kia Whakahou, Kia Whakaora

The Gallery’s collection and operations are housed in a building that is listed as a Category 1 place of cultural significance. For several years, the Gallery has been in the planning stages of a project to repair certain heritage aspects of the building that need addressing: replacing the slate roof and the remediation of external joinery and render. The restoration project is known as Kia Whakahou, Kia Whakaora, which means to restore or heal. The project team has been working closely with heritage architects to ensure all restorative works, new materials and products are sympathetic to the building’s Category 1 status.

Enabling works began in February 2023 and are planned to continue through to July 2025. The first phase of work is to replace the slate roof, which is 135 years old – this is being done with slate from the Welsh quarries from which the original slate was purchased.

We greatly appreciate the support of Lottery Grants Board, which has provided the Gallery \$800,000 towards the project. The remediation of the Gallery’s façade and associated heritage elements will ensure the sustainability of the Gallery’s building envelope into the future.

Below

Henry Winkelmann, *Auckland Public Library and Art Gallery, Wellesley Street East*, 1920, black and white photograph, digitalnz.org



Right

Auckland Art Gallery Toi o Tāmaki from Wellesley Street showing, Graham Tipene, *Te Toi o Mangahekea, The Art of Mangahekea*, 2023, digital print on banner mesh, commissioned by Auckland Art Gallery Toi o Tāmaki, 2023





# Retail





Retail

**The Gallery’s retail team achieved its most successful year ever. Total sales were up 31.3% on the previous best financial year, and the number of visitors to the shop grew by 12%.**

An expansion of the retail offering included three significant merchandise ranges for the major exhibitions of *Frida Kahlo and Diego Rivera: Art and Life in Modern Mexico*, *Robin White: Te Whanaketanga | Something is Happening Here* and *Light from Tate: 1700s to Now*. All retail ranges were developed in-house, exclusively for these shows. The Frida Kahlo and Diego Rivera merchandise was the Gallery’s best-selling range ever, accounting for 34.8% of sales during the summer period.

Retail has spotlighted the continued enrichment of cultural life in our community. Over the past year, 35% of sales were New Zealand-made products, much of which was sourced from Māori- and Pacific-owned businesses.

Our e-commerce operations continue to lead the way in the museum digital space. As well as maximising sales and helping deliver online visitors into the physical store, the online store is a key external communicator of the Gallery shop’s brand and core values. Its growth and increased market visibility saw returning online customers leap 16% in the year to 30 June 2023.

A focus on external relationships has created wholesale opportunities and creative collaborations with artistic partners. These partnerships have extended our reach to connect with audiences nationally and globally. An especially successful example was the jigsaw puzzle collaboration with Lettuce Puzzles, which proved so popular that it sold out in Aotearoa and Australia.

During the year, more than 40,000 visitors took home merchandise that featured artwork imagery from the Gallery’s collection – something we are very proud of.



During the year, more than 40,000 visitors took home merchandise that featured artwork imagery from the Gallery’s collection – something we are very proud of.



Left & Opposite

A sample of the Gallery Shop’s merchandise including bespoke products for *Light from Tate: 1700s to Now* (2023), *Frida Kahlo and Diego Rivera: Art and Life in Modern Mexico* (2022–23) and *Robin White: Te Whanaketanga | Something is Happening Here* (2022–23)





Above

Design and book section of  
the Gallery Shop

Over the past year, 35% of sales were New Zealand-made products, much of which was sourced from Māori- and Pacific-owned businesses.





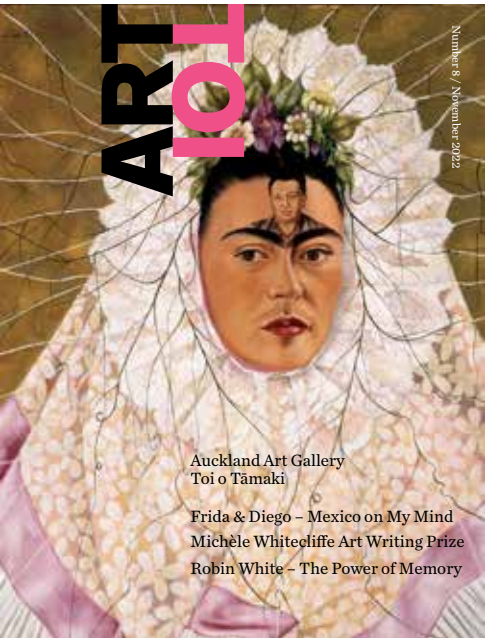
# Publishing



# Publishing

The Publishing team manages the creation of the Gallery’s publications (hard copy and digital) and exhibition interpretation. Our books and guides circulate out in the world, storing and transferring the thinking behind and experiences of the exhibitions to which they are aligned. In this way, the Gallery’s publishing work extends the reach of the brand beyond the building’s walls while firing creativity and generating cross-cultural understanding.

Over the past year, we published four books, three issues of the Gallery’s magazine *Art Toi*, which is distributed to our 8750 members, and 25 essays on our ‘Articles’ webpage. The books produced were: *The Collection | Te Kohinga*, *Declaration: A Pacific Feminist Agenda*, *Walls to Live Beside*, *Rooms to Own: The Chartwell Show*, and *Robin White: Something is Happening Here*.



## Books

The first publication since 2001 to survey our whole collection, *The Collection | Te Kohinga* illustrates more than 220 artworks. An exquisitely compact jewel box of a book, it includes a detailed history of how the collection was built through gifts and purchases, and the way it relates to the history of Aotearoa New Zealand over the 135-year life of the Gallery.

The companion book to the exhibition of the same name, *Declaration: A Pacific Feminist Agenda* is the first of its kind in Aotearoa and the Pacific. Melding critical analysis with poetry and personal narrative, the catalogue provides a challenge and suggests possible directions for future developments in Pacific feminist thinking while discussing pressing issues of our time: the climate crisis, gender equality and collective leadership.

Our co-publication with Te Papa Press, *Robin White: Something is Happening Here* is the first major book on this leading New Zealand artist and was produced to coincide with the national tour of a survey exhibition. A beautifully produced catalogue of her career spanning 50 years, the book features over 150 of White’s artworks as well as photographs from throughout her life that illustrate her practice and inspirations.

A regular feature in our exhibition programme, *The Chartwell Show* is accompanied by a catalogue that illustrates artworks in the exhibition and discusses these in concert with a deliberation on connecting themes. *Walls to Live Beside*, *Rooms to Own* argues for the role that experiences and ideas of ‘home’ have played in art-making from the 1970s to now, and includes a suite of images documenting a significant commission by Fiona Connor. The innovative design of the catalogue perfectly embodies the exhibition’s ideas of construction and experimentation.

Left

Art Toi # 8, November 2022

Right

The Gallery’s new collection book, *The Collection | Te Kohinga* (2022)





# Publishing



Our tamariki guides engage the senses to reach all types and ages of learners . . . developing confident learners and engaged Gallery explorers for the future.

## In-Gallery Interpretation

An interpretation highlight are our Rainbow artwork labels. Written by curators and invited contributors, these labels provide LGBTQI+ perspectives on artworks in many of our exhibitions and are accompanied by a trail that visitors can access online.

Another highlight is our newly created tamariki guides. Shaped with the Gallery’s Education and Marketing teams, these activity booklets encourage tamariki to explore their creativity and kōrero about art, a fundamental part of creating visual literacy in young learners. They engage the senses to reach all types and ages of learners and help make our young visitors more comfortable talking about art, developing confident learners and engaged Gallery explorers for the future.

We created four guides this year: *Frida Kahlo and Diego Rivera: Art and Life in Modern Mexico* (4000 copies); *Robin White: Something is Happening Here* (3000 copies); *Light from Tate: 1700s to Now* (3300 copies); and Matariki trail (1200 copies used in its first 10 days on the floor). We are also in the process of extending the idea to rangatahi guides, which will engage a slightly older audience, including self-guiding high school visitors.

## Awards

Gallery publications and interpretation won and were shortlisted for numerous awards, including: *Walls to Live Beside, Rooms to Own* and *Art Toi* (Museums Australasia Multimedia & Publication Design Awards [MAPDA, winners]); *Robin White: Something is Happening Here* (shortlisted for the Ockham New Zealand Book Awards); *Declaration: A Pacific Feminist Agenda, The Collection | Te Kohinga* and *Toi Tū Toi Ora: Contemporary Māori Art* (winner of the PANZ Book Design Awards); and *Mary Quant Kids’ Trail* (MAPDA, highly commended).

Oposite

Children enjoying the tamariki guide for *Frida Kahlo and Diego Rivera: Art and Life in Modern Mexico*

Right

The Gallery’s co-publication with Penguin Random House, *Toi Tū Toi Ora: Contemporary Māori Art* (2021)









# E H McCormick Research Library

**The E H McCormick Research Library is the kaitiaki of an extensive research collection on New Zealand and international art. Our resources consist of artist archives, scholarly publications, local and international books, journals, and audiovisual material. The Research Library collection and its archives supports academic research for Gallery staff and the public. It is also an important repository for the collective memory of the workings of the Gallery.**

## Artist Archives

Three new artist archives were accessioned into the collection during the 2023 financial year – the Jenny Gibbs Collection Archive, the Penny Vernon Denis Cohn Gallery Photographic Material, and the Maureen Lander Archive. The Maureen Lander Archive was carefully curated into a show in the Research Library exhibition display case.

During the year, the library received seven new consignments for archiving, including those of artists Fiona Connor, Juliet Batten, Claudia Pond Eyley and Bruce Barber.

## Books

The Research Library purchased 203 new art publications (local and international) over the year and catalogued another 707 acquired via donation or our exchange partners.

## Digital Archives

In 2023, we progressed the Gallery’s archival digitisation plan with the capture of 741 slides from the Jim Allen Archive and all Gallery installation views of exhibitions, as well as four films, one audio recording, over 300 slides, photographic prints and negatives from the Kimberley Gray Archive. The digitisation and listing of the first consignment of the Marti Friedlander Archive was completed, with 4350 records created and uploaded to our platforms and website. Work on later consignments continues, with this work being supported by the Gerrard and Marti Friedlander Charitable Trust.

All Gallery audio and visual recordings are now searchable on the Council’s Auckland Libraries catalogue, providing greater visibility and ease of searchability.

## Lindauer Visitors’ Book

The Lindauer Visitors’ Book Pukapuka mō ngā Manuhiri Tangata Matakītiki is held by the Research Library and contains hundreds of entries in te reo Māori. Recorded between 1901 and 1918, the entries were written by the subjects of the portraits and their families when viewing the portraits by Gottfried Lindauer at a gallery above Henry Partridge’s shop on Queen Street. The book has been digitised and is an important record with scholars, researchers and descendants who continue to draw on the history in the book through online and in-person visits.

## Internships

We were thrilled to facilitate two Marylyn Mayo Internships over the past year. The interns were able to complete listings of the Gallery’s exhibition history and associated exhibition installation views. All photographic material was digitised with capability for viewing on the website, giving the public a visual (as well as text-based) reference to our exhibitions.



Above

E H McCormick Research  
Library Reading Room



# Membership





# Membership

**Membership is designed as a loyalty programme for art lovers to enjoy a range of benefits, allowing them to connect with and get closer to the Gallery. Members receive complimentary access to paid exhibitions, and discounts on events and in the Gallery shop.**

Membership has enjoyed an extremely successful 12 months. With a suite of strong exhibitions, our membership base grew to 8750, an increase of 14% on the previous year.

## Events

Members were able to experience 29 events on offer over the past year. These ranged from art history lectures and artist kōrero to member Late Nights, film screenings and creative workshops.

Particularly well attended was the series of lectures on 6 November, How Frida Kahlo and Mexican Modernism Thrived, which brought together 140 members to learn about the cultural and artistic foundations of modern art in Mexico. The event featured three different lecturers, two of whom were from Latin America.

Another stand-out event was Kindred Spirits on 27 July, a kōrero between artists and friends Sione Monū, Manuha‘apai Vaeatangitau and Edith Amituanai. The young and diverse crowd was seated on the South Atrium steps, in front of the large window that featured the commissioned artwork by Monū and Vaeatangitau, listening to a candid conversation about art, gender, sex and music. On the same night, a new members’ tote bag was launched. Made by Monū and Vaeatangitau, and with striking blue and pink self-portraits of the two artists, this tote bag is now included in every member’s welcome pack.

## Communications

Members are enthusiastic readers of our e-newsletters, in which we share stories about collection works, behind-the-scenes insights and artist interviews. Over 65% of members open these fortnightly emails, and many contact us directly to let us know how much these communications enrich their Gallery experience.

## Young Members

To connect more deeply with young adults with an interest in art, the Gallery launched its Young Members programme in July 2022, and also reduced the cost of memberships for fulltime students. This programme, created ‘for the bold and curious under 40’, includes a series of culturally diverse, LGBTQI+-friendly and social gatherings. One of the gatherings, on 30 March and entitled ‘Poetic Soundscapes’, was an evening event on the East Terrace with a campfire, a DJ and performance poets.

Since launching Young Members a year ago, 25% of our members are now younger than 40, up from 20% for the same demographic at the start of the year.



Above

Members tour in *Romancing the Collection* (2021–24)



Above

Redeveloped Members Lounge

## Members Plus

In October 2022, we also launched Members Plus, a new membership tier that includes a \$200 contribution to our international exhibition fund. This membership category has attracted several supporters, and our first members’ fundraising campaign – to support education programming at the Gallery – raised \$78,620 between April and June 2023.

‘The Gallery has grown and developed a great deal during the years of my membership (50 years) and has now an international ambience . . .’

—Gallery member

Anyone interested in literature/ poetry and storytelling would enjoy this event . . . the Young Members is a great initiative to connect with like-minded people.

—Young Member who attended Poetic Soundscapes event





Above

Members' tote bag featuring illustration by Sione Monū and Manuha'apai Vaeatangitau

‘Thank you for all you do to enrich our extended worlds through art and words.’

—Member email



# Partners and Supporters





# Partners and Supporters

**Partnerships with organisations and individuals make it possible for the Gallery to present the exhibitions and programmes that inspire our audiences and enrich our communities.**

We work alongside like-minded organisations in the business, government, academic and philanthropic sectors, and they make a substantial contribution to the work we do. The organisations we collaborate with on an ongoing basis are acknowledged on page 118 but we would like to make note here of select partners from whom we enjoy multi-year support.

Auckland University of Technology has been a key collaborator since 2008, championing creativity and excellence across numerous projects, prizes, programmes and exhibitions. An annual highlight in our joint calendar is the Pat Hanly Creativity Awards, which introduce and celebrate Aotearoa’s next generation of artists and innovators.

Over the past year, the Gallery’s exhibition programme was made possible with the support of several key partners from the business sector, including HSBC, Craigs Investment Partners and Omnigraphics, who supported international exhibitions, including *Gilbert & George: The Tāmaki Makaurau Auckland Exhibition*, *Frida Kahlo and Diego Rivera* and *Light from Tate 1700s to Now*.

Philanthropic organisations and trusts support all aspects of the Gallery’s activities, including those in education, conservation and research. Over the past year, the Gallery was awarded \$800,000 by the Lottery Grants Board to replace the ageing slate roof and remediate other heritage aspects of its building, and to enable us to continue to care for the city’s art collection.



A longstanding supporter of the Gallery is the Joyce Fisher Charitable Trust, whose name has become synonymous with the Creative Learning Centre and wider family programming at the Gallery. Over 1.2 million visitors have participated in the activities of the Creative Learning Centre alone, where the focus is to encourage audiences to engage with art and artists’ practice.

## Supporters

Much of what the Gallery does is made possible through the support of individuals with a passion for art and the Gallery’s mission. Their generosity extends across all aspects of the Gallery’s work, including our collection, our exhibitions and projects, and our education and community programmes. Many of our individual supporters have found like-minded friends within the Gallery’s donor groups.

The Auckland Art Gallery Foundation is dedicated to growing an endowment fund and provides invaluable support for major exhibitions and projects. The long-established group Patrons of the Auckland Art Gallery enable us to add significant works to our permanent collection, and the Contemporary Benefactors raise funds for our contemporary art exhibitions and programming.

The Gallery acknowledges the growing family of donors who have indicated that they intend to leave us a gift in their wills and other donors who support our work generally. Their philanthropic commitment makes a difference.

A complete list of our individual supporters is on pages 116–17.



Above

Opening of Brent Harris:  
*The Other Side* (2023)

Left

Opening of Frida Kahlo and  
Diego Rivera: *Art and Life in  
Modern Mexico* (2022–23)

Much of what the Gallery does is made possible through the support of individuals with a passion for art and the Gallery’s mission.

# Gallery Whānau



# Gallery Whānau

**The Gallery staff works collectively to produce our exhibitions, programmes and products. In addition to our ongoing work, special projects are a regular feature. They add value to our work and enrich our visitors’ experiences.**

## Rainbow Tick and LGBTQI+ Staff Experiences

Gallery staff have continued our Rainbow Tick journey in the past year, achieving reaccreditation in April 2023. Rainbow Tick is a certification mark for organisations that complete a rigorous diversity and inclusion assessment process. Accreditation is valid for one year and is the result of an audit of the Gallery’s activities and steps to foster a supportive work environment that recognises and embraces a wide array of sexual and gender identities.

In March 2023, the Gallery circulated a new transitioning support document to all kaimahi (staff) – this outlines the support staff can expect if they transition at work and the actions managers and other staff can take to tautoko this process.

The Gallery’s Rainbow Committee leads the Rainbow Tick accreditation process and undertakes an annual staff survey about our LGBTQI+ staff experiences. They also arrange informal get-togethers for Rainbow staff and allies, such as the Gallery’s annual Pink Shirt Day, and liaise with Auckland Council’s Rainbow Staff Network.

Below

A Rainbow Trail label in *Romancing the Collection* (2021–24)



## Vale

### Ron Brownson (1952–2023)

**Kua hinga te tōtara i te wao tapu nui a Tāne. | A tōtara has fallen in the great sacred forest of Tāne.**

In February 2023, we lost our longtime colleague Ron Brownson, Senior Curator, New Zealand Art, and held a special memorial service in his honour on 16 March, recognising his remarkable contribution to the Gallery.

Ron joined the Gallery whānau 45 years ago, when he became Research Librarian at the E H McCormick Research Library in 1978. Those who worked with Ron during this time paint a picture of a passionate librarian and archivist, who recognised the importance of recording what was happening in the visual arts in Tāmaki Makaurau and wider Aotearoa.

Ron amassed a collection of images and papers documenting the work of contemporary artists and their exhibitions, which today remain an invaluable source of information for researchers. In his tenure as curator, he continued to gather archival material for the Research Library, spearheading the acquisition of artist archives.

In many ways, Ron’s approach to his work as a librarian set the course for his curatorial practice. In fact, while working as a librarian, he delivered one of his first public floor talks about Rita Angus for the exhibition *Two Centuries of New Zealand Landscape Art* in 1990; he also edited multiple Gallery publications. Ron loved bringing artworks, ideas and people under his stewardship – and, by proxy, under that of the institution.



Above

Ron Brownson photographed for Pride 2022. Courtesy of Auckland Pride

# Acquisitions





Purchases  
New Zealand

**Billy Apple®**  
*Signature Piece (AKA Passport)*  
1962–63  
offset lithograph on canvas  
730 x 508 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased with the assistance of the  
Patrons the Auckland Art Gallery,  
2022

**June Black**  
*Apparatus to be work to keep out  
unwelcome thoughts* 1957  
mixed media, ink wash  
830 x 680 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2023

**June Black**  
*Dr Endedus wearing his great cross of  
Failure* 1958  
533 x 352 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2023

**June Black**  
*The Dry Poet* 1960  
mixed media  
710 x 580 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2023

**June Black**  
*unknown* circa 1957–59  
mixed media on paper  
830 x 620 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2023

**June Black**  
*White Long Bod (working title)* circa  
1958  
ceramic sculpture  
2000 x 250 x 100 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2023

**Simon Buis**  
*Bed (working title)* 1960s–80s  
silver gelatin print  
203 x 253 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Simon Buis**  
*Car (working title)* 1960s–80s  
silver gelatin print  
203 x 253 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Simon Buis**  
*Child (working title)* 1960s–80s  
silver gelatin print  
203 x 253 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Simon Buis**  
*Clothesline (working title)* 1960s–80s  
silver gelatin print  
203 x 253 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Simon Buis**  
*Couple* 1974  
silver gelatin print  
204 x 253 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Simon Buis**  
*Cross (working title)* 1960s–80s  
silver gelatin print  
202 x 253 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Simon Buis**  
*Do Van Toan* 1960s–80s  
silver gelatin print  
164 x 120 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Simon Buis**  
*Do Van Toan* 1960s–80s  
silver gelatin print  
253 x 201 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Simon Buis**  
*Festival (working title)* 1960s–80s  
silver gelatin print  
254 x 203 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Simon Buis**  
*Hapu (working title)* 1960s–80s  
silver gelatin print  
252 x 203 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Simon Buis**  
*Lina and Her partner Gerhardt*  
1960s–80s  
silver gelatin print  
253 x 203 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Simon Buis**  
*Mother and Child (working title)*  
1960s–80s  
silver gelatin print  
252 x 203 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Simon Buis**  
*Philip Clairmont and Children  
(working title)* 1960s–80s  
silver gelatin print  
253 x 202 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Simon Buis**  
*Tapa (working title)* 1960s–80s  
silver gelatin print  
203 x 253 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Simon Buis**  
*Woman and house plants (working  
title)* 1960s–80s  
silver gelatin print  
252 x 201 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Simon Buis**  
*Young couple (working title)*  
1960s–80s  
silver gelatin print  
253 x 202 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Simon Buis**  
*Young couple in back garden (working  
title)* 1960s–80s  
silver gelatin print  
303 x 253 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Ayesha Green**  
*Two Māori boys in an English field*  
2022  
acrylic on canvas  
2400 x 3800 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Lonnie Hutchinson**  
*Can you see me?* 1997  
performance with three-channel  
video  
48:48 min  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Dave King**  
*Unknown* 1960s-1980s  
silver gelatin print  
253 x 201 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Suji Park**  
*Dodo* 2022  
ceramic (mixed porcelain stoneware  
and local clays), glaze, ceramic paints  
and epoxy clay and resin  
1000 x 230 x 250 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2023

**Suji Park**  
*Eeya* 2022  
ceramic (mixed porcelain stoneware  
and local clays), glaze, ceramic paints  
and epoxy clay and resin  
1000 x 230 x 250 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2023

**Suji Park**  
*Wol (head)* 2022  
ceramic (mixed porcelain stoneware  
and local clays), glaze, ceramic paints  
and epoxy clay and resin  
1000 x 230 x 250 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2023

**Suji Park**  
*Yuyi* 2022  
ceramic (mixed porcelain stoneware  
and local clays), glaze, ceramic paints  
and epoxy clay and resin  
1000 x 230 x 250 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2023

**Natalie Robertson**  
*Buried House – Barton’s Gully  
(Mangarārā stream flowing into  
Waiorongomai river)* 2018  
c-type photographic print  
790 x 1000 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2023

**Natalie Robertson**  
*A Red-Tipped Dawn – Pōhautea at  
Waiapu Ngutu Awa (7th August  
2020)* 2020  
c-type photographic print  
790 x 1000 mm  
Auckland Art Gallery Toi o Tāmaki  
purchased 2023

Purchases  
New Zealand

Natalie Robertson

*Te Puna o Rangitauāki, Te Rimu* 2018

c-type photographic print

790 x 1000 mm

Auckland Art Gallery Toi o Tāmaki

purchased 2023

Natalie Robertson

*Tera te haeata e takiri ana mai! Behold*

*the first light of dawn! (Waiapu Ngutu*

*Awa, 7th August 2020)* 2020

c-type photographic print

1000 x 800 mm

Auckland Art Gallery Toi o Tāmaki

purchased 2023

Suzanne Tamaki

*For God. For queen. For Country.* 2011

digital photograph, Lamda c-type  
print

1580 x 1200 mm

Auckland Art Gallery Toi o Tāmaki

purchased 2022

Suzanne Tamaki

*For Māori. For Sure* 2011

digital photograph, Lamda c-type  
print

1580 x 1200 mm

Auckland Art Gallery Toi o Tāmaki

purchased 2022

Angela Tiatia

*Balance* 2015

3 channel moving image installation

16:9, colour, sound

2:46 min

Auckland Art Gallery Toi o Tāmaki

purchased 2023

Angela Tiatia

*Push* 2015

3 channel moving image installation

16:9, colour, sound

5:25 min

Auckland Art Gallery Toi o Tāmaki

purchased 2023

Angela Tiatia

*Soft Power* 2015

3 channel moving image installation

16:9, colour, sound

31:31 min

Auckland Art Gallery Toi o Tāmaki

purchased 2023

Teuane Tibbo

*Untitled* 1973

acrylic on canvas board

590 x 790 mm

Auckland Art Gallery Toi o Tāmaki

purchased 2023

Luisa Tora, Molly Rangiwai-  
McHale

*Decolonise your tongue* 2022

inflatable PVC

3500 x 2200 mm

Commissioned by Auckland Art

Gallery Toi o Tāmaki

purchased 2022

Purchases  
International

Albert Dubois-Pillet

*Paysage à l'Écluse (The Lock)* 1886–87

oil on canvas

250 x 310 mm

Auckland Art Gallery Toi o Tāmaki,

purchased with the assistance of the

Lyndsay Garland Trust, 2022

Gilbert & George

*COMMIT NO NUISANCE* 2020

mixed media

4440 x 2270 mm

Auckland Art Gallery Toi o Tāmaki,

purchased 2022 with support from

the Elise Maurant Bequest and Peggy

and Richard Greenfield

Giovanni Battista Piranesi

*The Arch with a Shell Ornament* 1770s

etching, engraving and drypoint

405 x 548 mm

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki

purchased 2022

Jasmine Togo-Brisby

*Open City (In Suspension)* 2022

sculpture/vacuum formed moulds

made from styrene and finished with

Resene acrylic print (Black Jaquar)

9600 x 3600 mm

Auckland Art Gallery Toi o Tāmaki

purchased with support of Andrew

and Jenny Smith, Rose Dunn and

other donors of the Auckland Art

Gallery Foundation, 2022

Haegue Yang

*Sonic Sphere – Diagonally-*

*ornamented Copper and Nickel* 2015

powder-coated steel stand, powder-

coated metal grid, casters, copper and

nickel-plated bells, metal rings

990 x 820 x 830 mm

Auckland Art Gallery Toi o Tāmaki

purchased 2022



Gifts and Bequests  
New Zealand

**Jim Allen**  
*Arena* 1970  
galvanised steel, barbed wire, rope,  
clothing donated by friends and  
family  
2000 x 2000 x 2000 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of the artist, 2021

**Jim Allen**  
*Community* 1970  
galvanised steel, hessian, barbed wire  
1018 x 75 x 75 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of the artist, 2021

**Jim Allen**  
*O-AR II* 1975  
1018 x 75 x 75 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of the artist, 2021

**Simon Buis**  
*Artist with their work (working title)*  
1960–80  
silver gelatin print  
303 x 253 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of Martin & Kathryn Buis, 2023

**Simon Buis**  
*David Mitchell and friend (working  
title)* 1960–80  
silver gelatin print  
315 x 215 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of Martin & Kathryn Buis, 2023

**Simon Buis**  
*Marilynn Webb* 1960–80  
silver gelatin print  
304 x 254 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of Martin & Kathryn Buis, 2023

**Simon Buis**  
*Max Oettli* 1960–80  
silver gelatin print  
139 x 88 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of Martin & Kathryn Buis, 2023

**Pat Hanly**  
*Pintado Protest* 1978  
oil and enamel on board  
1230 x 1210 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of Dennis and Lisa Rose and  
family, 2022

**Frances Hodgkins**  
*Māori Child* 1896  
watercolour  
355 x 241 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of Jane and Malcolm Clader  
in memory of her grandfather  
James Cecil Palmer and her father,  
Humphrey Jospheh Palmer, 2022

**Frances Hodgkins**  
*Sailboats, Dordrecht* 1907–08  
watercolour  
430 x 540 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of Mr and Mrs Norman and  
Shirley Kent, 2022

**Emma McIntyre**  
*Badlands* 2021  
oil, oil stick and pastel on linen  
1980 x 2400 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of Arif Suherman, 2023

**Michael Parekōwhai**  
*The Story of a New Zealand River* 2001  
paua, Capiz, lacquer and wood on a  
concert grand piano  
1015 x 1580 x 2725 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of Thanksgiving Foundation,  
2023

Gifts and Bequests  
International

**Eileen Agar**  
*Tree of Knowledge* 1938  
mixed media on copper and plywood  
725 x 510 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of Thanksgiving Foundation,  
2023

**Pierre Bonnard**  
*Compotier des Pommes [Bowl of  
Apples]* circa 1930  
oil on canvas  
354 x 325 x 21 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of Julian and Josie Robertson  
through the Auckland Art Gallery  
Foundation, 2023

**Georges Braque**  
*La tasse [The Cup]* 1911  
oil on canvas  
240 x 330 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of Julian and Josie Robertson  
through the Auckland Art Gallery  
Foundation, 2023

**Georges Braque**  
*Le Guéridon (Vase Gris et Palette).  
[Pedestal table (Grey vase and  
palette)]*  
1938  
oil on canvas  
1076 x 865  
Auckland Art Gallery Toi o Tāmaki  
gift of Julian and Josie Robertson  
through the Auckland Art Gallery  
Foundation, 2023

**Paul Cézanne**  
*La route (Le mur d'enceinte). [The  
Road (The Old Wall)]* 1875–76  
oil on canvas  
463 x 556 x 18 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of Julian and Josie Robertson  
through the Auckland Art Gallery  
Foundation, 2023

**Martin Creed**  
*Work No.2575* 2015  
dual channel digital video, colour  
2:07 min  
Auckland Art Gallery Toi o Tāmaki  
gift of Thanksgiving Foundation,  
2023

**Salvador Dalí**  
*Instrument masochiste [Masochistic  
Instrument]* 1933–34  
oil on canvas  
621 x 477 x 21 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of Julian and Josie Robertson  
through the Auckland Art Gallery  
Foundation, 2023

**André Derain**  
*Paysage à l'Estaque [Estaque  
Landscape]* 1906  
oil on canvas  
540 x 655 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of Julian and Josie Robertson  
through the Auckland Art Gallery  
Foundation, 2023

**Henri Fantin-Latour**  
*Vase des Roses* 1875  
oil on canvas  
388 x 347 x 23 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of Julian and Josie Robertson  
through the Auckland Art Gallery  
Foundation, 2023

**Paul Gauguin**  
*Paysage de Normandie, vache dans un  
pré [Normandy Landscape, Cow in a  
Field]* 1884  
oil on canvas  
560 x 460 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of Julian and Josie Robertson  
through the Auckland Art Gallery  
Foundation, 2023

**Jenny Holzer**  
*STATEMENT – Truisms +* 2015  
four-sided vertical LED sign: RGB  
diodes, stainless steel housing  
2565 x 127 x 127 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of Thanksgiving Foundation,  
2023

**Fernand Léger**  
*Les Pistons [The Pistons]* 1918  
oil on canvas  
920 x 730 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of Julian and Josie Robertson  
through the Auckland Art Gallery  
Foundation, 2023

Gifts and Bequests  
International

**Henri Matisse**  
*Espagnole (buste) [The Spanish Woman]* 1922  
oil on canvas  
505 x 345 mm  
Auckland Art Gallery Toi o Tāmaki, gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

**Henri Matisse**  
*Formes (Forms: White Torso and Blue Torso)* 1947  
unfolded pochoir stencil print on Arches Vélin paper  
560 x 790 mm  
Auckland Art Gallery Toi o Tāmaki gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

**Henri Matisse**  
*Icarus* 1947  
unfolded pochoir stencil print on Arches Vélin paper  
560 x 790 mm  
Auckland Art Gallery Toi o Tāmaki gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

**Henri Matisse**  
*Jazz* 1947  
original portfolio with text  
673 x 438 x 25 mm  
Auckland Art Gallery Toi o Tāmaki gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

**Henri Matisse**  
*La nageuse dans l'aquarium [Woman Swimmer in the Aquarium]* 1947  
unfolded pochoir stencil print on Arches Vélin paper  
560 x 790 mm  
Auckland Art Gallery Toi o Tāmaki gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

**Henri Matisse**  
*Le cauchmar de l'éléphant blanc [Nightmare of the White Elephant]* 1947  
unfolded pochoir stencil print on Arches Vélin paper  
560 x 790 mm  
Auckland Art Gallery Toi o Tāmaki gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

**Henri Matisse**  
*Le cheval, l'écuyère et le clown [The Horse, the Horsewoman and the Clown]* 1947  
unfolded pochoir stencil print on Arches Vélin paper  
560 x 790 mm  
Auckland Art Gallery Toi o Tāmaki gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

**Henri Matisse**  
*Le cirque [The Circus]* 1947  
unfolded pochoir stencil print on Arches Vélin paper  
560 x 790 mm  
Auckland Art Gallery Toi o Tāmaki gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

**Henri Matisse**  
*Le clown [The Clown]* 1947  
unfolded pochoir stencil print on Arches Vélin paper  
560 x 790 mm  
Auckland Art Gallery Toi o Tāmaki gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

**Henri Matisse**  
*Le coeur [The Heart]* 1947  
unfolded pochoir stencil print on Arches Vélin paper  
560 x 790 mm  
Auckland Art Gallery Toi o Tāmaki gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

**Henri Matisse**  
*Le cow-boy [The Cowboy]* 1947  
unfolded pochoir stencil print on Arches Vélin paper  
560 x 790 mm  
Auckland Art Gallery Toi o Tāmaki gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

**Henri Matisse**  
*Le destin [Destiny]* 1947  
unfolded pochoir stencil print on Arches Vélin paper  
560 x 790 mm  
Auckland Art Gallery Toi o Tāmaki gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

**Henri Matisse**  
*Le lagon [The Lagoon]* [1] 1947  
unfolded pochoir stencil print on Arches Vélin paper  
560 x 790 mm  
Auckland Art Gallery Toi o Tāmaki gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

**Henri Matisse**  
*Le lagon [The Lagoon]* [2] 1947  
unfolded pochoir stencil print on Arches Vélin paper  
560 x 790 mm  
Auckland Art Gallery Toi o Tāmaki gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

**Henri Matisse**  
*Le lagon [The Lagoon]* [3] 1947  
unfolded pochoir stencil print on Arches Vélin paper  
560 x 790 mm  
Auckland Art Gallery Toi o Tāmaki gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

**Henri Matisse**  
*Le lanceur de couteaux [The Knife Thrower]* 1947  
unfolded pochoir stencil print on Arches Vélin paper  
560 x 790 mm  
Auckland Art Gallery Toi o Tāmaki gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

**Henri Matisse**  
*Le loup [The Wolf]* 1947  
unfolded pochoir stencil print on Arches Vélin paper  
560 x 790 mm  
Auckland Art Gallery Toi o Tāmaki gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

**Henri Matisse**  
*Le tobogan [The Toboggan]* 1947  
unfolded pochoir stencil print on Arches Vélin paper  
560 x 790 mm  
Auckland Art Gallery Toi o Tāmaki gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

**Henri Matisse**  
*Les Codomas [The Codomas]* 1947  
unfolded pochoir stencil print on Arches Vélin paper  
560 x 790 mm  
Auckland Art Gallery Toi o Tāmaki gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

**Henri Matisse**  
*Les quatre rosaces aux motifs bleus [Four Rose Windows with Blue Motifs]* 1947  
unfolded pochoir stencil print on Arches Vélin paper  
560 x 790 mm  
Auckland Art Gallery Toi o Tāmaki gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

**Henri Matisse**  
*L'avaleur de sabres [Sword Swallower]* 1947  
unfolded pochoir stencil print on Arches Vélin paper  
560 x 790 mm  
Auckland Art Gallery Toi o Tāmaki gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

**Henri Matisse**  
*L'enterrement de Pierrot [Pierrot's Funeral]* 1947  
unfolded pochoir stencil print on Arches Vélin paper  
560 x 790 mm  
Auckland Art Gallery Toi o Tāmaki gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

**Henri Matisse**  
*Monsieur Loyal* 1947  
unfolded pochoir stencil print on Arches Vélin paper  
560 x 790 mm  
Auckland Art Gallery Toi o Tāmaki gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

**Piet Mondrian**  
*Composition with black, red, grey, yellow and blue* circa 1920  
gouache with traces of pencil on paper laid down on card  
278 x 191 mm  
Auckland Art Gallery Toi o Tāmaki gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023



Gifts and Bequests  
International

**Ben Nicholson**  
*1939 (composition)* 1939  
oil on canvas  
560 x 711 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of Thanksgiving Foundation,  
2023

**Pablo Picasso**  
*Femme à la résille [Woman in a Hairnet]* 1938  
oil on canvas  
460 x 380  
Auckland Art Gallery Toi o Tāmaki  
gift of Julian and Josie Robertson  
through the Auckland Art Gallery  
Foundation, 2023

**Pablo Picasso**  
*Mère aux enfants a l’orange [Mother and Children with an Orange]* 1951  
oil on panel  
1245 x 975 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of Julian and Josie Robertson  
through the Auckland Art Gallery  
Foundation, 2023

**George Hairbrush Tjungurrayi**  
*Sandhills* 2005  
acrylic on linen  
2029 x 2907 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of Thanksgiving Foundation,  
2023

**George Hairbrush Tjungurrayi**  
*Swamp Country* 2002  
acrylic on linen  
1812 x 3536 mm  
Auckland Art Gallery Toi o Tāmaki  
gift of Thanksgiving Foundation,  
2023

Long-term Loan (Chartwell Trust)

**Jim Allen**  
*Cornu Copiae* 1998  
mixed media on paper  
480 x 410 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Jim Allen**  
*Decrementum* 1998  
mixed media on paper  
480 x 410 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Jim Allen**  
*Desolatio* 1998  
mixed media on paper  
480 x 410 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Jim Allen**  
*Mater* 1998  
mixed media on paper  
480 x 410 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Hany Armanious**  
*Water Lilies* 2018  
solvent pigment print on canvas  
2550 x 6000 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Nick Austin**  
*Coffee Tables* 2012  
flash on carton pierre, furniture  
1500 x 1500 x 1500 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2023

**Bruce Barber, Bryony Dalefield**  
*Bucket Action Still* 2008  
photograph  
460 x 670 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
gift of Samuel Holloway and Michael  
Lett, 2023

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photograph  
460 x 670 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
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Lett, 2023

**Peter Black**  
*Portfolio of Foliage (j)* 1986  
silver bromide print  
220 x 340 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Peter Black**  
*Portfolio of Foliage (p)* 1985  
silver bromide print  
363 x 469 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Barry Brickell**  
*Spiromorph* unknown  
unglazed pottery with natural patina  
945 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Fiona Connor**  
*Wall #8, Sue and Bill, Saint Andrews Road, Epsom* 2022  
new and recycled construction  
materials, hardware, mirror, paint  
and surface coatings, electrical  
fittings, incorporating two artworks  
by Rob Gardiner  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Paul Cullen**  
*Untitled – Paper Construction*  
1984–85  
pencil, wash and ink on card  
272 x 339 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Paul Cullen**  
*Untitled – Paper Construction*  
1984–85  
pencil, wash and ink on card  
273 x 338 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Paul Cullen**  
*Untitled – Paper Construction*  
1984–85  
pencil, wash and ink on card  
272 x 339 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Paul Cullen**  
*Untitled – Paper Construction*  
1984–85  
pencil, wash and ink on card  
250 x 311 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Paul Cullen**  
*Untitled – Paper Construction*  
1949–2017  
pencil, wash and ink on card  
275 x 341 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Paul Cullen**  
*Visual Evidences* 1984–85  
pencil, wash and ink on card  
272 x 338 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**James R Ford**  
*Leviator Ramble Aviation Detonate*  
2021  
acrylic on linen  
750 x 600 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Patrick Hartigan**  
*Bugler* 2021  
collage elements on canvas (acrylic,  
cotton, velvet curtain and page)  
2510 x 2000 x 100 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Patrick Hartigan**  
*Prophet* 2021  
acrylic and collage elements on board  
(and page)  
485 x 535 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Jean Horsley**  
*Untitled – Abstract (Diptych)* 1989  
oil on board  
760 x 1010 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Jean Horsley**  
*Untitled – Composition with Abstracted Figures* 1990  
oil on board  
800 x 1200 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

**Zac Langdon-Pole**  
*The Dog God Cycle* 2022  
recombined jigsaw puzzles of:  
Stephan’s Quintet (2022), NASA,  
ESA, CSA, and STScl Rocky mountain  
Landscape (1870), Albert Bierstadt  
3010 x 3930 x 40 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022



Long-term Loan (Chartwell Trust)

Zac Langdon-Pole

*A Quiver of Names* 2022  
wooden specimen cabinet  
drawers, Blickensderfer, Royal,  
and Underwood typewriters,  
keys replaced with mixed ancient  
arrowheads: Neolithic (circa 7000–  
1700 BCE); Ancient Greek (circa  
1200 BCE–600 AD); Roman (circa  
753 BC–1453AD); Ottoman (circa  
1400–1600 AD)  
1550 x 485 x 425 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

Zac Langdon-Pole

*The Same River Twice* 2022  
borer ridden wooden shelf trolley,  
gold, painted wooden shape-sorter  
blocks (two sets laid out identically  
on separate shelves); incorporating  
FKA  
720 x 460 x 750 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

Virginia Leonard

*I Have Learnt Not To Share These  
Experiences* 2022  
clay, pure gold, resin, specific plinth  
included  
590 x 480 x 480 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

Allan McDonald

*Opunake and Coastal News,*  
*25.05.2019–23.12.19, Hawera* 2019  
pigment print  
845 x 1025 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

Allan McDonald

*Sunday Star Times 22.04.18–15.07.18,*  
*Grey Lynn* 2019  
pigment print  
845 x 1025 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

Allan McDonald

*Vision Times, 16.02.2018–19.05.2018*  
2019  
pigment print  
845 x 1025 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

Robin Morrison

*Higher Thought Temple* 1980  
cibachrome print  
420 x 350 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

Robin Morrison

*Ratana Church Te Kao* 1980  
cibachrome print  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

Kazu Nakagawa, Salome Tanuvasa

*Wraith – Pōhutukawa* 2021–22  
galvanised steel wire mesh, nylon/  
polyester fabrics  
1820 x 400 x 240 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

Kate Newby

*A little Nick Drake, a little Joni  
Mitchell, a little anxiety* 2021  
terracotta, glass  
50 x 660 x 3100 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2021

Seung Yul Oh

*Atonal Sonority\_L03* 2022  
acrylic on canvas  
560 x 711 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

Oliver Perkins

*Mosca* 2022  
ink, watercolour and size on canvas  
600 x 800 x 55 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2023

John Reynolds, Julian Dashper

*Omaha Beach No.3* date unknown  
oil on paper  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

Theo Schoon

*Silica Study* date unknown  
silver gelatin print  
155 x 200 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

Theo Schoon

*Untitled* date unknown  
linocut  
190 x 190 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

Marie Shannon

*Upstairs Window* 2021  
digital inkjet print of Ilford Galerie  
Prestige 310gsm  
680 x 760 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

Michael Stevenson

*How Much Can You Take Before You  
Give? South Pacific Television* 2001  
Mental Health Telethon supporters  
aid 2022  
silkscreen on latex, steel, plastic  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

Salome Tanuvasa

*Untitled* 2022  
acrylic on canvas  
1000 x 950 mm  
purchased 2022

John Ward Knox

*No title (iii)* 2022  
oil, calico, wood and silk  
500 x 500 mm  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2022

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