

**AUCKLAND
REGIONAL AMENITIES
FUNDING BOARD**

Annual Report
2015-2016

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Chairs Report

This is the seventh Annual Report prepared by the Funding Board, and the ten specified amenities continue to make an extraordinary impact on day to day life in Auckland in the various specialised fields they operate in. Since the inception of regional funding on 1 July 2009, there has been significant growth in both the organisations and their reach out across the city. This regional approach to activities is particularly pleasing to observe and evidence of this can be seen later in this report where the individual organisations provide commentary on the highlights of the 2015-2016 year.

The amenities continue to monitor and improve their governance and management structures; expand their reach and other services across the wider Auckland region, and are delivering enhanced services and products. An ever-increasing population continues to provide more demand for services and more opportunities.

The ten amenities receiving regional funding are diverse in nature and in the services they provide. It is recognised that each of these organisations is making a significant contribution towards achieving the outcomes laid out in the Auckland Plan adopted by Auckland Council.

The well-publicised annual growth in the city's population provides the ten organisations with opportunities and challenges when delivering services. The demographic make-up of the city is changing and the amenities need to keep abreast of changes to ensure their services remain relevant and accessible. The amenities are rising to this challenge and they are using the opportunity to reach new and changing markets.

The Funding Board has a responsibility, on behalf of the ratepayers of the Auckland region, to oversee the distribution of grant funding to the ten specified amenities named in the Auckland Regional Amenities Funding Act 2008.

The Funding Board takes this responsibility seriously, and is aware that the grant funding that is distributed is public (ratepayer) funding. Consequently the Funding Board is obligated to ensure that it is spent in a manner that provides value for money to the ratepayers, while also providing a degree of financial security to each of the ten specified amenities. Over the last seven years, members of the Funding Board have built up a comprehensive knowledge of the ten specified amenities which greatly assists deliberations when assessing requests for funding.

This report contains narratives provided by each amenity outlining the range of activities undertaken during the last year. These make for interesting reading, as they all recognise the significant contribution that regional funding has made to the way they conduct their operations; the services they provide; and the changes they have been able to make. Each entity has focussed on delivering the very best outcomes to benefit the ratepayers and residents of Auckland.

It is particularly pleasing to read in the commentaries provided by the Amenities (pages 9-83) that a significant amount of work is being undertaken by the Amenities to further the interests of Māori in the Auckland region, whether it be commissioning and presenting specific works

by and about Māori (e.g. the Auckland Arts Festival's *Marama* and *Hinemoa and Tutanekai*), or providing programming directly targeted for at-risk Māori (e.g. the WaterSafe Auckland water safety programmes).

All the Amenities have inclusive policies to cater for the diverse nature of the Auckland demographic makeup – but where appropriate, specific programmes or events have been implemented to recognise the unique role for Māori in Auckland.

The 2015-2016 term of office has been a stable time, with no changes to the Board composition, although in early 2017 a number of board member positions become available for rotation.

The Funding Board operates as a cohesive team that takes the role it has been charged with fulfilling under the Act very seriously. The Board operates successfully due to the hard work, commitment, enthusiasm, professional manner, and good humour consistently exhibited throughout the year. A variety of viewpoints, skills and experience are paramount when discharging the duties of the Funding Board in order to best serve the requirements of the legislation that the Board operates under. I am pleased to again acknowledge the contribution from all board members.

As in previous years, the Funding Board remains grateful for the in-kind support it receives from Buddle Findlay for continuing to make its facilities available for board meetings.



**Vern Walsh
Chair**

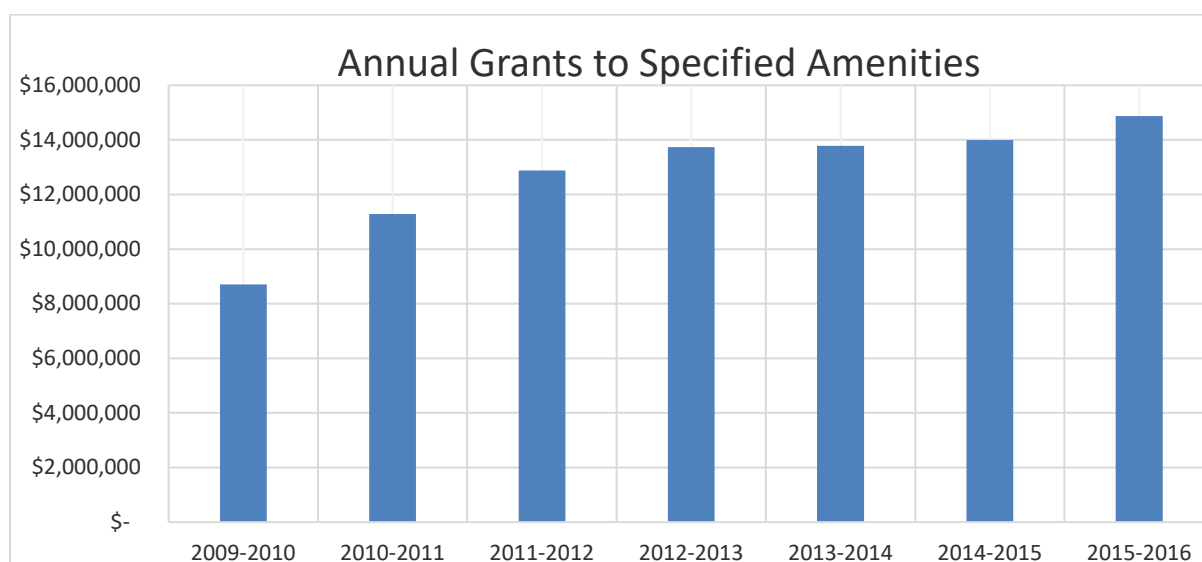
Legislative Framework

The Auckland Regional Amenities Funding Act 2008, which the Board operates under, allows the Funding Board to fix a levy to be imposed on Auckland Council; for that to be paid to the Auckland Regional Amenities Funding Board to be then distributed as grants to the ten specified amenities named in the legislation. The purpose of the funding is to establish a mechanism that will ensure the on-going sustainability of these specific organisations that deliver arts, culture, recreational, heritage and rescue services and facilities to the Auckland region.

The annual grants distributed to the ten amenities are derived from the levy paid to the Funding Board by Auckland Council, and by extension, the ratepayers of Auckland. Both the Funding Board and amenities are aware of the source of this funding, and as such, each amenity ensures that they acknowledge the significant funding contributions of Auckland Council and the ratepayers of Auckland.

Since the legislation became operative in 2008, between the first payments being made to the amenities in July 2009 through to June 2016, just over \$89 million has been distributed to the ten amenities. A further \$15 million was distributed in August 2016 for the 2016-2017 year. This funding has had the effect of bringing a high degree of financial stability to these organisations as well as enabling the standard and range of services and facilities provided to Aucklanders to be improved accordingly.

Details of the total grants paid to the amenities from 2009 through to 2016 are shown in the graph below:



Funding Board Financial Summary

There were no unexpected events for the Funding Board to deal with in 2015-2016 year. As a result, the Board was able to post a modest surplus for the year. This compares to the reported loss in 2014-2015 of \$203,000 which resulted from the repayment of an unused ex-gratia payment of \$400,000 to Auckland Council.

A high-level summary of the trading and other results is provided below. This table indicates trends over the last five years.

Summarised Financial Results (30 June 2016)

2016

Auckland Regional Amenities Funding Board

DISTRIBUTIONS	REVENUES	OPERATING EXPENSES	NET PROFIT/LOSS	NET EQUITY
\$14,873,400	\$15,230,434	\$15,119,397	\$111,037	\$446,722
↑ 6%	↑ 6%	↑ 3%	↑ 154%	↑ 33%

ALL METRICS

Do not modify the information below. Click to enter Financial Data

METRIC	THIS YEAR (2016)	LAST YEAR (2015)	% CHANGE	5 YEAR TREND
REVENUES	\$15,230,434.00	\$14,414,240.00	↑ 5.66%	
OPERATING EXPENSES	\$15,119,397.00	\$14,618,222.00	↑ 3.43%	
NET PROFIT/LOSS	\$111,037.00	-\$203,982.00	↑ 154.43%	
NET EQUITY	\$446,722.00	\$335,685.00	↑ 33.08%	
DISTRIBUTIONS	\$14,873,400.00	\$13,996,000.00	↑ 6.27%	

Overview of Amenities

Each Specified Amenity has provided their own commentary about the activities, community reach, and financial achievements against Key Performance Indicators and other significant matters relating to that entity for the twelve months ended 30 June 2016.

In addition, a high-level summary of financial results, together with a comparison to the previous year is included.

Note that the Summarised Financial Results table shows financial results relating to the financial year of the organisation (noted beside the table heading). This has been done to provide a more accurate representation of trading results of the organisation, reflecting the specific trading activities of that industry. In the case of the 'arts organisations' the events year runs from January to December. A 31 December balance date has been chosen to complement this.

A high-level summary of the trading results for each of the ten amenities for the year ended 30 June 2016 is also provided after the commentary at pages 9 to 82.

Auckland Festival Trust

The main focus of the year was planning, programming and presenting Auckland Arts Festival (AAF) 2016 (2-20 March). This was the first annualised Festival, receiving an additional \$1 million funding on a trial basis. AAF was a 19-day, high-energy celebration of our city, people and cultures which received excellent feedback from audiences and reviewers alike. The programme appealed to audiences of all ages at more than 100 locations across the Auckland region.

From downtown Auckland to Piha, Glen Innes, New Lynn and Waiheke Island the Festival offered unique experiences and attracted more than 165,000 people. The eight festivals to date have attracted more than 1.5 million people.

During the year the Festival team began to plan and programme for the next Festival, which will take place from 8-26 March 2017, and the following Festival in 2018.

Jonathan Bielski was appointed as Artistic Director designate to programme AAF 2018 and beyond.

Carla van Zon will retire in April 2017 having programmed four festivals (over six years) with 2017 AAF being the last. The Festival programme has diversified and grown significantly under her artistic leadership.

Auckland Arts Festival 2016

The 2016 Auckland Arts Festival was an international event of a scale that featured a wide selection of New Zealand's most innovative artists alongside world-class international performers, presenting outstanding shows not ordinarily available in Auckland.

The programme was created to appeal to all ages, introduce new works and increase accessibility to the arts for young people and their families through use of a range of venues, variable pricing and free events.

A highlight of the Festival was *The James Plays*, produced by the National Theatre of Great Britain and National Theatre of Scotland, which came to Auckland after a highly successful run in



the UK. This epic trilogy brought to life three generations of Stewart kings who ruled Scotland in the tumultuous fifteenth century and was very well received by Auckland audiences.



This year's large outdoor international low-cost family event was *Carabosse Fire Garden* at the Auckland Domain over three nights, attracting around 24,000 people. The work attracted people from across the city's diverse communities and was an opportunity for the whole family to experience something special together.

Other international work included *La Cucina dell'Arte* (Belgium), *Meow Meow Little Mermaid* (Australia), *Milonga* (UK/Argentina), *Emily King* (USA), *The Chorus; Oedipus* (Korea) and *360 Allstars* (Australia/USA/Europe).

There was a very positive response to the overall programme with a number of shows selling out.

As a result of AAF becoming annual, the organisation was able to collaborate more closely with Wellington's NZ Festival (NZF) in 2016. It was the first time both Festivals were held in the same year. AAF and NZF co-produced four new New Zealand works, and co-presented an additional four international works. This collaborative approach created an opportunity to share work which rationalised expenditure and gave New Zealand artists greater opportunities to develop their work to a higher standard and stage longer performance seasons.

Reaching Across Auckland

Each Festival event attracted a wide audience, reflecting the diverse mix of people who live in Auckland.

To reflect and reach Auckland's growing Asian population, the Festival included a strong programme of work from the Asia Pacific region which included – a first for Auckland – *The Chorus; Oedipus*, a contemporary Korean theatre work performed in Korean with English surtitles and *Changes*, the world premiere of two significant new dance works created as a result of a collaboration between two choreographers, Neil Ieremia from New Zealand's Black Grace and Kuik Swee Boon from T.H.E Dance Company in Singapore.

Artists came from a wide range of countries including USA, Scotland and Great Britain, Australia, Belgium, France, Argentina, China, Korea, Solomon Islands and Singapore. They all told stories of their place as well as reflecting the ancestry of Auckland and the people who live here.

There was a rich programme of Māori and Pacific work which included:

- the world premiere of The Conch's *Marama*, a theatre piece which explored the devastating effects of deforestation, performed by a female cast from three countries in the Pacific
- *Not in our Neighbourhood* which took a close look at domestic violence
- RAW programme's *Cell Fish* and *Hinemoa and Tutanekai*

- Rob Ruha in *Unstrung Heroes*
- *Carabosse* incorporated local artists including Pita Turei, Horomona Horo and Michelle Ngamoki
- 25 Māori and Pacific musicians performed in the Festival Garden, including established artists such as Malcolm Lakatani and TJ Tautua as well as emerging artists
- Te Wharekura o Hoani Waititi featured as part of the Haka Powhiri and performances to welcome visiting artists. Three powhiri were held during the festival.
- George Henare starred in Theatre Stampede and Nightsong's production *Te Po*.

The majority of shows were staged in the CBD however the Festival increased its regional reach by programming performances at Te Oro in Glen Innes, Te Pou Theatre in New Lynn, the Pumphouse in Takapuna, Bruce Mason Centre in Takapuna, Barnett Hall in Piha, Artworks Theatre in Waiheke, Mahurangi College in Warkworth and at outdoor locations in Northcote.

White Night, a popular large-scale late-night free art event attracted 25,000+ visitors at more than 100 locations across 20 neighbourhoods in Auckland. More than 300 artists participated, and



Auckland Museum, Auckland Art Gallery Toi o Tamaki, NZ Maritime Museum and Auckland City Library partnered with the Festival. White Night included free exhibitions, performances, interactive installations, music, artist talks, workshops and more. Events covered a broad range of themes so that there was something to appeal to everyone. Free bus transport was provided to ensure that getting to venues was less of a barrier. This event allows both the fostering of New Zealand art and artists and also the promotion of established New Zealand artists across various art forms.

Ninety-one percent of the 2016 Festival attendees were Aucklanders.

Education & Community Programme

The Festival presented a high-quality, diverse programme to attract young audiences. This year's SmartsFest (Schools Meets the Arts at the Festival) programme offered heavily discounted (and in some cases free) tickets for local and international shows along with workshops and artist talks. The programme directly engaged with 89 schools with 5,715 school students and their teachers attending ticketed Festival events.

The programme underpins the Auckland Festival Trusts' commitment to developing audiences aged 1-18 years old. The programme gives young people exposure to internationally acclaimed arts and culture that promotes learning and enhances and aligns with the education curriculum. Attendances from decile 1 to 4 schools made up 34% of student attendances for the school's programme.

Family Day (*Whānau Whānui*) was held on a Sunday during the Festival and was attended by approximately 5,000 people. The free programme of activities, workshops, performances and visual arts included a school Kapa Haka group, New Wave Korean music group Noreum Machi, APO's *Orchestra the Remix* and various musicians and performers suitable for young

people. Family Day provided an opportunity for families to engage in accessible artistic pursuits without financial constraints.

Accessibility Programme

AAF offered a programme for Auckland's deaf and vision impaired communities, consisting of audio described and sign language interpreted performances as well as introductory written notes and half-price concession tickets for companions or support workers. AAF staff consulted with appropriate organisations to establish which events were the most suitable for accessibility services.

Three works were identified as most suitable and of most interest to their communities:

- Te Pō: audio described and sign language interpreted
- Not in our Neighbourhood: sign language interpreted
- Duck, Death and the Tulip: audio described

This year the programme extended to introductory written notes for two shows. These were downloadable from the website and available at the venues. As with previous Festivals, key venues were accessible by wheelchair.

A wide range of ticket options provided access for as many Aucklanders as possible. Tickets for selected events were available from as low as \$10, as well as family-friendly pricing and child rates offered for eight family friendly shows. There were discounted Catch 22 tickets (\$22 for selected shows), senior, tertiary, and community card holders. Arts Industry discounts were also available.

AAF 2016 connected with a broad audience, embracing and celebrating Auckland's diversity and encouraging participation. Multiple events were hosted in many different, easily accessible locations throughout Auckland such as cafes, galleries and community centres. Almost half of attendees at AAF events are under 45 years of age.

Festival Garden

The free music programme on the iHeart Radio Sound Lounge in the NZ Herald Festival Garden was once again very well received. It featured more than 40 emerging and established NZ artists, plus a number of international guests. Attracting more than 25,000 people the Festival Garden, hosted 59 free live music events, family day activities and live graffiti art installations.



Auckland Arts Festival 2017 Planning

The Trust through its staff have been busy planning for and programming the 2017 Festival, as well as having initial discussions with arts companies for the 2018 Festival. Programme, marketing and administration budgets for 2017 were developed and finalised during the year.

New Work Development

The Trust continues to support arts practitioners in the development of new works, in particular ambitious and innovative works for performance at future Festivals. This support is provided through a range of mechanisms including seed funding, commissioning, co-commissioning, co-producing and workshopping.

AAF commissioned and premiered new New Zealand works during the year including *Te Pō*, *Changes*, *Marama*, and *Dust to Dusky*. The Festival collaborated with New Zealand Opera and New Zealand Festival on *Brass Poppies* and Auckland Philharmonia Orchestra and New Zealand Opera on *Nixon in China*, for which AAF was the major financial investor.

Development and workshopping commenced on *The Bone Feeder*, a new New Zealand opera being developed which is based on a fictional play exploring one of the first moments of contact between Māori and Chinese. A research trip to China was undertaken during the year by two of the key creatives - writer Renee Liang and composer Gareth Farr. The development of this work has spanned several years, has undergone two development workshops and will be presented at AAF 2017.

Four works-in-development were showcased during the 2016 AAF as part of the RAW programme. AAF provides seed funding, technical support and a free venue to companies selected for RAW in order for them to initiate development of an idea or work, share this with an audience and receive constructive feedback. *Cellfish*, a work showcased in the 2016 RAW programme, has been further developed and will be part of the 2017 AAF season.

Partnerships

In 2016 AAF worked in partnership with leading national and Auckland arts organisations including Artists Alliance, Auckland Live/Regional Facilities Auckland, Auckland War Memorial Museum, Auckland Philharmonia Orchestra, Black Grace, Chamber Music New Zealand, New Zealand Opera, New Zealand Festival, Q Theatre, Royal New Zealand Ballet and Toi Māori Aotearoa.

International partnerships were established with organisations including the National Theatre of Great Britain, National Theatre of Scotland, Culturelink & T.H.E Dance Company Singapore, Perth Festival, Sydney Festival and Melbourne's Malthouse Theatre.

thinkScience

AAF worked with the thinkScience Trust to produce and stage The Science Show: Big Bang Little Bang. AAF is also assisting with administration and marketing of the fledgling organisation. All costs including staffing, production and marketing are either covered by, or on charged, to the thinkScience Trust. thinkScience activities, produced and managed by AAF, were additional highlights of the family and education programmes in 2015 and 2016. The partnership with thinkScience Trust assists AAF to reach new audiences and attract direct sponsorship and patron support, in return for AAF's high quality strategic, artistic, technical, design, and marketing and communication services.

Project Management

The Trust undertook a project for the Ministry of Foreign Affairs and Trade organising New Zealand artists to appear at international functions being held in the 10 ASEAN countries as

part of the 40th Anniversary Awards programme. These events featuring leading Māori and Pacific female artists began in the 2014-2015 year and concluded in November 2015.

A formal agreement for provision of specialist services for WMG2017 (World Masters Games) has been signed. These services will include:

- Designing a full programme of events and activities for the 10-day duration of the Queens Wharf event (21-30 April 2017)
- Production and management of programming requirements for the event
- Booking and contracting of programming staff and artists
- Provision of staff to manage delivery of the programme content.

Arts Leadership

Management played an active role as an advocate for the arts during the year and maintained contact with international and national arts networks. Senior staff continued to mentor smaller arts organisations and provide advice on producing, presenting and touring shows.

A number of shows commissioned by and premiered at AAF 2015 and 2016 have had successful regional tours over the last 18 months:

- *Lady Sings the Blues* (2015) was successfully presented at the Town Hall in September, as a partnership with Auckland Live for their Auckland International Cabaret Season.
- *Dust to Dusky* (2016) was restaged in Wanaka as part of the Aspiring Conversations Festival, and will tour to Nelson and Tauranga in the latter part of 2016.
- *The Kumara and The Mooncake* (2015) will undertake a national tour in late 2016 managed by independent producers.

Summarised Financial Results (30 June 2016)

2016

Auckland Festival Trust

ARAFB GRANT	REVENUES	OPERATING EXPENSES	NET PROFIT/LOSS	NET EQUITY
\$3,375,000	\$7,939,432	\$8,203,510	(\$264,078)	\$866,168
↑ 42%	↑ 7%	↓ -9%	↑ 84%	↓ -23%

METRIC	THIS YEAR (2016)	LAST YEAR (2015)	% CHANGE	5 YEAR TREND
REVENUES	\$7,939,432.00	\$7,388,643.00	↑ 7.45%	
OPERATING EXPENSES	\$8,203,510.00	\$9,003,607.00	↓ -8.89%	
NET PROFIT/LOSS	-\$264,078.00	-\$1,614,964.00	↑ 83.65%	
NET EQUITY	\$866,168.00	\$1,130,246.00	↓ -23.36%	
ARAFB GRANT	\$3,375,000.00	\$2,375,000.00	↑ 42.11%	
ARAFB % of REVENUE	42.51%	32.14%	↑ 32.25%	

Auckland Festival Trust 2015-2016 Achievements against KPIs

Below are the key performance indicators for 2015-2016 and the achievements against each. The year was focused on the programming, operation, marketing and delivery of the AAF in March 2016.

KPI Result Key/Index:

+ Exceeded X Not Met I In progress ✓ Met - Unfavourable but within parameters

Key Performance Indicator Description	2015-2016	
	Target	Result
Stage an annual arts festival in Auckland	AAF March 2016	✓
Secure and deliver a strong international programme	At least 20 works	✓
Commission and stage major new NZ work	1 work	✓
Commission and stage mid-scale NZ work	3 works	✓
Include low cost and free events	Represents 50% of total attendance	✓
Include Māori, Pacific and Asian artists and work	>1 Māori, 1 Pacific & 1 NZ Asian staged	✓
Collaborate with Auckland and national arts organisations	> 4 collaborations	✓
Maintain or Increase attendances year on year	Maintain audience size	-
Grow education programme especially from low-decile schools	8,000 attendees	-
Take work to regional venues	6 venues	+
Deliver Festival within budget	Meet revenue & expenditure targets	-
Secure increased central government funding	Secure \$450k CNZ funding for 2016 AAF	✓
Secure cash sponsorship	\$450,000	X
Secure in-kind sponsorship	\$650,000	+
Retain trust income	\$555,000	X
Increase private giving	\$175,000+	✓
Meet box office targets	\$2.5m	X
Retain core staff on an annual basis	Retain 80% staff	✓
Health and Safety - operate safely	No major incidents	✓

Auckland Philharmonia Trust

The 2015-2016 year was a milestone year for the APO in many respects. It saw the end of Eckehard Stier's seven-year tenure as Music Director of the APO and the beginning of Giordano Bellincampi's term in the same role and along with that a renewed level of inspiration and technical excellence in the APO's performances.

It also saw a move of the administration offices from a rundown villa and associated buildings in Mt Eden to the heart of Auckland's cultural hub, the Auckland Town Hall, and with that an increased visibility in the city, a professional working environment for staff for the first time ever, and a renewed sense of pride in the organisation felt by internal and external stakeholders.

At the end of 2015, APO transitioned Sistema Aotearoa into a separate Charitable Trust with its own governance. There is a formal service level agreement in place between the Trust and the APO for a range of services. This should give greater clarity to funders, and allow Sistema to attract more and different support, including Auckland Council support. The new Trust is still closely aligned with the APO where relevant, and a positive working relationship has developed between the two entities.

Another successful and very busy year across 2015-2016 with revenue at \$10.74m and income from performances exceeding \$2.47m (23%).

Again this year there have been a number of memorable performances on the main stage and as part of our APO Connecting programme. A highlight was the opera in concert performance of Puccini's *Turandot* at Auckland Town Hall. This presented the finest international and Kiwi artists along with the Freemasons New Zealand Opera Chorus. The orchestra received excellent reviews in local and national press. This last year also featured some unusual instruments as soloists with the APO, most notably Corky Siegel on harmonica and William Barton on Didgeridoo. Corky also worked with APO's Remix the Orchestra urban musicians and gave them an inspiring masterclass.

Two Dance Projects happened in the last year; a smaller one in late 2015 and a large-scale collaboration with Atamira Dance Company as part of the Auckland Arts Festival in March 2016. For the first time this included kapa haka as well as dance and the full orchestra, and there were two performances, one for schools and one for a general public family audience. It achieved the highest ticket sales for a locally-produced production at the Festival.

Eckehard Stier's final concert as Music Director was a fitting tribute to where he has taken the orchestra artistically, with a performance of a large scale virtuosic work, Strauss's *An Alpine Symphony*. It was a significant event that showed how much the Auckland public had come to appreciate him and his contribution over his tenure.

Concerts in the first six months of the 2016 concert season included a semi-staged performance of John Adams' opera *Nixon in China*, which was widely regarded as a highlight of the Auckland Arts Festival, as well as Giordano Bellincampi's first appearance as Music Director.

'Welcome Maestro', a programme without a soloist, featured the orchestra centre stage and gave an excellent indication of the exciting music making that can be expected over the coming years.

There were several 'full house' signs out during the year, including for Beethoven's Fifth Symphony conducted by Giordano; a contemporary concert with New Zealand national treasures The Topp Twins; and for a programme that included Rodrigo's guitar concerto and music from *West Side Story* which was exciting and hugely entertaining, featuring Mexican conductor Carlos Miguel Prieto.

Calendar year 2015 was a very strong year for APO philanthropic income. A total of \$1.9m was raised, which represents a 3% increase on revenue from 2014 despite the losses of some significant gaming Trust support. Fundraising events raised their highest amounts to date and our 2015 Annual



Appeal raised over \$109,000. The APO Chair Donor programme raised \$317,000 which equates to 58 chairs in the orchestra being supported. Part of the success was in a new fund that was established to assist with the purchase of capital items such as instruments. In the first year, funds were raised to purchase a set of new trombones with specialist application for the core Germanic repertoire that is one of Giordano's particular interests.

Against the success of APO's own fundraising efforts, the environment in Trusts and Foundations remains challenging. Continuing pressure on available gaming trust revenue is of major concern for the APO as, until recently, it has been a source of over \$500,000 annually. Amounts not received from gaming trusts need to be replaced from multiple sources and this has ongoing challenging implications for the organisation.

In calendar year 2015 the year-on-year growth of cash and contra support from business partnerships was 14%, and can be attributed to a number of new partnerships. Our partnerships with NZME. (New Zealand Herald and Newstalk ZB) and Dawsons Catering grew in value in 2015 and it's pleasing to see all of our main series sponsors continuing to extend support to the APO.

During 2015-2016 we continued to identify opportunities to develop new audiences and in 2015 we were instrumental in developing BOOT, a collaboration with Royal New Zealand Ballet, New Zealand Opera and Auckland Theatre Company to offer a package of concert performances for under 40s to enjoy the arts throughout the year. We also increased our social media visibility, exploring social media advertising for the first time and adding in-house video editing to our suite of online marketing activity. In 2015 we successfully secured a Google AdWords grant. We continued to develop our Asian audience by producing bespoke

marketing materials and press releases in Chinese and Korean and our 2016 Auckland Dance Project *Ruaumoko* built on our long-term commitment of engaging and developing Māori audiences.



We broadened our reach to give people the opportunity to experience the orchestra by live streaming several of our particularly popular concerts. In 2015-2016 our live streams reached more than 14,000 people during the concert, with an additional 10,000 people reached after the live stream event.

We had five full houses during the 2015-2016 year, and we are pleased to see that sold out and high-performing concerts sales-wise covered a variety of concerts, from mainstage to APO Connecting concerts for children and our contemporary concerts designed to reach out to new audiences.

The APO's support organisations have always been crucial to the running of the orchestra. The Foundation, under Chairman Belinda Vernon, along with the APO Friends led by Bryce Bartley, remains integral to the APO family. Crescendo, established in 2013 and managed from within the APO by our Development team, has continued to provide a focused opportunity for people of all musical interests to not only build a closer relationship with the orchestra, through attendance at rehearsals and intimate Q&A evenings and recitals with conductor and soloists, but also to augment the social connection they have with other music lovers and to raise much needed funds for the Orchestra.

We thank Auckland Council for its recognition of the importance of a metropolitan orchestra to the cultural life of a contemporary 'liveable city'. The funding from Auckland Council (through the Auckland Regional Amenities Funding Board) continues to provide crucial financial support that makes it possible for us to deliver our programme of activities.

We are also grateful for the continued commitment of our other major partners and supporters. Our core funders remain the APO's 'backbone' and in particular funding received through the Auckland Regional Amenities Funding Board and Creative New Zealand is deeply valued and appreciated. Special thanks also to Four Winds Foundation, who have increased their level of commitment this year together with Foundation North who complete our quartet of core funders. Additionally, major support from The Trusts Community Foundation enables us to reach artistic heights, as well as reach into the community, in ways that would not otherwise be possible. Without the support of our funders none of what we do week after week on the concert stage and out in the community would be possible.

APO's loyal corporate partners continued to support the orchestra's work in the concert hall and beyond.

ARTISTIC REPORT AND PERFORMANCE HIGHLIGHTS

There have been many outstanding concert highlights in this period, only some of which are mentioned below.

The reporting period started with one of the annual highlights of the APO concert year, the Opera in Concert. The title selected for 2015 was Puccini's *Turandot*, one of the best loved operas in the repertoire. An exceptional cast was assembled for this performance, including Italian soprano Tiziana Caruso in the title role, Brazilian tenor Thiago Arancam as Calaf, and German mezzo Nadja Stefanoff in the role of Liù. The rest of the cast was made up of some of the finest Australasian voices for this repertoire. It was a wonderful performance which received great critical acclaim.

One of the most prominent violinists on the international scene at the moment, thanks to her many highly-regarded recordings, is Isabelle Faust. Her playing has been noted for its extraordinary artistry and sensitivity and it was a great coup for the APO to secure her to perform the Mendelssohn violin concerto in a concert conducted by distinguished Austrian conductor Gunter Neuhold. The programme also featured Bruckner's Symphony No.7 receiving a rare New Zealand performance. Neuhold is a noted interpreter of Bruckner and the orchestra had a deeply rewarding experience working on this symphony with such a noted expert.

Another soloist enjoying the highest profile at the moment is French pianist Jean-Efflam Bavouzet, who performed Ravel's jazz-inspired Concerto in G major. It was a special performance from this distinguished pianist and one that will stay in the memories of those present for years to come. It was also the first visit to the orchestra of an exciting young British conductor, Andrew Gourlay, who impressed with a dynamic and exciting reading of Prokofiev's Symphony No.6.

The APO is known for bringing lesser known works to Auckland audiences in attractive programmes. One such example was the pairing of the very popular *Scheherazade* by Rimsky Korsakov with the New Zealand premiere of Corigliano's *Pied Piper Fantasy*, with conductor Eckehard Stier and British flute soloist Adam Walker. The *Pied Piper Fantasy* was a deeply affecting performance which incorporated young players from the Sistema Aotearoa programme on stage with the soloist.

The 2015 season ended with a rare performance of one of the most monumental tone poems in the repertoire, Strauss' *An Alpine Symphony*. As it requires an unusually large orchestra, it is not



heard very often in New Zealand. The concert was the final programme with outgoing Music Director, Eckehard Stier. Apart from the performance being of the highest standard artistically it was also a moving send off for a conductor who had played a huge role in the orchestra's development over the seven years of his tenure.

APO's involvement in the Auckland Arts Festival in 2016 included semi-staged performances of John Adams' 1987 opera, *Nixon in China*. Using every corner of the Town Hall, director Sara Brodie ensured that the production was not left wanting for not being in a fully-equipped opera house, rather than a traditional concert hall. The cast was of the highest level, including two New Zealanders in key roles, Madeleine Pierard as Pat Nixon and Simon O'Neill as Chairman Mao. The rest of the cast consisted of internationals who had performed their roles at some of the great opera houses around the world. Conducted by US-based Joseph Mechavich and including the Freemasons New Zealand Opera Chorus, this was a stand-out production in the Auckland Arts Festival.

Giordano Bellincampi's first concert as Music Director was a spectacular showcase for the orchestra, in repertoire ranging from Mozart's classical masterpiece, his Symphony No.40, to one of the great, late romantic orchestral work outs, Strauss' *Ein Heldenleben* and also including an icon of the of the 20th-century canon, Ligeti's *Atmosphères*. Intentionally not including a soloist in order to showcase the orchestra, this concert was a wonderful first outing for the APO with their new Music Director in place, in repertoire which he excels in and the result was outstanding. It was clear that this concert was the start of a new era of artistic growth and development with the charismatic Bellincampi at the helm.

CONCERTS AND AUDIENCE



The APO performed 48 self-presented concerts in 2015-2016, as part of its regular programme of performances and activities designed to appeal to different audiences and age groups in communities across the city. These self-presented concerts and events included:

- 27 mainstage performances, including Unwrap the Music
- 6 recital performances (In Your Neighbourhood concerts) in local venues
- 8 APO 4 Kids concerts for children and their families
- 3 Open Orchestra performances and activities.

Our concerts in Auckland Town Hall, our main performance venue, included 19 concerts in three main series, a stunning opera-in-concert performance of Puccini's *Turandot*, Last Night of the Proms, Settling the Score Live, in partnership with Radio New Zealand Concert, and a contemporary concert featuring New Zealand artists The Topp Twins which sold out.

We presented free and low-cost concerts and events in South Auckland at the Vodafone Events Centre, West Auckland at the Trusts Arena, plus recitals by APO ensembles in local venues in Takapuna, Remuera, Pakuranga and Howick.

We also performed:

- 16 pit performances with New Zealand Opera and the Royal New Zealand Ballet
- 1 performance for New Zealand International Film Festival's Live Cinema
- 2 performances of contemporary opera Nixon in China as part of the Auckland Arts Festival 2016
- *Missa Solemnis* with Auckland Choral
- Other hires including Burt Bacharach, Sol3Mio and the Rotorua Lakeside concert

APO AUDIENCE – THE NUMBERS

More than 117,000 people heard the APO perform live during the 2015-2016 year:

- 54,002 people attended self-presented concerts:
- Main stage and family/community concerts – 37,878
- Education concerts – 12,144
- Free community events – 3,980 (est.)

Other audiences included:

- APO Live streams of three concerts plus the 2015 season launch event via the APO website, Facebook and Vimeo channels – 19,719
- Opera and ballet performances and other hires – 43,550

Amongst the audience to self-present concerts in 2015-2016, more than 56% bought tickets as part of a subscription package and 83% of those were renewing subscribers. 52% of our subscribers are from Central Auckland and 25% live on Auckland's North Shore.

IMPACT

Significant programmes which happen throughout the year, connecting Aucklanders with APO mentoring.

Auckland Dance Project

Over 2,000 primary and intermediate school students attended Kiwi Kapers – Mangopare at Auckland's Aotea Centre in October 2015. This included a performance by aspiring young dancers from Green Bay High School to New Zealand composer Gareth Farr's *From the Depths Sound the Great Sea Gongs* choreographed by Atamira Dance Company.

In March 2016 over 100 dancers from four schools across Auckland and students from the University of Auckland Dance Studies took to The Civic stage for two performances of Gareth Farr's *Ruaumoko* choreographed by Moss Patterson (Atamira Dance Company) in association with the Auckland Arts Festival 2016. Over 2,000 people saw the show and it was the bestselling locally-produced event of the Festival. In its fifth year the Auckland Dance Project is proving to be an invaluable platform showcasing multi-disciplinary productions involving children and young people of all ages and ethnicities.

Remix the Orchestra

2015-2016 saw REMIX the Orchestra engaging Remix artists and APO musicians through sample session workshops and a performance in association with Auckland Arts Festival 2016. Remix the Orchestra also partnered with DB Breweries to create a music video for and with young people promoting responsible drinking and one young remixer was awarded a scholarship to assist in further expanding their musical horizons, through writing and releasing their own original single.

APOPS

The number of APO Partnership Schools (APOPS) increased to 61 during this period. In 2015-2016 APO musicians visited schools across Auckland. They provided individual mentoring, mentoring and performances through seven APOPS ensembles of differing instrumentation and recording of composition works by school students, the latter of which is becoming increasingly popular at both intermediate and secondary school level.

Our Voice

2015 saw a new initiative for young composers at both tertiary and secondary school level. Lead by APO's Composer-in Residence, *Our Voice* provided five young composers with the opportunity to have their works rehearsed, workshopped and recorded in the theatre of the School of Music.

ENGAGE

Free opportunities for families and community musicians to actively participate with the APO. The highlight in 2015-2016 has been the increased success of Open Orchestra Days.

Open Orchestra West (17 October 2015) was held at The Trusts Arena, Waitakere. This family event was attended by 500 audience members and engaged 70 choristers from across Auckland to sing with the APO.

Open Orchestra Central – *APO meets Harold the Giraffe* (28 May 2016) saw the APO collaborating with Life Education Trust. This first-time collaboration proved very successful attracting an audience of around 1,200 people.

Open Orchestra South – *Southern Stars* (11 June 2016) at the Vodafone Events Centre included performances by 240 Sistema Aotearoa students. Visual elements, supplied by Royal New Zealand Ballet, enhanced the audiences' experience of Tchaikovsky's *Romeo and Juliet Fantasy Overture* and APO Connecting received a 91% satisfaction rate from the over 1,000 audience members who attended.

APO Orchestral Summer School received a 90% satisfaction rate from its participants. Auckland Live's Summer in the Square (February 15-19) provided performance opportunities for 16 APO Young Achievers at lunchtime in Aotea Square and attracted up to 200 spectators a day.

EXCITE

Free or low cost performances that introduce audience of all ages to orchestral music in stimulating ways.

1,329 secondary school students from 27 schools across Auckland attended Discovery concert – *Discover the Greats* (20 May). The 2016 concert focused on core orchestral repertoire. Featuring works by past and present New Zealand composers together with APO Young Achievers as soloists, APO Rising Star, Young Composer-in-Residence and APO Young Soloist of the Year. This concert received overwhelmingly positive feedback and a 90% satisfaction rate.

APO 4 Kids concerts continue to be popular amongst families with children under the age of six. The mix of core orchestral repertoire and arrangements of children's songs is popular amongst listeners and a vital aid in audience development. APO Connecting continued its Little Drummer Experience workshop for children aged 8-12 years. Two of the eight participants were selected to perform on stage for the APO 4 Kids Christmas concerts at Auckland Town Hall and Bruce Ritchie Performing Arts Centre, Massey High School.

2016 saw APO 4 Kids return to the Bruce Mason Centre in addition to Auckland Town Hall. The four concerts attracted 2,007 concert-goers, including many from the Chinese community on the North Shore. 90% of these concert-goers said they would recommend this event to others.

The popular In Your Neighbourhood and Unwrap the Music concerts are an important vehicle for musical and audience development. In May 2016 Unwrap Beethoven Fifth was well attended by students from eight Auckland secondary schools. Additional funding enabled the concert and rehearsal to be recorded in order to create a visual study guide for schools.

INSPIRE

Partnership programme with the University of Auckland School of Music which aims to provide optimum support for developing Auckland musicians aged 16-25 years.

As the Inspire Programme continues to expand, so does the scope and participants engagement. Highlights of this period were Inside Out, involving musicians from Auckland Youth Orchestra and University of Auckland School of Music performance students. The Brass Showcase provided an additional performance opportunity for regional and national brass solo competition winners aged 13-45 years, with 2015 being the first year in which this showcase reached and attracted such a diverse number of participants from a wide age demographic.

The Programme continued to offer a range of opportunities for young musicians to engage with visiting international artists. Masterclasses, Open Rehearsals and Ask the Artist lunches provided invaluable experience for these aspiring musicians. Additionally, APO Young Achievers were provided with an increased number of performance opportunities across Auckland. These opportunities not only assist in these young musicians' musical development, but also assist in reaching areas of the community that would otherwise not have access to instrumental music.

2015 saw APO Connecting collaborating in the coordination and organisation of the Rönisch Auckland Secondary Schools Piano Competition for the first time, as well as the establishment of the Haydn Staples Piano Programme (previously entitled Piano Education Series). These two important addendums assist in firmly cementing the Inspire Programme as one which

nurtures and supports young musicians, in addition to APO Connecting continuing its excellence in music education, community and outreach.

SISTEMA AOTEAROA

Sistema Aotearoa, an independent trust since January 2016, continues to have a positive partnership with the APO that provides young people with inspirational opportunities and the programme with high level support. The Trust governance, under the patronage of Dame Lesley Max is closely connected to the South Auckland community.

Sistema Aotearoa works to bring about social change, community empowerment and personal growth for children from vulnerable communities. Focussing on children with the fewest resources and greatest need the programme fosters confidence, teamwork, pride and aspiration in the children through orchestral music making. In 2015-2016 Sistema Aotearoa impacted more than 880 Māori and Pasifika children students, aged 2 to 14 years, through diverse activities including lively community pre-school music sessions, in school musicianship lessons, and instrumental tuition after school and in school holidays. Jessica Hindin was appointed Music Director in November 2015.

The highlight of the 14 concerts performed in 2015-2016 was the Rangatahi Philharmonia o Tara Launch at Auckland Town Hall featuring senior students playing as a symphony orchestra, a wind band and in chamber ensembles. Sistema Aotearoa made its first appearance in a mainstage APO concert when the flute and percussion students performed as the children of Hamelin in Corigliano's *Pied Piper Fantasy*. The close musical working relationship with the APO has provided numerous opportunities for Sistema Aotearoa students this year. Children and their whānau were supported to attend two mainstage concerts extending their experience of classical music, advanced students played 'side-by-side' with the orchestra at Open Orchestra South and APO musicians/international artists have visited to perform or mentor students.



An independent evaluation report on the educational and social outcomes of Sistema Aotearoa concluded that the programme was contributing positively to a range of outcomes. Most noticeable was that the students scored more highly in reading and mathematics than

children not participating. In April over 200 whānau, supporters and members of the Otago community gathered to celebrate Sistema's 5th birthday and all that has been achieved over the past five years.

The committed parent/caregiver support, APO and school involvement and community empowerment of the programme throughout 2015-2016 has enabled the children to attain a high level of music and personal growth and further raise their aspiration and that of all associated with the programme.

APO Concerts & Audience

EVENT	DATE	VENUE	DETAILS
IMPACT			
Our Voice	Year-long	Various	Portfolio of composition activities led by APO Composer-in-Residence to develop NZ composers and promote NZ music.
Auckland Dance Project – Kiwi Kapers – Mangopare Ruaumoko	Oct 2015 Mar 2016	Aotea Centre Civic Theatre	Collaborative project with APO and Atamira Dance Company (ADC) featuring aspiring dancers, students and professional dancers performing in works created by ADC.
Remix the Orchestra	July 2015 Mar 2016	Vodafone Events Centre, Auckland Arts Festival	Community “jams” and performance by Remix the Orchestra artists together with APO musicians. Additional performance in association with Auckland Arts Festival.
Sistema Aotearoa	Year-long	Otago Music Arts Centre (OMAC)	El Sistema music programme to support the Otago community.
APOPS	Year-long	61 Auckland schools (in 2016)	Partnership programme supporting school curriculum and achievement.
ENGAGE			
Open Orchestra	Oct 2015 May 2016 Jun 2016	Trusts Arena, Auckland Town Hall, Vodafone Events Centre	Free afternoon of orchestral performances and music-related activities incorporating a theme (Last Night of the Proms, Harold the Giraffe, Sistema ‘Southern Stars’).
Meet the Composer	May 2016	University of Auckland School of Music	Free one-on-one tutorials for aspiring composers with APO Composer-in-Residence Karlo Margetić.
Summer in the Square	Feb 2016	Aotea Square	APO Young Achievers take centre stage as part of Auckland Live’s free summer concerts.
EXCITE			
Discovery	May 2016	Auckland Town Hall	Engaging concert for secondary school students which supports school music curriculum.
APO 4 Kids	Nov 2015 Apr 2016	Auckland Town Hall, Bruce Mason Centre, Bruce Ritchie Performing Arts Centre	Interactive and popular concert for families with pre-schoolers where they can sing, dance and conduct along to classical favourites for children. Also includes a Christmas-themed concert at two venues.
Kiwi Kapers – Mangopare	Oct 2015	Aotea Centre	Two entertaining concerts introducing instruments of the orchestra to primary school students.
Unwrap the Music	Varied	Auckland Town Hall	Concert with commentary, examining one well-known piece of core orchestral music.
In Your Neighbourhood	Varied	Churches in Takapuna, Howick, Remuera, Glendowie	APO chamber ensembles perform narrated concerts around Auckland.
APO Orchestral Summer School	Jan 2016	St Cuthbert’s College/Avondale College Performing Arts Centre	Week-long holiday programme at St Cuthbert’s College for aspiring instrumentalists aged 10-16 years, culminating in a public finale performance at Avondale College.
Little Drummer Competition	Nov 2015	Philharmonia Hall	Competition for percussionists aged 8-12 years to play in concert with the APO.
Letters in Wartime workshops	Sep 2015	Aotea Centre	Composers and musicians involved in ‘Letters in Wartime’ project provided compositional work stations for nine intermediate and secondary schools across Auckland.

APO Concerts & Audience continued

EVENT	DATE	VENUE	DETAILS
Connecting with Music	Aug 2015	Auckland Town Hall	Free concert for low-decile secondary schools to learn more about orchestral music.
Young Soloist of the Year	Year-long	Varied	Residency for a stunning instrumentalist aged 16-25 years to gain professional experience.
Rising Star Young Composer -in-Residence	Year-long	Varied	Young Composer in Residence programme for a composer aged 16-25.
APO Internships	Year-long	Varied	Aspiring orchestral musicians aged 16-25 years receive mentoring from APO musicians before playing in concert as part of the orchestra.
APO Fellowships	Year-long	Varied	Bridging programme for tertiary students who receive mentoring from APO section principals and numerous performance opportunities.
Open Rehearsals	Throughout the year	Auckland Town Hall	Access for tertiary music students to observe the rehearsal process and international artists.
INSPIRE			
Ask the Artist	Varied	El Faro – Elliott Stables	Aspiring instrumentalists meet with APO visiting international soloists.
Inside Out	Jul 2015	Auckland Town Hall	Secondary and tertiary students sit in an orchestra rehearsal next to their APO equivalent.
Young Achievers – ‘Out and About’	Year-long	Varied	Young artists are showcased in various events around the community, in order to extend their performance experience and professional skills.
Brass Showcase	Aug 2015	University of Auckland School of Music Theatre	Winners from the regional and national brass solo competitions perform in a recital for the opportunity to perform solo with the APO.
Haydn Staples Piano Scholar	Year-long	Varied	Residency for a pianist aged 16-25 years to provide performance and industry experience with the APO.
Our Voice Workshop	Oct 2015	University of Auckland School of Music	An opportunity for tertiary-level and secondary school composition students to have their compositions for orchestra rehearsed workshopped and recorded by the APO. Feedback to students is provided by APO Composer-in-Residence.
Haydn Staples Piano Programme	Year-long	Varied	A year-long programme providing aspiring young pianists with connections to visiting international piano soloists, through masterclasses, open rehearsals and low-cost access to concerts.
Rönisch Auckland Secondary Schools Piano Competition	Oct 2015	Raye Freedman Arts Centre	Secondary schools nominate young pianists to represent their school in Auckland’s premiere regional solo piano recital competition.
Secondary Schools Composition Competition	Jun 2016		Competition for secondary school composers to write an original 90-second work for full orchestra.
Masterclasses	Throughout the year	Varied	Visiting APO soloists offer their expertise as they hear young musicians perform, and are also free to the public to observe.

2015-2016 KPIs

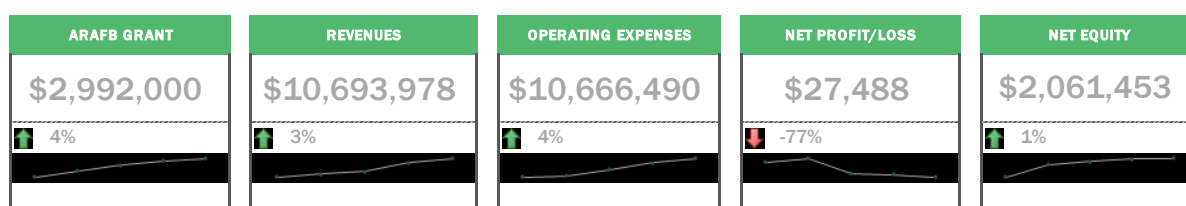
AREA OF ACTIVITY AND AUCKLAND PLAN ALIGNMENT	HOW MEASURED	ORGANISATIONAL IMPACT/AUCKLAND IMPACT	TARGET	RESULT
ARTISTIC EXCELLENCE				
SD3 P1 & 2, SD6 P4 & 5	Concertmaster Committee reviews	Informed future artistic development	Facilitate constructive discussion amongst the musicians regarding artistic matters on a regular basis	A revised format and brief of meetings has meant more detailed technical analysis possible. More formal internal analysis included
SD3 P1 & 2, SD6 P4 & 5	Visiting conductor and soloist reviews and press reviews	Informed future artistic development	Achieve consistently positive feedback from our guest conductors and soloists, as well as mostly positive press coverage	Consistently excellent press reviews >90%. Conducted 13 “exit” interviews with visiting artists, with overwhelmingly positive feedback and some constructive feedback contributing to continued artistic development
APO CONNECTING				
SD1 P1, SD3 P1	Number of delivery days across the year where APO Connecting activities take place: workshops, concerts, masterclasses, school visits, mentoring		Maintain 257 delivery days annually whilst ensuring spread of delivery across Auckland	355 Delivery days due to two Auckland Dance Projects falling during the 2015-2016 reporting period
	Number of delivery sites across Auckland where APO Connecting activity takes place	Support for Auckland Plan	Maintain 91 sites and include new venues	94 sites due to Auckland Dance Project adding additional sites
AUDIENCE				
SD1 P3, SD3 P1 & P2, SD6 P5	Number of people who hear APO live	Number of people (this includes those who engage with the at APO performances, orchestra at performances with RNZ Ballet & NZ Opera, Rotorua Aria etc, at free and APO Connecting concerts)	96,390	118,317
SD1 P3, SD3 P1 & P2, SD6 P5		Attendance at main series concerts – such as great Classics, Premier Series, Topp Twins	43,070	37,878*
SD1 P3, SD3 P1 & P2, SD6 P5		Attendance at fundraising events	950	1,009
SD1 P3, SD3 P1 & P2, SD6 P5		Audience watching concert live streams	5,000	14,420 plus an additional 10,000 post-event audience
SD1 P3, SD3 P1 & P2, SD6 P5	Subscriptions: Accounts for over 50% of APO ticket revenue	Number of subscription tickets sold	20,940	17,486*
SD1 P3, SD3 P1 & P2, SD6 P5		\$ value of subscription ticket sales	\$984,043 by end of 2017	\$840,677*

AREA OF ACTIVITY AND AUCKLAND PLAN ALIGNMENT		ORGANISATIONAL IMPACT/AUCKLAND IMPACT			RESULT
ALIGNMENT	HOW MEASURED	IMPACT	TARGET	RESULT	
SD1 P3, SD3 P1 & P2, SD6 P5	Ticket sales through external agencies	Number of single tickets sold	9,312 by end of 2017	13,466	
SD1 P3, SD3 P1 & P2, SD6 P5		\$ value of single ticket sales (\$379,000 reported for 14/15)	\$610,057 by end of 2017	\$439,742	
SD1 P3, SD3 P1 & P2, SD6 P5	Engagement with APO through third party hires – includes NZ Opera and RNZ Ballet		> 40,000	43,550	
SD1 P3, SD3 P1 & P2, SD6 P5	Number of self-presented concerts: main stage and APO Connecting ticketed events		52	48 Slight reduction due to timing of events in relation to ARAFB year	
SD1 P3, SD3 P1 & P2, SD6 P5	Number of low-cost/free public performances		22	26 Due to additional concerts: Auckland Dance Project, Summer in the Square	
CUSTOMER SATISFACTION					
SD3 P2	Feedback from concertgoers and participants	Maintain a high level (over 90%) of stakeholder satisfaction	>90%	>90%	

Summarised Financial Results (31 December 2015)

2015

Auckland Philharmonia Trust



METRIC	THIS YEAR (2015)	LAST YEAR (2014)	% CHANGE	5 YEAR TREND
REVENUES	\$10,693,978.00	\$10,345,686.00	↑ 3.37%	
OPERATING EXPENSES	\$10,666,490.00	\$10,226,229.00	↑ 4.31%	
NET PROFIT/LOSS	\$27,488.00	\$119,457.00	↓ -76.99%	
NET EQUITY	\$2,061,453.00	\$2,033,965.00	↑ 1.35%	
ARAFB GRANT	\$2,992,000.00	\$2,879,500.00	↑ 3.91%	
ARAFB % of REVENUE	27.98%	27.83%	↑ 0.52%	

Auckland Rescue Helicopter Trust

The Auckland Rescue Helicopter Trust Board of Trustees (ARHT) are delighted to present their Annual Report for 2015-2016. This report covers the 15 month period 1 April 2015 to 30 June 2016.

The Auckland Westpac Rescue Helicopter is staffed full-time by a highly-experienced crew consisting of Pilots, Crewmen, Paramedics and Emergency Medical Specialist Doctors. We operate 24 hours a day, 7 days a week, 365 days a year.

ARHT started as the world's first ever civilian surf-rescue helicopter service back in late 1970. That summer, the Auckland Surf Life Saving Association launched a world first in ocean rescue with the provision of the Hiller 12E helicopter. This aircraft was used specifically for rescues from the surf on Auckland's west coast beaches, and the use of the helicopter for this purpose was a typical demonstration of kiwi ingenuity leading the way!

In 1990 a Charitable Trust was formed. The primary aim of the Trust is to provide and develop a highly efficient aeromedical service for the benefit of the community at large. In a history going back 46 years we have performed many thousands of rescues.

ARHT continues to lead the way in rescue helicopter services by having an Emergency Medical Specialist Doctor as part of the crew, employing our own paramedics and committing to their ongoing clinical education, and continuing to foster unique partnerships with the Auckland DHB and the New Zealand Blood Service.

The Auckland Westpac Rescue Helicopters serve every community in the greater Auckland region - a total of more than 1.4 million people!



Our helicopters and crews are available on an immediate response basis and it is only through the financial assistance of the public that we can ensure this vital service remains available to residents and visitors to the Auckland and Coromandel regions 24 hours per day, 7 days per week, and 365 days per year.

ARHT puts considerable energy into fundraising enterprises and as a result is well supported by the community. We have strong relationships with a core group of sponsors, including Westpac as the naming rights sponsor, the Auckland Council via the Auckland Regional Amenities Funding Board and many other generous sponsors.

Staffing and equipping a rescue helicopter operation is capital intensive. We have an ongoing project to identify and purchase new helicopters in order to replace our current aging fleet. We have set aside significant capital and have a need to continue to grow that capital so that we can be in a strong position to purchase replacements as soon as they can be identified.

We are committed to providing the best clinical care for our patients and some of the endeavours we have undertaken to ensure this are unique in New Zealand.

Operations

The Auckland Rescue Helicopter Trust is committed to providing the best possible pre-hospital medical care to our patients.

We continue to invest in the clinical education of our paramedics and the comprehensive training of our pilots and crewmen so that our crews are prepared, capable and ready to face the challenges thrown at them every day.

Safety is paramount in all that we do and we have a maturing Safety Management System with which we evaluate and where possible mitigate the risks that are necessary for us to take in providing the service. We have a robust Health & Safety Committee which actively recommends change and review to the Chief Executive.

In 2012 we were given a significant donation from a benefactor which was to be used specifically to purchase from Airways New Zealand a number of GPS approaches. Put simply a GPS approach is a flight procedure that allows our helicopters to descend through cloud to a landing site such as an airport or a helipad. We took this opportunity a step further and qualified one of our senior helicopter pilots as an Instrument Approach Procedure Designer and entered into a contract with GroupEAD (a subsidiary of Airways NZ) so that we have the capability to “build” our own GPS approaches and assist other helicopter trusts in New Zealand to do the same. As a result we have a developing network of GPS approaches which are connected by a GPS Airway. This allows us to fly and navigate our helicopters in poor weather and increases our reliability. Unquestionably there is a greater demand and responsibility for us to be a dependable emergency service and the development of the GPS network is fundamental to this.

In 2011 we paid a holding deposit for an AW169 as we had identified this helicopter, which was under development, as the potential helicopter of our future. If things had gone to plan we would have taken delivery of one of these aircraft in 2015. However, the development of this new type of aircraft has had its challenges, which is not uncommon with any prototype aircraft. Whilst we are certain that it will be a great helicopter of the future it will be some time

before we have full confidence in it. Accordingly, we are considering alternative options and one of our senior most experienced pilots is leading this project.

Throughout the period we have continued to achieve performance targets and as contractually required with NASO. These standards require that we respond to call outs during the daytime within 10 minutes and within 20 minutes at night time and we consistently perform above target, this year achieving 97% and 96% respectively.



Fundraising

Funding the cost of our operation is an ongoing challenge. Under a contract with the National Ambulance Sector Office (NASO) we receive approximately 50% of the funding required to fly a rescue mission from central government.

The remaining 50% is funded by the generosity of national and local business, and of the public in general. Also of note 100% of the capital required to supply helicopters and a vast array of operational and medical equipment is supplied through the generosity of our sponsors and supporters.

The Auckland Rescue Helicopter Trust continues to search for new and innovative ways to raise money to fund the shortfall in Government funding, with a mixture of direct mail campaigns, corporate fundraising and sponsorship, tele-fundraising and special events throughout the year.

In 2015 we officially launched our Support for Life programme aimed at connecting with those people in the community who choose to leave a charitable gift in their will. Often these people go unnoticed until they die and a gift is bequeathed. It is our desire to forge relationships with those generous individuals so that we can say thank you ahead of time and reinforce their

confidence in our stewardship of those gifts. We have a person employed part time with a specific focus on developing those relationships and growing the programme.

Events continue to go from strength to strength. We have seen growth of 50% in income from events during this period.

With the high focus on increasing income in fundraising comes the inevitable risk of increasing costs. The Auckland Rescue Helicopter Trust is committed to keeping the cost of raising a dollar to 28 cents and with careful management of costs we have achieved this.

Other ways that we reach out to our communities is by hosting visits to our base at Mechanics Bay, giving talks to groups out in the community, attending externally organised events and having a display stand manned by our wonderful volunteers. Events such as the Ports of Auckland Open Day, the Royal Easter Show, and Big Boys Toys events generate valuable public awareness of what we do.

Code 1 is our very own reality TV show and gives us an excellent opportunity to showcase our work. Our fundraising efforts do rely on us being visible in the community, the public understanding the power and worth of what we do, and being held in high regard.

The year in review

440 accident missions

1197 flying hours

1294

RESCUE MISSIONS

731 medical missions

63 medical transfers

55 search and rescue missions





Summarised Financial Results (30 June 2016)

2016

Auckland Rescue Helicopter Trust

ARAFB GRANT	REVENUES	OPERATING EXPENSES	NET PROFIT/LOSS	NET EQUITY
\$0	\$17,225,382	\$14,206,040	\$3,019,342	\$20,841,893
▼ -100%	▲ 9%	▼ -1%	▲ 99%	▲ 18%

METRIC	THIS YEAR (2016)	LAST YEAR (2015)	% CHANGE	5 YEAR TREND
REVENUES	\$17,225,382.00	\$15,812,151.00	▲ 8.94%	
OPERATING EXPENSES	\$14,206,040.00	\$14,293,614.00	▼ -0.61%	
NET PROFIT/LOSS	\$3,019,342.00	\$1,518,537.00	▲ 98.83%	
NET EQUITY	\$20,841,893.00	\$17,710,049.00	▲ 17.68%	
ARAFB GRANT	\$0.00	\$562,500.00	▼ -100.00%	
ARAFB % of REVENUE	0.00%	3.56%	▼ -100.00%	

Auckland Theatre Company Limited

AUCKLAND THEATRE COMPANY 2015-2016: THE YEAR IN REVIEW

Auckland Theatre Company (ATC) has continued its delivery of a diverse range of theatrical performances and activities in 2015-2016; ensuring its vision to be an outstanding industry leader and creating lifelong engagement in the shared cultural experience of live performance, for as many people as possible.

Over 550 events were offered, many being free or low cost community events, and involved more than 74,900 Aucklanders as either paying audience members or participants.

Highlights of the Company's core programmes are detailed below.

ATC Main Bill and Family

This programme forms the core of Auckland Theatre Company's work, with high quality productions of New Zealand plays, contemporary works and classics.

The ATC Main Bill and Family shows in 2015-2016 included:

- LYSISTRATA by Aristophanes and directed by Michael Hurst at Q Theatre;
- HEROES by Gerald Sibleyras, translated by Tom Stoppard, and directed by Alison Quigan at Maidment Theatre;
- GUYS AND DOLLS based on a story and characters of Damon Runyon, with Music and Lyrics by Frank Loesser, and directed by Raymond Hawthorne at Q Theatre;
- POLO by Dean Parker and directed by Colin McColl at SKYCITY Theatre;
- YOU CAN ALWAYS HAND THEM BACK by Roger Hall and directed by Janice Finn at SKYCITY Theatre;
- THE ADVENTURES OF TOM SAWYER by Mark Twain, adapted by Mike Hudson, and directed by Margaret-Mary Hollins;
- TO KILL A MOCKINGBIRD by Harper Lee, adapted by Christopher Sergel, and directed by Colin McColl at The Civic; and
- THAT BLOODY WOMAN by Luke Di Somma and Gregory Cooper and directed by Kip Chapman at SKYCITY Theatre.

The Company also commissioned and staged MY OWN DARLING; written and performed by Grace Taylor and directed by Mia Blake. The season was held at the Mangere Arts Centre from 17-24 October 2015, and performed to 661 people.

Highlights of the 2015-2016 Main Bill and Family programme included:

The production of TO KILL A MOCKINGBIRD was originally planned for Maidment Theatre, until its forced closure required relocation to The Civic theatre. The Company was very pleased to have secured this venue when demand for public tickets skyrocketed. This season broke all attendance records for an ATC drama production, and was particularly well received by schools.



Photo credit: Michael Smith. Simon Praast as Atticus Finch and Milligan Hudson as Jem in the May 2016 production of the Giltrap Audi season of TO KILL A MOCKINGBIRD.

Produced in conjunction with Court Theatre, THAT BLOODY WOMAN required a redesign after the unscheduled move from Maidment Theatre to SKYCITY Theatre. Again, the increased capacity was fortunate, as the season was a critical and box office success. The Company assisted with the tour to Christchurch immediately following the Auckland season and has continued to support the future touring life of THAT BLOODY WOMAN with interest from across New Zealand and abroad.



Photo Credit: Michael Smith.
The cast of THAT BLOODY WOMAN.

ATC Education

2015-2016 was another active year for the ATC Education programme; including school matinee performances of ATC Main Bill and Q&A sessions with cast and creative crew, in-schools' workshops, the ATC Summer School, the annual Youth Arts Festival performance in 2015 and the development and rehearsals for the 2016 shows.

Highlights of the 2015-2016 ATC Education programme included:

The creative learning programme created for TO KILL A MOCKINGBIRD: eight teachers from schools across Auckland attended a dedicated workshop prior to the performance season, spending time with the Director (Colin McColl) and members of the creative and production teams to assist in preparing students to attend the school matinees. Over 1,400 students attended performances and the workshop team visited nine schools, offering 197 students access to free workshops which explored the play's themes. An online teaching resource was also prepared and made available as a free download for all schools.



Photo Credit: Michael Smith. James Maeva as Tom Robinson in TO KILL A MOCKINGBIRD.

“I always find your workshops beneficial as it allows me observe how one can approach character development within my own practice - I have also found this workshop particularly valuable for external exam preparation in a more practical approach.” Howick College

Established to introduce live theatre to Auckland's youngest audiences, the MYTHMAKERS programme visited primary schools with a particular focus on those with low decile ratings who may not normally have access to high quality performing arts experiences.

In November 2015 and March 2016, a West African 'Anansi' folktale, MR NANCY, presented a vibrant mix of myth, music and song to over 5,400 students (Years 5 – 9) across 25 events as performances and free workshops.



Photo credit: Tanya Muagututi'a. The cast of MR NANCY performing at Mt Roskill Intermediate, March 2016.

“I enjoyed the creativity of the work. There were many excellent ideas that required the pupils to use representational thinking such as the use of school chairs to create the Giant. I also was impressed by the fluidity of the work and how it skilfully moved from a Nordic Myth to an African myth. I thought the use of verbal language was pitched right for my pupils in that it was accessible and yet it also challenged them to listen and make sense of some language that they are not so accustomed to.” Otahuhu College.

ATC Literary

ATC Literary continued its commitment in providing a platform for both emerging and established New Zealand writers to take their stories off the page and onto the stage.

Highlights of the 2015-2016 ATC Literary programme included:

Seven previously unseen plays were workshopped and readings presented as part of the TESTING GROUND programme; read by a professional cast in front of an audience, the series attracted a core audience across seven public events.



Photo credit: Tanya Muagututi'a. Andrew Granger, Adam Gardiner and Jennifer Ward-Lealand at the Testing Ground reading of MANN BANND by Michael Galvin at ATC Balmoral Studios.

THE NEXT STAGE presented three new plays in a semi-staged version by professional directors and performers in November 2015. The plays; PEER GYNT recycled by Eli Kent, UNDER THE MOUNTAIN adapted for the stage by Pip Hall, and ANAHERA by Emma Kinane were attended by a ticketed audience across five low cost event days.

Following the successful staging of these workshopped plays; Eli Kent's PEER GYNT, an original commission by the Company, has been programmed for the 2016-2017 subscription season in the ASB Waterfront Theatre, and the commission of UNDER THE MOUNTAIN from Pip Hall has completed its final draft for presentation in a 2017-2018 season.

ATC Participate

The ATC Participate programme provided a variety of community engagement projects in 2015-2016, with highlights including:

THE ADVENTURES OF TOM SAWYER is Mark Twain's immortal classic about growing up in a small town on the banks of the Mississippi; a joyous leap into the great river of time and memory.

Renowned for their spectacular community shows, the production's writer and director, Mike Hudson and Margaret-Mary Hollins, brought a large cast of professional local actors and voluntary young ensemble performers to the stage at Selwyn College Theatre in April 2016, making the production a great must-see school holiday entertainment for over 2,300 audience members.



Photo credit: Michael Smith. The cast of THE ADVENTURES OF TOM SAWYER on stage at Selwyn College Theatre, April 2016.

“Ollie absolutely loved being part of Tom Sawyer with ATC!!! It was an amazing experience for him and I was blown away by how amazing ATC was for his learning and experience. Everyone he worked with at ATC was so professional, experienced, kind and helpful.”

Parent of volunteer youth ensemble member.

Auckland Theatre Company's OPEN HOUSE programme facilitates access to space, resources and support for short and long term projects to a selection of community groups (or artists working in community groups) and new and emerging artists. Its objective is to contribute to the broader development of the sector through provision of arts infrastructure.

Over 1,060 participants engaged with this programme in a total of 108 activities based at the ATC studios in Balmoral, involving collaborations with the arts organisations which included

Massive Theatre Company, Pacific Underground, Court Theatre, Drama New Zealand, and independent artist Grace Taylor.

The programme is highly regarded by the performing arts sector for the Company's available resources, including studio booking flexibility and convenient location. It also offers Auckland Theatre Company the opportunity to establish relationships which lead to artistic collaborations with new arts practitioners and organisations.

"For companies like Massive, the availability of rehearsal space is always a premium concern. With the Open House initiative, Auckland Theatre Company's generosity and genuine collaborative instincts make it more possible for smaller companies like ours to succeed in our programme delivery." Grant Mouldey, General Manager Massive Company Trust



Photo Credit: Tanya Muagututi'a. Piki Productions utilising the ATC Balmoral Studios for script readings as part of the OPEN HOUSE programme.

SUMMARY OF ATTENDANCE AND ACTIVITY FOR 2015-2016

- Auckland Theatre Company budgeted to present seven main bill productions and one family production over this period to a total audience of 50,494. The actual total attendance figure was 53,936; broken down as 51,915 for the seven main bill shows and 2,021 for the family production of THE ADVENTURES OF TOM SAWYER.
- Audience figures were less than anticipated in the ATC Literary programme (470 actual attendance against 835 predicted), however the total number of literary activities and events met expectations (13 events in total, excluding commissions).

- Overall figures for the ATC Education programme showed a significant increase, with 16,323 actual audience and attendee engagement (up from 9,160 budgeted) through in-school tours, workshops, summer school, attendance and participation in the youth arts festival, and ambassadors programmes. The total number of activities delivered (173) also exceeded the budgeted number (84) for the 2015-2016 year.
- Engagement with the community and the wider arts industry also showed good results, with attendees and audiences across the ATC Participate programme's events totalling 4,199 (down from the 6,850 budgeted). This result can be attributed to a change in programme activity, where resources allocated for a festival community event were provided to the new in-schools touring initiative. The number of events and activities delivered (198) were also higher than budgeted (173) due to Auckland Theatre Company's response to high demand in the Open House and Mangere Frequencies activities.
- The overall number of events presented by Auckland Theatre Company totalled 557 for the 2015-2016 year, and indicates a continued commitment to presenting work of the highest theatrical standards and engaging audiences and artists throughout the community in workshops and forums of the highest quality.
- Overall attendance across paid and non-paying events was 74,928 in 2015/2016, an increase of 7,589 people on the budgeted estimate.

Key Performance Indicators 2015-2016

Activity	Attendance for 2015-2016		
	Target	Actual	Difference
Main bill			
Main bill - LYSISTRATA	6,764	8,261	1,497
Main bill - HEROES	5,788	5,006	(782)
Main bill - GUYS AND DOLLS	9,884	8,022	(1,862)
Main bill - POLO	5,783	4,734	(1,049)
Main bill - YOU CAN ALWAYS HAND THEM BACK	5,783	7,549	1,766
Main bill – TO KILL A MOCKINGBIRD	6,339	11,527	5,188
Main bill - THAT BLOODY WOMAN	6,608	6,816	208
School Holiday Family Show - THE ADVENTURES OF TOM SAWYER	3,545	2,021	(1,524)
Literary			
THE NEXT STAGE	345	105	(240)
PLAYREADINGS	490	365	(125)
COMMISSIONS	0	0	0
Education			
SUMMER SCHOOL	120	351	231
IN - SCHOOL WORKSHOPS	2,000	591	(1,409)
TEACHER WORKSHOPS	75	52	(23)
SCHOOLS TOUR - MR NANCY	870	5,932	5,062
DRAMA SCHOOL AUDITION WORKSHOPS	40	103	63
AMBASSADOR WORKSHOPS	175	105	(70)
SCHOOLS IN RESIDENCE	250	0	(250)
SCHOOL MATINEE & FORUM	3,960	3,409	(551)
YOUTH ARTS FESTIVAL: NEXT BIG THING	1,670	5,780	4,110

Activity	Attendance for 2015-2016		
	Target	Actual	Difference
Participate			
BACKSTAGE STORIES	560	549	(11)
THEATRE MAKING WORKSHOPS & REHEARSAL RESOURCES	400	1,067	667
ATC OPEN DAYS	300	70	(230)
MY OWN DARLING - MAC	870	661	(209)
MANGERE FREQUENCIES	300	860	560
FESTIVAL COMMUNITY EVENT	3,240	729	(2,511)
PRODUCERS LAB	180	8	(172)
PARTNERSHIP PROJECTS	1,000	255	(745)
TOTAL	67,339	74,928	7,589

Activity	Events/Hire Events for 2015-2016		
	Target	Actual	Difference
Main bill			
Main bill - LYSISTRATA	30	30	0
Main bill - HEROES	22	22	0
Main bill - GUYS AND DOLLS	46	37	(9)
Main bill - POLO	23	17	(6)
Main bill - YOU CAN ALWAYS HAND THEM BACK	24	16	(8)
Main bill - TO KILL A MOCKINGBIRD	24	16	(8)
Main bill - THAT BLOODY WOMAN	30	18	(12)
SCHOOL HOLIDAY FAMILY SHOW - THE ADVENTURES OF TOM SAWYER	20	11	(9)
Literary			
THE NEXT STAGE	6	5	(1)
PLAYREADINGS	7	8	1
COMMISSIONS	2	0	(2)
Education			
SUMMER SCHOOL	6	10	4
IN-SCHOOL WORKSHOPS	20	24	4
TEACHER WORKSHOPS	6	4	(2)
SCHOOLS TOUR - MR NANCY	10	25	15
DRAMA SCHOOL AUDITION WORKSHOPS	2	3	1
AMBASSADOR WORKSHOPS	7	7	0
SCHOOLS IN RESIDENCE	10	0	(10)
SCHOOL MATINEE & FORUM	10	10	0
YOUTH ARTS FESTIVAL: NEXT BIG THING	13	90	77
Participate			
ATC OPEN DAYS	1	1	0
MY OWN DARLING - MAC	20	9	(11)
MANGERE FREQUENCIES	4	34	30
FESTIVAL COMMUNITY EVENT	3	27	24
PRODUCERS LAB	9	2	(7)
PARTNERSHIP PROJECTS	33	10	(23)
TOTAL	491	551	60

The ASB Waterfront Theatre made significant progress during 2015-2016 with the appointed contractor, Hawkins Construction, continuing to meet the building schedule both on time and on budget. Planning commenced in March 2016 for the opening programme of events scheduled for late September, and the opening season, the Auckland Theatre Company production of BILLY ELLIOT THE MUSICAL presented by ASB, was also announced.

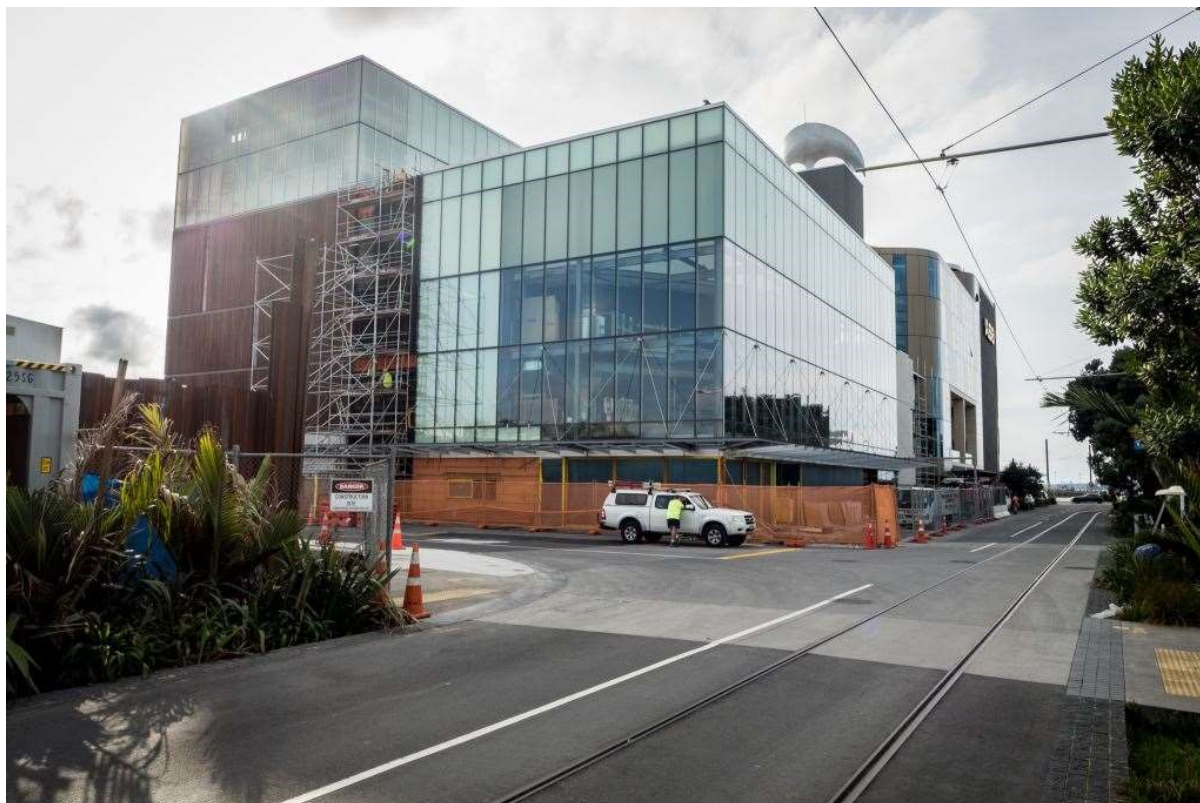


Photo Credit: Andrew Malmo. The ASB Waterfront Theatre in May 2016.

Summarised Financial Results (31 December 2015)

2015

Auckland Theatre Company

ARAFB GRANT	REVENUES	OPERATING EXPENSES	NET PROFIT/LOSS	NET EQUITY
\$1,400,000	\$4,986,576	\$5,031,913	(\$45,337)	\$745,253
▲ 5%	■ -11%	■ -10%	■ -249%	■ -6%

METRIC	THIS YEAR (2015)	LAST YEAR (2014)	% CHANGE	5 YEAR TREND
REVENUES	\$4,986,576.00	\$5,612,483.00	■ -11.15%	
OPERATING EXPENSES	\$5,031,913.00	\$5,582,001.00	■ -9.85%	
NET PROFIT/LOSS	-\$45,337.00	\$30,482.00	■ -248.73%	
NET EQUITY	\$745,253.00	\$790,590.00	■ -5.73%	
ARAFB GRANT	\$1,400,000.00	\$1,330,000.00	▲ 5.26%	
ARAFB % of REVENUE	28.1%	23.7%	▲ 18.48%	

Coastguard Northern Region Incorporated

For the 2015-16 financial year, the Coastguard Northern Region (CNR) Board set two challenges for the Marketing & Funding team: to grow membership revenue and to further improve the membership experience.

Building on last year's foundations, insights from the membership survey, and the repositioning of Coastguard Membership as the Boatie's Best Mate, the Marketing & Funding team had a great platform to meet the Board's challenges.

Streamlined renewals

The introduction of a recurring credit card payment option means a simpler and more convenient renewal process for members, helping with member retention and ensuring our members continue to have peace of mind on the water without needing to worry about an accidentally expired membership. Since its introduction in March 2016, we have seen 22% of new and renewing members take up this option.

The Marketing & Funding team also refined and streamlined the member renewal process by adjusting the timing of reminders, providing reminders through more channels, and allowing members to seamlessly renew through the new online experience. The ability for members to now redeem promotional codes and add optional donations has also seen positive impacts for Coastguard with over \$6,000 raised in added donations since its introduction.

Enhancing the membership offering

A thorough redesign of our membership collateral has not only presented a consistent look and feel for members, but has also helped ensure content is helpful and relevant for members – so that Coastguard can really be the Boatie's Best Mate.



In addition, the Membership Terms and Conditions have been overhauled and clarified, a necessary but well received step to ensure our offering is as clear as possible to our members.

All of these improvements have been important steps in promoting member retention and satisfaction, and have also helped to grow membership revenue.

National membership strategy

Coastguard Northern Region played a central role in the launch of Coastguard membership nationwide in March 2016. This is an important milestone for Coastguard, allowing the organisation to provide a consistent and seamless membership experience for boaties across

the country – and giving them peace of mind that, wherever they do their boating, Coastguard will have their back if the unexpected happens.

Old4New Lifejacket Upgrade

Coastguard Northern Region was proud to deliver a key boating safety initiative, the Old4New Lifejacket Upgrade programme, for a second year. Thanks to our sponsors Giltrap Group and Hutchwilco, the Old4New van – laden with lifejackets – travelled over 3,000 kilometres, visiting 24 communities from the Far North down to the Coromandel Peninsula. The programme saw more than 1,200 lifejackets traded in over the 10 weeks it ran. Thanks to our retail partner Burnsco Marine, the offer was also redeemable in selected stores. The support from local communities and our sponsors was fantastic; it's great to know even more people are out there enjoying the water safely with fit-for-purpose lifejackets!

Unit Support & Operations

Based at the Northern Region Headquarters, our Unit Support & Operations Managers, Ray Burge and Daniel Pearce, ensure that our 25 Coastguard units are well supported and able to perform optimally.

Coastguard Northern Region (CNR) is committed to creating a culture of high performance and ensuring that its volunteers and staff are equipped with the best tools and equipment for their roles. With their expertise in Coastguard Operations and vessel and unit management, the Unit Support & Operations team play an essential role in achieving these goals. Alongside their colleagues in Education and Business Support, Daniel and Ray lead busy lives, keeping CNR operationally ready, and continually improving the way it performs.

In our 2015 Annual Report, we predicted a busy year ahead adopting new legislation and operating standards. This year, like our peers in the other Coastguard regions, CNR has stepped up to meet the dual challenges of implementing new health and safety legislation and the adoption of the Maritime Operator Safety System (MOSS).

Ahead of the health & safety game Coastguard prides itself on its health and safety culture, and so the introduction of the Health and Safety at Work Act in April this year was seen as a positive opportunity to review and refresh processes and to upskill staff and volunteers. This process is now well progressed, led by our Unit Support & Operations team, with initial training completed across the region and with further in-depth training planned as we embed improved systems and practices. CNR's commitment to ensuring that its staff and volunteers have a safe working environment runs deep and will not end with the implementation of the Act, but it is pleasing to report on the progress made.

Project MOSS is on track. Implementation of the Maritime Operator Safety System is a second significant task that requires the time and effort of staff and volunteers, and the successful application of project and change management skills.

The new operating safety system applies to all of the Region's 29 vessels and requires the completion of comprehensive operating manuals for each vessel. With a deadline of February 2017 for the full adoption of MOSS, CNR and its units are systematically working through the project with the intention of completing the transition before the end of the year.

Adoption of both the Health and Safety Act and MOSS highlight the challenges faced by our volunteers and staff, keeping units operationally ready while complying with necessary safety and regulatory standards - commitments that are less obvious but no less important than the time spent on the water training or responding to calls for assistance. These commitments are supported by the leadership of CNR who this year are putting increased focus and resources into better supporting our volunteers to be more effective with the time they give to Coastguard.



CNR monitors unit readiness through a range of measures, including the measurement of a unit's volunteer training. The Region's plan to constantly improve capability has been given the title 'Go2Green', as we seek to have every unit with a full complement of trained volunteers. That's no small feat, but the initiative is already bearing fruit as it identifies areas of priority focus and opportunities for 'quicker wins'.

Led by our Operational Committees and supported by our Unit Support & Operations team, CNR are committing to greater sharing of ideas and opportunities to recruit and train together to achieve our capability goals. Successes such as those enjoyed by Howick and Hibiscus units, where new, more purposefully planned recruitment approaches have taken place, are being shared across the region.

Innovation on the airwaves

Technical innovation is helping to improve operations: the ability to split channels on the West Coast means that Hokianga now has direct contact with our Operations Centre in Mechanics Bay, Auckland, and boaties using the West Coast between Manukau and Raglan get more airtime for their trip and bar-crossing reports thanks to the separation of channels.

Support where it is most needed

Training remains key and CNR has been integral to the reviewing, updating and roll-out of training matrices for Coastguard Air Patrol, Radio Operator Training, and Wet Crew Training. This ultimately means that wherever they happen and under any conditions, responses are more consistent, professional, and the goal is always to achieve higher success rates.

In line with its goal of having the best tools and equipment necessary to complete its role, CNR currently has two vessels under construction, providing the opportunity to consider what has worked well and where improvements are possible. At Whangaroa a slight increase in vessel size is planned to increase functionality, comfort and safety, while on the North Shore at Browns Bay the unit has opted to replace their vessel with one very similar to its predecessor, but taking advantage of advances in technology.

With continuous performance improvement as their goal, and the backing of the wider organisation, the Unit Support & Operations team believe that a continued relentless focus on efficiency and sharing ideas is the way ahead.

The value of education

Coastguard Northern Region is enjoying continuous demand for courses, as learning from a teacher in a classroom setting is still how many people want to receive their knowledge.

Coastguard Northern Region Education Manager Darren Arthur is a man who thinks a lot about education. Despite the accessibility value of online courses, classroom teaching is still proving a very popular way of learning, he says.

“Education should be a rich experience, fun and rewarding. We receive consistent feedback that learning from a seasoned Coastguard instructor enables students to learn effectively and to have fun along the way. As a result, our students are more likely to complete their course and leave armed with the skills they need.”

Good communication saves lives

Every day we directly observe the benefits of education. “Boaties are contacting us with better quality radio communications and they are more reliably keeping us informed about their progress,” says Darren. “It has been pleasing to see an increase in the number of boaties logging bar-crossing reports as they cross the region’s bars. This is really good news and we think it reflects the energy we have put into running our *Raising the Bar* seminars around the region over the last 12 months.”



Excellent performance at entry level

Growth has previously been strong in entry level courses such as the Day Skipper and Maritime VHF Radio Operator courses.

This year we have seen an increase in those signing up for our Boatmaster course, which is the next level of training and also an important part of our volunteers’ Rescue Vessel Crew Training Syllabus.

New training hits the right note

Darren says the Region is committed to providing the relevant education programmes that our communities need. *“As well as continuing Raising the Bar, we are also planning a new focus on our successful Women Suddenly in Charge seminars, which are designed to give female crew the right skills, should they find themselves suddenly in charge.”*

With an eye to making sure everyone can enjoy the region's great marine environment, Darren and his team plan to continue working with WaterSafe Auckland on introducing water safety education to Auckland's diverse ethnic community through a series of Asian language seminars.

A commitment to training innovation

Putting the power of training into the hands of our units has resulted in a giant step up in Coastguard Northern Region's ability to respond to incidents.

In 2014 Coastguard introduced a new training framework, The Training Matrix. It is designed to more systematically prepare its volunteers for the demands of the roles they play. As a result, Coastguard's volunteers are now better prepared than they have ever been, says Coastguard Northern Region (CNR) Education Manager Darren Arthur.

"With the improvement in training came increased demand on our volunteers," says Darren, "and given how greatly we value volunteer time we had to think carefully about how we could address the increased commitment."

To meet the challenge, CNR has worked with its units to boost the number of qualified instructors across the region. Working with SAR Training Coordinator, Helen Rayner, the Education Team have lifted the number of Coastguard Instructors and Regional Instructors delivering training from 31 in 2014 to nearly 60 today.

"Having one or more instructors in each unit provides flexibility and accessibility and delivers a higher level of unit capability more quickly. It means we can respond to incidents more quickly and professionally every time," says Darren.

Training matrices are now being developed for both Radio Operators and Coastguard Air Patrol. Coastguard Northern Region, including the Unit Support and Operations team, is working with Coastguard New Zealand to develop content for standardised delivery throughout the country.

"Coastguard Northern Region is focused on creating a culture of high performance, and that can only be achieved by having well-trained and well-supported volunteers and staff. The Board and team at CNR are committed to finding ways to increase performance while finding ways to manage the demands placed on our volunteers," says CEO Callum Gillespie

Who are our volunteers?

A former maths teacher who knows what it's like to be part of a team saving lives.

A successful entrepreneur who contributes his weekends to saving lives at sea.

A young female sailing world champion who is a courageous volunteer.

A former vicar on Waiheke Island.

A small-business owner who downs tools at a moment's notice to crew a rescue operation.

And a twenty-year-old who is already Vice President of one of our respected units.

Our volunteers are the heart and spirit of our organisation.
Last year their commitment to the region saw:

141,762 hours dedicated to saving lives

109,995 radio calls answered

1,869 calls for assistance

3,997 people brought home to safety

Our vision is:

**Everybody safe
on the water.
We will save lives
through rescue,
education,
communication
and example.**



Summarised Financial Results (30 June 2016)

2016

Coastguard Northern Region Incorporated

ARAFB GRANT	REVENUES	OPERATING EXPENSES	NET PROFIT/LOSS	NET EQUITY
\$683,400	\$5,155,128	\$5,010,313	\$144,815	\$3,210,122
↑ 2%	↑ 4%	↑ 13%	↓ -72%	↑ 5%

METRIC	THIS YEAR (2016)	LAST YEAR (2015)	% CHANGE	5 YEAR TREND
REVENUES	\$5,155,128.00	\$4,942,871.00	↑ 4.29%	
OPERATING EXPENSES	\$5,010,313.00	\$4,421,314.00	↑ 13.32%	
NET PROFIT/LOSS	\$144,815.00	\$521,557.00	↓ -72.23%	
NET EQUITY	\$3,210,122.00	\$3,065,307.00	↑ 4.72%	
ARAFB GRANT	\$683,400.00	\$670,000.00	↑ 2.00%	
ARAFB % of REVENUE	13.26%	13.55%	↓ -2.20%	

New Zealand National Maritime Museum Trust Board

The New Zealand Maritime Museum continues to explore ways to contribute to ensuring that Auckland is one of the world's most liveable cities. We contribute to the city's and our nations' cultural and heritage well-being. We have done this through partnership and growth, which focuses on successful relationship building and management with customers and stakeholders, and improved use of our location and our resources.

We will continue the development of our vision and strategic plan for the future of the museum, telling the stories of New Zealand's unique maritime history. The strategic plan recognises the diverse cultural mix that has influenced and continues to influence the development of our nation.

The efforts of the key functional areas of the museum are outlined below:

Audience and Business Development

The New Zealand Maritime Museum has continued to grow visitation numbers and engagements with our museum. Building on previous successes we are developing offerings through exhibitions, education, holiday and public programming.

The museum has continued to work with external partners to deliver or participate in relevant events for the wider Auckland community. Events such as Auckland Anniversary, Heritage and Matariki Festivals and Merchant Navy Day are firm dates in our regular calendar. In addition, the museum again participated in the Auckland Arts Festival White Night. The hosting of a Pecha Kucha evening brought in a new audience and developed the museum's reputation with the maritime community. The group of high calibre speakers and subjects including sustainability, scientific research, education and navigation; fostered unique discussions and connections. These collaborative initiatives add to the diversity and engagement opportunities across the communities.



We have been proactive in seeking opportunities to encourage new visitors and repeat visitation. Our collaboration with the curator, collections and lifelong learning teams enhances access, encourages repeat visitation and enlivens exhibition experiences increasing visitation and strengthening our stories.

Digital platforms remain a core focus with online engagements increasing. Overall online engagement levels across all digital platforms have grown by 124%.

Building on existing relationships with commercial tenants we continue with the development of new business opportunities. We are working closely with partners Sero Event Management Ltd to build the corporate and community event business in the Maritime Room and our galleries. As well as introducing the museum to new audiences this relationship also generates additional revenue.

Key outcomes:

- More than 155,000 people on site engaged in our galleries, programmes and function centre
- More than 760,000 engagements with the museum through digital methods
- More than 259,000 engagements with our website

Museum Experience

We endeavour to grow and change our offerings whilst considering our visitor feedback and audience research. We continue to target key market segments, tailoring our messaging to build on opportunities identified by our audiences.

New Zealand Maritime Museum enhances its audience understanding through participation in the annual Museums Aotearoa visitor survey, with the visitor satisfaction rating exceeding 90%. TripAdvisor feedback places the museum in the top 15 attractions in Auckland.

The museum's brand has been refined to Hui Te Ananui A Tangaroa New Zealand Maritime Museum. New external signage has complemented this change. Better wayfinding and access signage highlight entrances through the retail shop, atrium, along the concourse and into the galleries. Flags on the building add to the maritime vibrancy of the Viaduct.

Our visitors enjoy our museum shop and retail experience. Revenue generated by retail has remained the same as last year.

Our heritage fleet experiences continue to evolve for our Auckland, New Zealand and international visitors, providing opportunity for them to engage in our maritime heritage through on water experiences. Regular sailings around key events, anniversaries, regattas and festivals are complemented by additional sailings for special celebrations.



Key outcomes:

- More than 16,400 people enjoyed a heritage sailing experience
- 96% of visitors are satisfied with their museum experience ^(Museums Aotearoa Survey)
- Ranked in top 15 attractions in Auckland ^(TripAdvisor)
- TripAdvisor Certificate of Excellence (4.5 star)
- Qualmark Endorsed Visitor Activity ^(Tourism New Zealand)

Collections and Exhibitions

Several small and larger scale exhibitions were staged during the year after the closure of Ferries on the Waitematā. Ferries on the Waitematā featured paintings by W.W. Stewart (1898-1976) and contemporary photography by Silena Griffin. A pop-up was timed to coincide with the exhibition Wunderrūma: New Zealand Jewellery at Auckland Art Gallery. The work of two jewellers appeared in a pop-up show. Wharfwear & Wharfware by Finn Ferrier explored the jeweller's interest in maritime materials and craft, exhibiting a selection of jewellery and objects made from rope. Sarah Watter's, The World In Your Locket, included work made using both natural and synthetic materials found around the New Zealand coastline.



A highlight over the summer period was the collaboration with the New Zealand Fashion Museum on At the Beach – 100 Years of Summer Fashion in New Zealand, celebrating changing beach fashions and fun since the early 1900s. The exhibition was displayed throughout the museum, and was devised and produced in conjunction with the New Zealand Fashion Museum. From the heavy woollen bathers of the Edwardian era to the skimpy bikinis of the 1970s, the exhibition demonstrated the influence of fashion and fabrics on beachwear, as well as the influence of the beach on our New Zealand identity. The exhibition featured and celebrated only New Zealand made or designed garments, while charting an informal history of our fashion industry and it's riding of the local and global fashion wave.

Once Upon an Ocean – Stories in Tape Art opened on the 26th February and told stories of exploration, immigration and imagination. Using their special brand of blue painter's tape, the TapeArt NZ duo, Erica and Struan, have been delighting communities with their charming and meaningful pop up installations for over 25 years. For this project the artists worked with students from South Auckland and West Auckland schools to develop two murals containing animated components for the exhibition. These workshops were filmed and shared in the exhibition. 'Once Upon an Ocean' offered the public the chance to get involved, by creating their own tape art story that was left as part of the exhibition, or taken home as a keepsake. To accompany the show, a song 'Along the Peninsular' was commissioned by Wellington sound artist, Christine White. It helped bring the experience to life with cheerful warmth and a sense of 'days gone by'.

Several smaller scale upgrades included the development of new AV pods to enliven permanent galleries with new content. Maintenance of existing interactives and content has continued.

A significant amount of work has continued in processing our collection backlogs with nearly 12,276 records updated or invented, and over 11,568 new collection items fully accessioned. This represents an increase of more than 400% in active processing.

Over the year, the museum received many generous donations. One of which included a half-model of the 2000 America's Cup AC 72, donated from Team New Zealand. This will be used in the Blue Water Black Magic gallery in the future.



Erica Duthie and Struan Ashby of Tape Art NZ creating new work for Once Upon an Ocean – Stories in Tape Art in the Edmiston Gallery.

Lifelong Learning

Our museum is a valuable learning centre for our community. We inspire learning for the benefit of all through accessible, engaging learning experiences and resources. Our programmes are based on our learning philosophy that people learn best through experiences that offer the chance To Wonder - To Explore - To Inspire - To Transform. \

With the support of Regional Facilities Auckland and Jasmax we have begun the development of our Crows Nest Learning Centre to become a hub for community learning. Once complete

in early 2017, this will be an outstanding resource for both visitors and groups to utilise in the centre of Auckland.

Our learning programmes have expanded the museum beyond our walls as we have worked to bring the heritage and sustainability of our historic waterfront, and the sea, to life. This includes:

- Four new, popular programmes for schools looking at sustainability that take students on memorable, guided learning experiences of the waterfront from land and the harbour using unique images from our museum collection;
- Developed valuable relationships with Auckland Transport, Ports of Auckland, Panuku Auckland and the University of Auckland Marine Research Centre that see our organisations working together;
- Stepped into the digital world with Google in support of the nationwide competition Doodle for Google “If I could go back in the past I would...”

We are committed to creating greater access for our community to our museum and programmes. We have received heart-warming feedback from schools on the positive effect on students and teachers. We have been further thrilled to see many returning with their families to visit the museum. Our museum has sought to involve community in our exhibitions including students with special abilities and interest in the themes/concepts of the exhibitions. We are thrilled with the feedback from schools about opportunities to be involved in exhibition development. Many have said this has been a life-changing event for their students as their work and thoughts have been validated as important in the real world.

- With support from Ports of Auckland we have delivered \$1 Port Discovery Cruises to more than 5,000 students and whanau from across Auckland;
- Four Winds Foundation granted funding for more than 540 students and their whanau from 10 low decile South Auckland schools to enjoy a free learning programme and sailing experience;
- Linked students with unique opportunities to work with artists from across the country;
- Developed resources and programmes for low-vision students in collaboration with the low-vision community;
- Delivered a programme for Auckland Philharmonia Orchestra and Atamira Dance Company to support Mangopare a themed, educational and narrated variety concert for primary students;
- Delivered special programmes for Māori science teachers, Travelwise schools, Gateway Teachers, and museum educators from across Australasia.

We have exceeded our Ministry of Education LEOTC contract targets and are developing further learning resource for New Zealand schools, as well as our wider community including ECE and vocational training institutions. Our good relationships with tertiary education providers has seen us work in collaboration to deliver programmes for youth that bridge the gap from secondary school to the workplace.



Organisational Capability

Our dedicated teams of volunteers continue to add tremendous value to our museum, contributing 46,079 hours to the museum. The refurbishment of the motor launch Nautilus has largely been achieved by many hours of dedicated volunteers. Our volunteers enjoy engaging with other cultural institutions, and sharing the maritime heritage story as widely as possible.

Operational Report

This year has seen much activity in and around the museum site. The Launchmans Building footprint now boasts several new hospitality offerings, including White & Wongs, Sardine Bar, Burger Boy and of course The Crew Club. These have all added to the vibrancy of the viaduct and offer Aucklanders and visitors to Auckland, exciting dining choices.

As part of the redevelopment of the Launchmans Building footprint, the museum’s function centre has been given a major facelift. The partnership with Sero Catering Limited has proven to be exceptional, with many business and individuals capitalising on the beautiful setting, fabulous dining and great service that the function centre offers.

The year has not been without its challenges. The physical site continues to battle the harsh environment. Physical space to accommodate the increasing storage and waste management that the site requires is always going to be insufficient, but with innovative use of space as well as improvements to existing infrastructure, the museum continues to cope with the extra demands created by new restaurants, and increased visitation.



The museum continues to focus on the environment, with sustainability being a key focus. Amongst other recycling projects, the museum hosts a worm farm thanks to the efforts of environmentally conscious staff.

Our Objectives

Objective One: Achieve social, economic and environmental sustainability

It is essential that the museum develops a sustainable operational funding model over the next five years to ensure the long-term viability of the organisation. This process is underway with market rates being negotiated for prime leases within the museum footprint.

A review of current practices is underway to ensure best value for money and optimisation of revenue generation and the enhancement of the museum experience.

In addition, the need for social and environmental sustainability is identified as being of prime importance; especially the need to retain institutional knowledge through up to date policies and procedures, better understanding our audiences and developing relationships with key stakeholders. These objectives will ensure a sustainable future for New Zealand Maritime Museum.

Objective	Key Performance Indicator	Measure
Financial Sustainability	Achieve budget	
	Increase ARAFB funding to include identified projects	
	Source new streams of operational funding revenue	
	Source new streams of capital funding	
	Increase existing revenue streams	
Develop and retain institutional knowledge	Complete comprehensive review of policies and procedures and update documentation	
Develop our audiences (onsite, offsite, online and on-water)	Audience Research and Understanding Project reactivated	
	Audience and Business Development strategy completed and rolled out	
	Aucklanders represent 50% of visitation	
	Increase overall visitor engagement by 10%	
Improve and expand key stakeholder relationships	Effectively manage and increase current stakeholder engagement	
	Identify and develop new stakeholder opportunities	
Improve our environmental sustainability	Achieve a Bronze Qualmark Enviro Award	
	Encourage museum team's active participation with one environmental project	
NOT MET NEARLY MET MET EXCEEDED NOT APPLICABLE		

Objective Two: Continual improvement to achieve best practice within our business and enhance our credibility within our sector

Our core purposes as a museum are the collection, conservation and interpretation of objects and stories significant to our maritime heritage and identity. Best practice in all areas of business is essential to credibility as a museum of significance. Sustainable funding will enable the museum team to improve the care and management of our collections to accepted museum standards.

Learning is pivotal to the interpretation of our collections and the museum experience.

A well informed and resourced learning environment will enable us to deliver engaging, memorable experiences for Aucklanders.

Best practice demands a healthy and safe environment for visitors and the museum team alike.

We have identified that significant maintenance and improvements are needed across our facilities.

Objective	Key Performance Indicator	Measures
Improve the care and management of collections	Continue collections audit including inventory, catalogue, imaging and rehousing of collections onsite, offsite, on display (complete 2019)	
	Implement offsite storage plan to enhance preventive conservation of collections	
	Review and reorganise offsite collections storage	
	Develop collections centre to meet accepted museums standards	
	Increase public access to the Bill Laxon Library and archives by 100%	
Further develop as a Centre of Learning	Review and implement learning philosophy and policy	
	Crow's Nest Discovery Centre refurbished, resourced and operating	
	Achieve requirements of LEOTC contract	
	18,000 participants in learning programmes	
Enhance the museum experience	Increase outreach programme participants by 10%	
	Develop an evidenced based exhibition policy and plan to meet museum standards	
	Ongoing improvement to visitor comfort through upgrade of facilities	
	Collaborate with Waterfront Auckland to integrate the museum into the waterfront plan	
Ensure a healthy and safe museum environment for staff, volunteers and visitors	Develop Exhibition and Display Maintenance Plans	
	Meet standards set by Work Safe NZ and Maritime NZ	
	Improve B.Accessible rating to reduce access barriers for all visitors	
NOT MET NEARLY MET MET EXCEEDED NOT APPLICABLE		

Objective Three: Raise our profile locally, nationally and internationally

Developing our profile locally, nationally and internationally will have benefit for the museum and Auckland as a destination.

The contributions of New Zealand Maritime Museum to Auckland and New Zealand are often understated and we recognise that the museum should celebrate our successes more frequently to Aucklanders, as well as local and central government. While we have a loyal base of supporters we recognise the need for an advocacy plan to effectively mobilise our supporters to advocate on our behalf.

Establishing international relationships with museums and museum networks will provide access to support, reciprocal participation and resources and collections that would not otherwise be available.

Our museum has many stories to tell, and our audiences have many stories to share. We will give our community a sense of ownership and engagement with these stories through an effective communication strategy.

We believe that through raising our profile and providing shared, meaningful access to these stories we will foster greater community trust and pride.

Action	Key Performance Indicator	Measure
Improve the museum's credibility and profile	Increase tourist visitation by 10% through furthering our profile in the tourism market	
	Develop and implement a high level advocacy plan	
	Celebrate our museum's contribution to our community widely through a communication strategy including:	
	- Roll out of domestic marketing campaign	
	- Identify and appoint museum ambassadors	
	- Increase museum membership by 100%	
	Develop international museum relationships to further strengthen the pacific migration story	
	Participate on a national and international level through museum networks and professional associations	
Document valuable relationships with community, other institutions/facilities, and stakeholders with MOUs		
NOT MET NEARLY MET MET EXCEEDED NOT APPLICABLE		

Objective 4: Contribute to the wellbeing of Auckland











The museum is one of a number of Auckland museums. We seek every opportunity to leverage the value we generate for Auckland's economy and wellbeing.

The museum actively participates in the formulation of policy that affects the museum's ability to contribute towards the cultural, social and economic wellbeing of Aucklanders.

Visitor attractions and regional facilities cannot afford to operate in isolation. The Maritime Museum is Auckland's only major cultural institution on the waterfront. We believe in providing the best possible access to Hobson Wharf as a public space.

We feel a strong sense of obligation to deliver meaningful, enriching cultural experiences for all people in our community. We value their input and guidance. The establishment of a community advisory group is needed to further our understanding.

We have developed positive relationships with iwi and Māori celebrating Aotearoa New Zealand's unique culture. We are committed to offering a shared space for all people to be able to experience and learn about this culture on Auckland's waterfront.

Action	Key Performance Indicator	Measure
Contribute to relevant local and central government policies and plans	Ensure relevant regional and national policy and plans are reflected in museum policy and plans	
	Actively input into the development of central and local government plans and policy	
Ensure the museum collaborates and contributes positively to culture, heritage and regional facilities	In collaboration with community and cultural partners establish a community advisory group that reflects the diversity of Auckland including the Pasifika community to encourage active engagement with the museum	
	Establish Māori advisory group in collaboration with existing community and cultural partners to develop new initiatives and invite all Māori to be actively involved in the museum	
	Develop the museum as the central place for gathering and sharing knowledge, learning about Waka Kaupapa with the support of a Waka Kaupapa Advisory Group	
 NOT MET  NEARLY MET  MET  EXCEEDED  NOT APPLICABLE		

Our Last 12 Months

More than 155,000 total visitors onsite with the museum's galleries programmes and functions, a 29% increase on last year.

More than 259,000 engagements with the museum's website, an 86% increase on last year.

More than 498,000 engagements with the museum's Facebook page, a 388% increase on last year.

More than 760,000 engagements with the museum through digital methods, a 124% increase on last year.

46,079 of committed volunteer hours.

More than 20,000 participants in educational programmes, a 13% decrease on last year.

More than 11,000 items accessioned into the permanent collections, a 400% increase on last year.

More than 16,400 people experienced a heritage sailing, a 4% increase on last year.



Summarised Financial Results (30 June 2016)

2016

New Zealand Maritime Museum

ARAFB GRANT	REVENUES	OPERATING EXPENSES	NET PROFIT/LOSS	NET EQUITY
\$2,025,000	\$4,649,480	\$4,999,941	(\$350,461)	\$8,877,667
↑ 3%	↑ 9%	↑ 3%	↑ 39%	↓ -4%

METRIC	THIS YEAR (2016)	LAST YEAR (2015)	% CHANGE	5 YEAR TREND
REVENUES	\$4,649,480.00	\$4,273,059.00	↑ 8.81%	
OPERATING EXPENSES	\$4,999,941.00	\$4,850,839.00	↑ 3.07%	
NET PROFIT/LOSS	-\$350,461.00	-\$577,780.00	↑ 39.34%	
NET EQUITY	\$8,877,667.00	\$9,228,128.00	↓ -3.80%	
ARAFB GRANT	\$2,025,000.00	\$1,975,000.00	↑ 2.53%	
ARAFB % of REVENUE	43.55%	46.22%	↓ -5.77%	

New Zealand Opera Limited

Introduction



There is nothing like the power of opera, to move, to exalt, and to thrill and in 2015-2016 we have moved, exalted and thrilled more New Zealanders than any other year in New Zealand Opera's history.

We are a truly national company and our Auckland and Wellington audiences have experienced Puccini's monumental *Tosca* and Mozart's valedictory opera for the people *The Magic Flute*, both in fresh minted productions. Christchurch saw our sumptuous and very moving production of Puccini's *Madama Butterfly*. For all three offerings we brought home many New Zealand singers, and showcased some of the best singers the world has to offer.

We forged new collaborations with our colleagues at the New Zealand Festival, Auckland Arts Festival and Auckland Philharmonia Orchestra to give Aucklanders even more opera nights; *Brass Poppies* by Ross Harris, a New Zealand work from our own time and place telling the profound and moving story of one of our nation's most defining moments, followed by John Adams' *Nixon in China*, a modern American opera telling the story of one of the world's defining moments.

We have proudly continued the policy of contracting New Zealand artists and creative teams wherever possible so that we might go some way to ensuring a sustainable career for as many Kiwi art workers as possible in New Zealand.

In 2015-2016 New Zealand Opera (NZO) has been proud to offer more opera for more New Zealanders than ever before, and in 2016-2017 we will continue to build audiences, engage with more communities and continue to develop the art form in New Zealand.

What we do

New Zealand Opera is the face of professional opera in New Zealand. Our aim is to bring human stories, glorious music and the passion of opera to all. We maintain a vision that emphasises excellence in all we do and accessibility for the people of New Zealand, and are committed to the continuing development of the art form and its practitioners here in New Zealand.

Our purpose is to contribute to the cultural life of our community by creating opportunities for people to experience the power of opera.

New Zealand Opera Limited was formed in 2000 as a result of a merger between two existing companies – Opera New Zealand (Auckland) and the National Opera of Wellington. Since the merger with Southern Opera in Christchurch, in October 2012, New Zealand Opera is now one of the country's largest arts organisations, and the national opera company for New Zealand.

The company produces three main stage productions annually, performing in Auckland, Wellington and Christchurch. We also deliver a series of one-off opera in concert performances, small opera recitals and a growing education and outreach programme.

The company is a limited liability company and a registered charity, with a national board of 10 directors who meet 5 times a year. The company is led by General Director, Stuart Maunder. We have three offices, located in Auckland, Christchurch and Wellington. In addition the company runs a Technical Centre in Onehunga, Auckland where new productions are realised and rehearsals take place. This facility also houses many costumes and sets from previous productions along with wardrobe and set building workshops.

The company operates in a unique way by engaging local orchestras, technicians and artists as well as a local chorus, (currently known as the Freemasons New Zealand Opera Chorus), for its performances. This ensures that the company is integrated with the community and adopted by each city's stakeholders and audiences as its own opera company, rather than being a touring company like other national companies.

NZO has a policy of presenting New Zealand singers wherever possible. Many now have thriving international careers, and we endeavour to bring them back to sing for local audiences.

NZO harnesses Auckland's wealth of talent by regularly employing local performers, designers and technicians – particularly the company's chorus of local singers, often recent graduates of Auckland's Tertiary Institutions. And, for most productions we employ the city's orchestra: Auckland Philharmonia, these performances in the pit are an important part of that company's annual workload.

Our Strategy

The company is committed to achieving artistic excellence and financial stability; a delicate balancing act. We are moving into the period covered by our newly developed strategic plan, covering the period 2016-2018, from which this strategy and goals are drawn.

A healthy national opera company for New Zealand is one that sustains itself and has both stability and strength. Over the next four years the company's contribution to the cultural life of the New Zealand community will expand through the programming of new and different opera experiences, the development of both existing and new audiences, and a focus on significantly increasing box office income. In addition, the Company aims to attract more core funding and increase philanthropic and sponsorship support to ensure we are building a more viable and sustainable presence for opera in New Zealand. These new programme initiatives, which emerged during 2016, substantially increased the number of annual opera performances from 22 in 2014 to more than 30 performances a year. Together with developments in marketing and benefaction strategy, the company expects to secure a viable operating base by 2018 which will enable the ongoing development of programmes to sustain audience development initiatives.

During the three years from 2016 to 2018, NZO expects to demonstrate its contribution to the cultural life of New Zealand by engaging more than 3,000 singers, musicians and artists, to present more than 100 performances of opera and opera music to audiences exceeding

100,000, and to engage more than 30,000 participants in education and outreach programmes.

Following on from 2012's *Hohepa*, we continue with our ambition to present a new New Zealand work every 3-5 years. With commissioning funds secured from the West Australian Government, West Australian Opera, Victorian Opera and New Zealand Opera co-commissioned Tim Finn to write a new music theatre piece, *Star Navigator*. With support from the Auckland Arts Festival, New Zealand Opera presented two sell out performances of the work in progress as part of the 2015 Auckland Arts Festival's *RAW* programme. Our 2016 programme continued this focus with Ross Harris' *Brass Poppies*, which saw the Company again collaborate with the Auckland Arts Festival, as well as Wellington's New Zealand Arts Festival.

We believe that New Zealand Opera's future lies in presenting a broad range of operatic experiences to a wide audience, thereby developing the operatic landscape of New Zealand. We plan to continue to make this company secure and durable. In addition to our main stage work, we wish to encourage new and established New Zealand talent, build collaborative arts partnerships, present outreach initiatives and development programmes and, often in collaboration with other Arts organisations, premier a New Zealand work every 3-5 years.

Strategic Goals

Programming our future – co-creating more opportunities for more people to experience opera in many forms:

- Sustaining our presence as a high quality and innovative NZ opera company
- Expanding our audience reach by providing different opera experiences
- Connecting future opera audiences through engaging education programmes

Growing our audience – understanding our audience, reducing barriers to entry and increasing connectivity and participation:

- Building our audience knowledge-base – increasing the potential for connection
- Changing the market offer – leveraging the programme offer, recognising audience preferences and pricing for occupancy
- Creating new connections – extending our personal and digital reach

Building a sustainable operating model – increasing revenues, managing costs, building organisational capability and contributing to the development of the New Zealand opera community:

- Strengthening our revenue base – funding increased investment in programming and marketing initiatives
- Sharpening cost management – improving programme contributions, assessing marketing spend, containing operating costs
- Building organisational capacity and capability – increasing collaboration, improving systems and organisational performance
- Building a sustainable opera community – creating development pathways for artists, art-workers and art-enablers

A measure of a successful opera company is a strong artistic profile supported by sound financial performance. The company measures its progress and achievements at regular intervals, notably after the close of every production.

The new Strategic Plan outlines the outcomes we will use to measure the success of the plan. We will monitor our goals and performance throughout the year through our reporting to our board of directors as well as the quarterly reporting required by our core public funders, Creative New Zealand and the Auckland Regional Amenities Funding Board.



2015-2016 Auckland Activities and Audience Attendance

MAIN STAGE PRODUCTIONS		Audience total
<i>Tosca</i> (performances)		8,249
<i>The Magic Flute</i> (performances)		6,731
Free outdoor Concerts		Audience total
<i>Concerts in Jan/Feb 2016</i> (3 concerts)		2,950
OPERA OPEN DAY (free event)		Audience total
<i>Onehunga Technical Centre</i>		250

OUTREACH	Audience total
<i>Connecting Children</i>	3,034
<i>Connecting Young people</i>	2,167
<i>Connecting Community</i>	2,508

DRESS REHEARSAL ATTENDANCE	Audience total
<i>Tosca</i> (performances)	502
<i>The Magic Flute</i> (performances)	503

Performance Review- *Tosca* (Puccini)

Towering sets designed by Jan Ubels, (completely recycled from existing sets), an atmospheric lighting design by Jason Morphett and classically beautiful costumes designed by Elizabeth Whiting helped to make *Tosca* a highly successful finale to the 2015 performing year of New Zealand Opera. Well received by all who attended, this was an “*opera of exceptional quality and one that everyone involved with can be proud of.*” (Review Dominion Post 10/15)

Fielding an excellent cast, Orla Boylan as Tosca imbued the title character with a range of thrilling emotions. Hers was a world class performance, brilliantly sung and hair-raisingly performed. She was perfectly matched by Simon O’Neill as Cavaradossi. This production was a sensational way to reintroduce this New Zealand legend to his homeland. O’Neill met his match in Phillip Rhodes’s fanatically evil Scarpia. This great New Zealand baritone continues to triumph in European houses.

The largely New Zealand cast was led by the Swedish maestro Tobias Ringborg. The Auckland Philharmonia Orchestra and the Freemasons New Zealand Opera Chorus flourished under his musical direction.

Due to an unfortunate illness, O’Neill was unable to perform the Friday performance. Under a tight deadline, we flew Australian tenor James Eggleston to Auckland for the performance. Eggleston gave an impressive performance, well supported by the performing company and NZO staff. All in all it was triumph, and a superb example of NZO’s ability to work together to troubleshoot problems in high pressure situations!

Performance Review- *The Magic Flute* (Mozart)

Director of Music, Wyn Davis presided over our new production of a beautifully musical *The Magic Flute*. Youthful, energised and true to the spirit of this great work, this production was directed by Sara Brodie in the ‘fantastical’ designs of Elizabeth Whiting and associate Lisa Holmes (costume), John Verryt (sets), Paul Lim (lighting) and Jason Smith (sound). Making great use of John Verryt’s magical playground of a set, Brodie’s thoughtful direction embraced

all the styles of this very special piece; pantomime, the production was colourful, acrobatic and 'magic'. Described by Metro as *“wicked, funny, and it lets the opera be itself without requiring us to take it seriously”* the new production was well received.

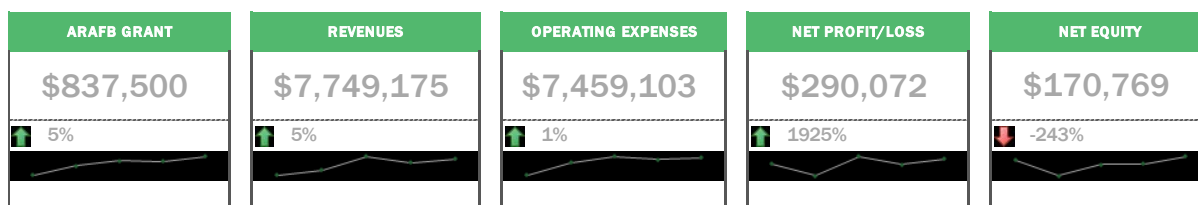
Emma Fraser was a wonderfully noble Pamina, American Randall Bills a charming Tamino, both singing with finesse and warmth. Samuel Dundas scored a major personal success as the charming, lovable and beautifully sung Papageno. Wade Kernot was a more energized Sarastro than is often the case, although he was a trifle underpowered vocally. Ruth Jenkins-Robertson as the Queen of Night brought precision and 'bite' to this fiendishly difficult role. These leads were supported well by New Zealand artists Amelia Berry, Catrin Johnsson and Kristen Darragh as the well-blended trio of ladies while the three boys were operated by, and sung by Barbara Graham, Katherine McIndoe and Kayla Collingwood. Bonaventura Allan-Moetua was a suitably malevolent Monostatos, James Clayton was a grand Speaker partnered by Resident Artist, Derek Hill as the Priest. The Freemasons New Zealand Opera Chorus provided sterling support. The Auckland Philharmonia Orchestra was in sparkling Mozartian form under Wyn Davies' loving baton.

Despite great word of mouth and reviews we failed to meet our box office target for Auckland. However cost savings resulted in a result that was better than anticipated.

Summarised Financial Results (31 December 2015)

2015

New Zealand Opera



METRIC	THIS YEAR (2015)	LAST YEAR (2014)	% CHANGE	5 YEAR TREND
REVENUES	\$7,749,175.00	\$7,365,246.00	↑ 5.21%	
OPERATING EXPENSES	\$7,459,103.00	\$7,350,918.00	↑ 1.47%	
NET PROFIT/LOSS	\$290,072.00	\$14,328.00	↑ 1924.51%	
NET EQUITY	\$170,769.00	-\$119,303.00	↓ -243.14%	
ARAFB GRANT	\$837,500.00	\$800,000.00	↑ 4.69%	
ARAFB % of REVENUE	10.81%	10.86%	↓ -0.50%	

Stardome – Auckland Observatory and Planetarium Trust Board

Next year, Stardome reaches the milestone of 50 years of sharing astronomical knowledge with the people of Auckland. Originally established as the Auckland Observatory in 1966, renamed to Stardome in 1998, the organisation has grown and evolved to be part of the fabric of Auckland.

Stardome has long contributed to the education of Auckland students and the public, first with the Zeiss telescope and then later with the planetarium. The historic Zeiss telescope is the foundation of Stardome and is what the organisation was built around – both physically and figuratively. After 50 years, it still provides stunning views of astronomical objects and is a highlight of the Stardome experience. The planetarium system, first installed in 1998 and updated in 2008 and 2014 is world class, and the library of shows screened, cover a wide range of astronomy and space science topics.

At this milestone, we look ahead to the future of the organisation and the opportunities to continue showing people the stars. Recommendations from the Strategic Review regarding customer experience are coming to fruition with the installation of two new interactive displays later this year. The Trust Board are working towards the next Strategic Plan with a view to continuing the work in building a sustainable and profitable organisation that will deliver engaging and fun astronomy education for another 50 years or more.

The Auckland Astronomical Society who founded the organisation continues to support Stardome operations and are a vital connection to our past and a valued partner to accompany Stardome going forward.

ATTENDANCE

It has been a pleasing year for Stardome in regards to attendance. During the 2015-2016 year, total visitors to Stardome increased by 4.2% to 163,220. At the beginning of the financial year the entry charge for public planetarium shows and the school holiday programmes was increased and as a consequence, a reduction in visitor numbers to these shows was budgeted.



Although the number of visitors who paid to attend a planetarium show or school holiday session was marginally down on the prior year, the result was well ahead of the number budgeted for, which was a very pleasing result.

While this financial period has not seen any outstanding, visible astronomical events, the Stardome public programmes special events continue to bring people into Stardome to look at the stars, learn more about astronomy and be inspired by the possibilities of space.

The education programme continues to grow with near capacity bookings for a good portion of the year. Encouraging a curious mind is what drives the entire organisation and with more than 47,000 children coming to Stardome with their classes; we hope to have inspired some future scientists and astronomers.

FINANCIAL POSITION

Although Stardome recorded a net deficit for the year of \$276,704, this was mainly due to the \$313,005 non-cash depreciation charge. Before depreciation, Stardome achieved a surplus of \$36,301 for the year.

LOOKING AHEAD

This year saw the completion of the 2011-2016 Strategic Plan. Over this period the organisation has implemented most of the recommendations set out in the plan. The Board is now setting the direction of the next Strategic Plan to continue to lead Stardome into a sustainable and profitable future.

STRATEGIC REVIEW

Recognising the need to develop as an organisation, Stardome embarked on a Strategic Review of operations and customer experience. This was conducted in 2013, and we are very excited to report that some recommendations from the Strategic Review are about to be implemented with the installation of two new displays. The History of Spacecraft and Space Tracker display will be great, engaging additions to the core Stardome experience.



The introduction of new displays enables us to charge admittance to the Space Gallery & Exhibits area. The proposed charge will be minimal, ensuring it isn't prohibitive to any customers, but the additional funding will support Stardome in providing educational experiences to low decile schools, astronomy-themed events for the public and further developments in our Space Gallery and Exhibits area.

TECHNOLOGY IN EDUCATION PROGRAMME

A school trip to Stardome includes a classroom session, a planetarium show and time in the Space Gallery & Exhibits area. This year the education team introduced an interactive iPad quiz to encourage meaningful engagement with the displays content. With all the clues in the exhibits area, this self-guided learning session leads students in teams on a knowledge hunt to solve the quiz. While the students complete the quiz, the Stardome educator monitors the responses and provides assistance to any teams that need it.

EDUCATION RESOURCES

In 2014, the education team embarked on a project to bring astronomy into the classroom. To achieve this goal, a library of teacher resources and classroom activities were created by the team. In topics ranging from shadows, gravity, space missions and the solar system, Stardome hopes to support teachers in including astronomy and space science in their class schedule. The resources also support the education session at Stardome, enabling teachers to prepare their students for the trip or continue the astronomy study afterwards. In the last year the worksheets were downloaded more than 7,000 times. The resources are available online to download free and are also distributed via School Satellite, the Stardome teacher email newsletter.

ENCOURAGING CURIOUS MINDS

Stardome aims to encourage curious minds, and we are proud to be able to deliver an education programme that is accessible to all Auckland students. To reach the schools that are limited by budget Stardome offers a subsidised visit to Low Decile schools. This year, 14,397 students visited Stardome as part of this initiative and were able to experience a planetarium show and a learning session.



Stardome also has funding to provide free school trips to Stardome for schools, pre-schools and Kohunga Reo that cannot afford the trip. Over 4,000 children and students visited Stardome, free of charge, as part of the Low Decile Scheme.

OUTREACH

Due to the demand for education sessions, the team launched an Outreach Programme to teach astronomy to schools that weren't able to get to Stardome. Themed around Sun-safety kids were able to recreate part of the Solar System to visualise the size and distance of the planets, looked at the Sun through a solar telescope and learned about the importance of sunscreen.

CHILDREN'S DAY

The first Sunday in March marks Children's Day, a national celebration of kids! Stardome joined in the fun again and opened its doors for a public open day. Families and kids had a blast watching the short planetarium show about the night sky, getting their face painted, and enjoying popcorn and candy floss. We also launched the popular water and air-powered rockets and had the team from ChalkFX on site, transforming the carpark into the Solar System.

VALENTINE'S NIGHT

Every Valentine's Night Stardome opens its doors to couples (or couples-to-be) and celebrates the most romantic stories of the sky. Once again, the Space Gallery & Exhibits area was transformed with fairy lights and music from a string duet. Couples enjoyed canapés and sparkling wine before grabbing a Rush Munro's ice cream and heading into the planetarium show to watch the romantic version of the night sky. Almost 200 couples came along to mix romance with astronomy and to remember the occasion they received a gift pack which included Villa Maria sparkling wine, wine glasses, heart-shaped cookies, and an Adopt a Star.

MAY THE FOURTH

For the third year, Stardome opened its doors to Star Wars fans with a special Night Sky show. Super fans who embraced the force and dressed up as their favourite Star Wars character were able to see the show for free. Stardome was decorated with Storm Troopers, a Death Star, TIE fighters, X-wings and a giant AT-AT. Storm Troopers and Chewbacca from the Outpost 42, 501st Legion, made an appearance and interacted with the crowd, posing for plenty of selfies. In the planetarium, The Force Awakens DVD launch trailer and the trailer for Rogue One were screened and spot prizes, provided by Sony Pictures Ltd were given out.

The special Star Wars Night Sky show included a trip to a galaxy far, far away, a fly-through the dunes of Tatooine (Mars) and a look at binary planets, along with highlights of the autumn night sky. Matching science fiction up with science fact is a great way to communicate how inspiring space and astronomy is. This year, more than 220 Star Wars fans got to see how weird and wonderful the universe is, and look through the courtyard telescopes.

MATARIKI DAWN

Stardome's Matariki Dawn show continues to develop and grow in popularity. This year saw the edition of a new animated sequence from Wellington-based production company, OHU Domes about Rona and the Moon. The show depicts the story of how the shadows on the Moon came to be as Marama the Moon captured Rona and held her in punishment for her angry outburst. The new animated sequence accompanies the Papatuanuku and Ranginui segment, which was completed in 2014 also by OHU Domes. The Matariki Dawn show connects astronomy to New Zealand culture and we are proud to report that over 3,300 people saw the show in 2016.

VOLUNTEERS

The Stardome volunteers deliver our telescope and school holiday experiences and are a vital part of the organisation. The committed evening telescope team shows the Stardome customers the stars and planets, no matter how cold it is! They share their expertise and knowledge every chance possible and we are so grateful they do so. This year 9,500 volunteer hours were contributed to the organisation.

RESEARCH

Stardome is proud to be the research location for a small team of volunteers. Led by Honorary Astronomer Dr Grant Christie MNZM, and assisted by Tim Natusch, Haydn Ngan and Geoff Gunn, the research highlights in the previous year included:

- Gravitational microlensing observations on 22 nights covering 16 events in collaboration with the Spitzer Space Telescope. Stardome has a long record of internationally recognised success in this field and has contributed to the discovery of 22 exoplanets.
- Joining an experimental project of the European Space Agency (ESA). Stardome obtained images that accurately fixed the position of ESA's Mars-bound ExoMars 2016 spacecraft before it left Earth-orbit. This study was conducted by the Near-Earth Objects division of ESA as a simulation of the technical challenge of observing a fast-moving object, the ExoMars spacecraft playing the role of a close encounter with near-earth object. Stardome was one of three observatories in the world that succeeded.
- Study over five nights of a red dwarf star being blasted every two minutes by a high-energy particle beam from its rotating white dwarf companion. This is the first such system binary star known and requires on-going monitoring.
- Providing active support of students from AUT University and the University of Auckland involved in astrophysics at undergraduate and post-graduate levels.
- Observations of 14 comets published in the IAU Minor Planets Centre publications.
- Six papers accepted for publication in major international journals.
- Obtaining a new CCD Camera for the Zeiss (EWB) telescope. This will be used to enhance the visitor experience by showing the public a much greater range of astronomical objects as well as contributing to research.

Summarised Financial Results (30 June 2016)

2016

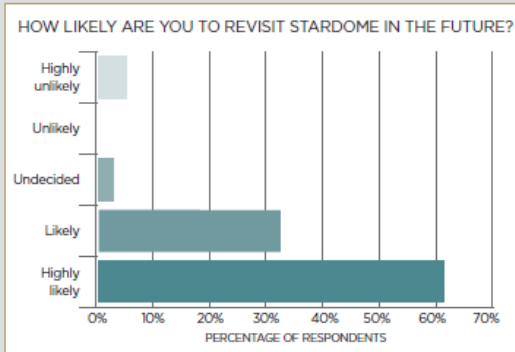
Stardome Observatory and Planetarium

ARAFB GRANT	REVENUES	OPERATING EXPENSES	NET PROFIT/LOSS	NET EQUITY
\$1,209,000	\$2,329,152	\$2,605,855	(\$276,703)	\$743,161
↓ -5%	↑ 2%	↑ 6%	↓ -59%	↓ -27%

METRIC	THIS YEAR (2016)	LAST YEAR (2015)	% CHANGE	5 YEAR TREND
REVENUES	\$2,329,152.00	\$2,284,773.00	↑ 1.94%	
OPERATING EXPENSES	\$2,605,855.00	\$2,458,840.00	↑ 5.98%	
NET PROFIT/LOSS	-\$276,703.00	-\$174,067.00	↓ -58.96%	
NET EQUITY	\$743,161.00	\$1,019,864.00	↓ -27.13%	
ARAFB GRANT	\$1,209,000.00	\$1,269,000.00	↓ -4.73%	
ARAFB % of REVENUE	51.91%	55.54%	↓ -6.54%	

CUSTOMER SATISFACTION AND EXPERIENCE

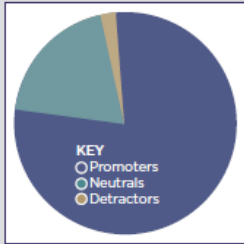
In the 2015-2016 period, we assessed how Stardome collects customer satisfaction results. Previous methods were not sufficient in providing results that were meaningful. Since November 2015 we have been actively asking customers for their feedback, which is collected via iPad. This short survey asks customer satisfaction questions and the Net Promoter Score measurement (NPS).



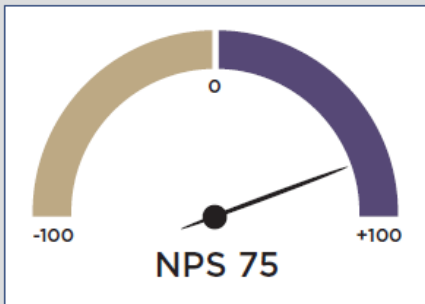
“FANTASTIC INFORMATIVE SHOW THAT IS A MUST SEE FOR ANY AUCKLANDER.”

“We always come to the Stardome holiday programme because it’s so much fun that the kids don’t realise it’s educational.”

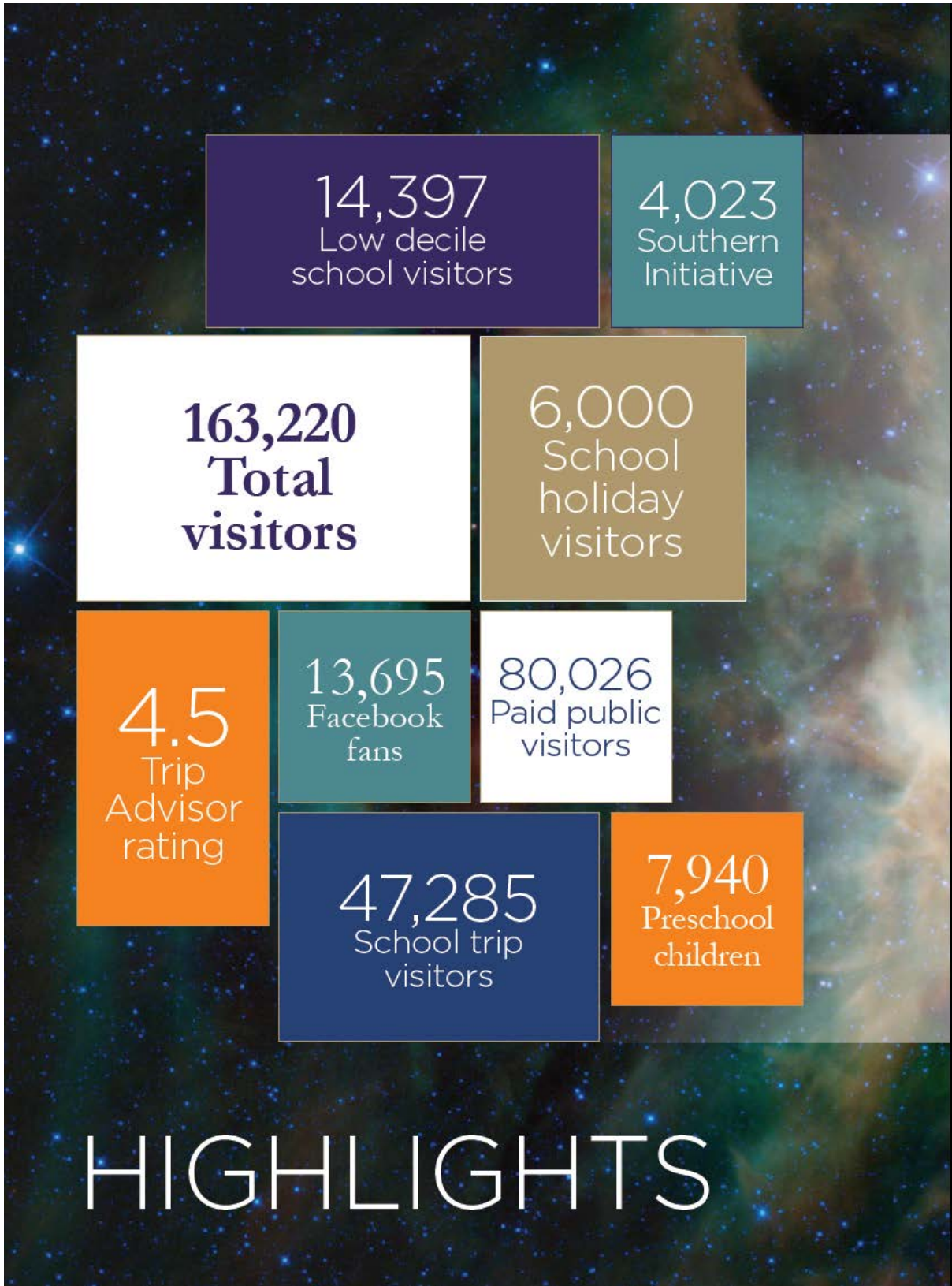
“A perfect mix of fun and learning.”



“What a great experience just on our doorstep.”



“Very friendly knowledgeable staff. Informative interesting content with great visual experience. Great value for money.”



Surf Life Saving Northern Region Incorporated

The strength of our clubs and service of our lifeguards continues to carry us forward with the collective effort of our 17 member clubs ensuring we remain relevant and vital.

Our frontline lifeguards along with support from SurfComm and Surf Life Saving Northern Region duty officers have performed over 650 rescues, and directly assisted over 125,000 individuals in the course of their duties this year, a staggering 84,000 hours' worth! Numbers of this magnitude can easily be lost on people making it is so important that we never forget the importance of the service that our volunteers provide. Our feats and achievements deserve celebration, and our service should never be taken for granted.

Surf Life Saving Northern Region continues to be a critical emergency service and provide a better quality of life in the regions we serve.

Community Education continues to evolve and successfully educate a generation of our region's children and young people. In a year of significant growth, we continue to concentrate our efforts on reaching those most at risk and to provide an easily accessible suite of programmes that provide necessary education on our coastal environment and its dangers while providing a pathway to surf life saving.

The work on our beaches and in our communities, is not unmatched organisationally as we continue to orientate ourselves towards the most sustainable model for success. Notably, Surf Life Saving Northern Region has challenged itself to do better and ensure the level of excellence we expect in our lifesaving services flows through to all areas of our business. The organisation has embraced this change with reviews in nearly all sectors, challenging the status quo and ensuring we are responsive to necessary change.



The formalising of the Surf 10:20 funding agreement with Auckland Council as cornerstone funders for the capital rebuild of our Auckland lifesaving facilities is a further indicator of our strong partnership with local authorities as they continue to be partners in our growth. We are incredibly grateful for the support provided by Auckland Council as they continue to lead New Zealand in developing effective regional partnerships with volunteer emergency services.

The centralised funding we receive from the Auckland Regional Amenities Funding Board, Foundation North, and Northern Lifeguard Services Trust continues to be a model for success allowing the work to be done once at a regional level and for our member clubs to focus their energies on areas they signed up to.

The 2015-2016 patrolling season will go down as a significant one. Over the course of the season Surf Life Saving Northern Region and its clubs were successful in reducing the drowning toll and creating safer recreation at our region's favourite playgrounds. Our statistics tell a story of our lifeguards consistently delivering a professional level of service, responding to increased demand at short notice, and going the extra mile.

The willingness and ability to do more is in our blood. We continue to do our job as the community makes use of our coastline in record numbers. Our challenge now lies in ensuring 'between the flags' is the number one coastal destination.

Work is now completed on the Radio Network narrow banding project. Acknowledgement must go out to the Radio Network party and the efforts of Surf Life Saving Northern Region management. The completion of this project secures the Radio Network as a crucial component of our emergency service response and patrolling. Stage two of this project is now in progress, and we look forward to further developing this network and the capability it provides to our services.



The planned expansion of the Rescue Water Craft Service in the North Shore and Northland locations has proved a sustainable model for success. The Life Saving Operations Committee continues to work to have this qualification nationally recognised.

The growth of Surf Life Saving Northern Region's surf education has continued throughout the 2015-2016 season with over 15,000 children being educated in one of the SLSNR programmes: Beach Education, Surf to School and City Nippers. More communities are also being reached through our community events and have-a-go days.

Over all three education programmes there was a significant increase in participation on the previous year. The quality of our delivery continues to improve as more of our employees return for repeat seasons. With a core group now in their 5th and 6th season it is pleasing to note some real depth in our facilitator ranks.

City Nipper numbers continue to increase as our urban parents seek more and more local beach education programmes for their children. Enrolments were fully subscribed at key locations showing the demand for this relatively new delivery method continues to grow. This growth was matched in the Beach Education programme. It is pleasing to note that many previous Surf to School participants have converted to the higher impact Beach Education programme. This allows onsite coastal delivery with all participants able to experience a day at one of our regions wonderful coastal locations, developing an understanding of the vital role Surf Life Saving plays in their community and it offers a pathway for participation to our organisation.

PROGRAMMES	NUMBER OF SCHOOLS	BOOKED STUDENTS	STUDENTS ATTENDED
Beach Ed			
Term 4, 2015	106	5,562	5,174
Term 1, 2016	125	7,440	6,662
Total	231	13,002	11,836
Surf to School			
Term 4, 2015	13	2,103	1,839
Term 1, 2016	11	731	749
TOTAL	24	2,834	2,588
City Nippers	N/A	517	517
TOTAL SURF EDUCATION NUMBERS	255	16,353	14,941

The Beach Education programme is operated out of thirteen of our lifesaving facilities. These are: Bethells, Kariaotahi, Mairangi Bay, Mangawhai, Muriwai, Piha, Raglan, Red Beach, Ruakaka, Sunset Beach, United North Piha, Waipu Cove and Omaha.

We recognise the need to reach developing and future coastal locations and have extended our programme to alternate venues in communities that require coastal education outside of our traditional delivery models. These include; Long Bay, Great Barrier Island, Waiheke Island, Maraetai, Whananaki, Taipa, Matai Bay, and Pakiri.

WaterSafe Auckland's WaiWise has continued to partner with SLSNR. This season over 100 adults and young persons participated in a fit-for-purpose Beach Education day. A key strategic priority will be to expand this programme to best cater for the needs of these diverse groups, and also encourage continued involvement in Surf Life Saving.

SURF EDUCATION REVIEW

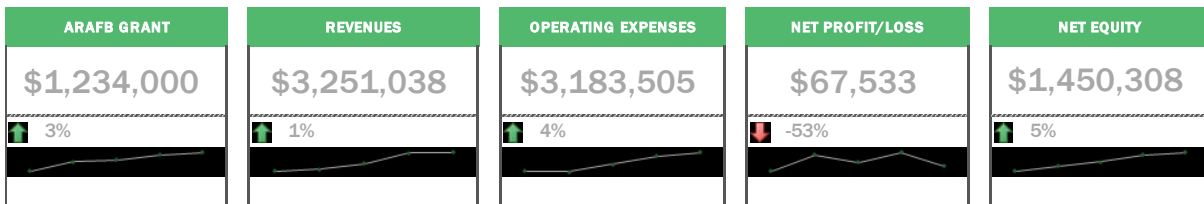
It was identified that there was a need to review the Surf Education portfolio to ensure its offerings are futureproof and support SLSNR's vision of being a leader in the delivery of Surf Education programmes. The aim of the review is to develop an understanding of the education landscape and a proposed roadmap in order to guide the priorities of the business over the coming years. The review is underway and the aim is for the roadmap to be built operationalised and embedded into SLSNR's business plan for the financial year 2016-2017.



Summarised Financial Results (30 June 2016)

2016

Surf Life Saving Northern Region



METRIC	THIS YEAR (2016)	LAST YEAR (2015)	% CHANGE	5 YEAR TREND
REVENUES	\$3,251,038.00	\$3,216,719.00	↑ 1.07%	
OPERATING EXPENSES	\$3,183,505.00	\$3,072,237.00	↑ 3.62%	
NET PROFIT/LOSS	\$67,533.00	\$144,482.00	↓ -53.26%	
NET EQUITY	\$1,450,308.00	\$1,382,775.00	↑ 4.88%	
ARAFB GRANT	\$1,234,000.00	\$1,200,000.00	↑ 2.83%	
ARAFB % of REVENUE	37.96%	37.31%	↑ 1.75%	

WaterSafe Auckland Incorporated

WAI has a strong presence in the Auckland region and across the national wet sector. We have a smart mix of on-point programmes (delivered with resources), initiatives and events that are (culturally and language) relevant. Our reach is not only in schools but in communities (new, old and emerging) and increasingly in the workplace. We campaign in partnership with others to promote drowning prevention initiatives, in order to maintain or keep the drowning statistics in the Auckland region down.

A key focus for this year has been providing our communities and region with water safety information via various media, from an injury prevention perspective. In January we provided advice through radio and various newspapers on keeping safe in and around the water over summer. Our website and social media communication channels have an education, awareness and a research focus, allowing our reach to be global. This year we undertook several regionally focused events, bringing together water safety sector partners and community groups alike.

WAI continues in its role as a lead agency for water safety education, drowning prevention and advocacy in the Auckland region, working collaboratively to achieve our vision of a “water-safe Auckland free from drowning”. We have maintained our involvement in a number of national inter-professional groups, namely the Cross Sector Reference Group (CSRG) which is chaired by Water Safety New Zealand and the New Zealand Safer Boating Forum that resides within Maritime New Zealand.

We impart significant influence and knowledge both locally and on the international stage, with many of our published works providing the benchmark for best practice, and therefore providing guidance in the development of regional and national drowning prevention strategies for other countries and organisations. Our greatest achievements however, lie in the direct contact we have with individuals and groups through our channels of engagement in the community, formal education sector and workplace.



Community programmes target Māori, Pasifika, Asian and other high-risk groups, and examples include SPLASH BreakAway (school holiday programme), Whānau Nui (in-water competence programme for caregiver and child), WaiWise and Wai Turama (development of safer aquatic practices for at-risk youth), New Settler programmes such as Muslim Women’s Swimming, Land-based Fishing (safer

net, rock and crab fishing workshops), and our Lifejacket Hubs and Loan scheme.

Our experienced, registered teachers lead professional learning and development from early childhood to tertiary in the formal education sector, and our delivery in the workplace for organisations requiring site-specific water safety training continues to expand. We maintain a strong presence in the scientific research literature, with staff and board members contributing 2 chapters, 2 journal articles and 11 peer reviewed conference presentations in the last year.

From a finance and economic sustainability perspective, while our in-house financial management continues to be prudent and firmly based on living within our means, and now strengthened by a Board Finance & Risk Committee, we continue to experience a degree of frustration at the investment that occurs within the region that we are not able to access, despite this funding being earmarked for drowning prevention, which for WAI is our core business and raison d'être.

It goes without saying that we are grateful therefore for the funding we receive from the Auckland Regional Amenities Funding Board that allows us to provide a core level of service to the ratepayers and visitors to Auckland. This is something we will be working hard on in the forthcoming year to attempt to resolve, to ensure WAI's contribution to reducing drowning in our region is sustainable and keeps pace with our ever-increasing regional population and ethnic diversity.

William Pike Challenge Safety Day

In March, 25 students, parent helpers and teachers from Northcross Intermediate School and Kimihia School took part in team challenges at four stations located around St Mary's Bay - lifejacket skills and drills, rescue 4Rs, paddle boarding and boating safety.

WaterSafe Auckland has partnered with the William Pike Challenge Award (WPCA) to provide participating schools and students with the opportunity to gain knowledge, skills and confidence to safely participate in aquatic activities.

Together we are working to develop water confidence, skills for still and moving water, water safety and survival skills, knowledge and sound decision making around water. This will lead to safer behaviours that can be transferred to a variety of aquatic environments.

"What a fabulous day that you guys put together today and thank you for creating a well-run, professional day that has given 52 kids as well as teachers and parents the opportunity to 'learn by doing' and take on board all those fantastic WaterSafe messages. We hope this is the beginning of many more collaborations in the future...you have such great facilities there it would be brilliant to see them being fully utilised."

William Pike and Sally Allyson (Business Operations WPCA)

Tertiary: pre-service teachers

In addition to supporting the implementation of aquatic education in schools, we value the opportunity to also work with our future teachers, to impact on how and what they will one day teach.

They become strong advocates for a balanced aquatic education programme, within the New Zealand Curriculum 2007, that includes not only swimming skills but water safety knowledge, attitudes and behaviours that together strengthen water competency. Aquatic Educators Mark Cornaga and Lynley Stewart, both experienced and registered teachers, delivered 12 Professional Support activities to 192 Primary and Secondary graduates, and 80 undergraduates. These activities were both classroom and pool based.

“That aquatic education is not only about teaching students the correct way to swim but it is about giving them confidence in the water...”

“I learned that there are many activities you can do, not in the water but in the classroom, which will help the children’s aquatic knowledge.”

Evaluation feedback received from pre-service teachers,
University of Auckland.

WAI has been piloting a new way of working across Auckland schools, communities and workplaces to help develop water competence and reduce drowning. Water safety is a collective responsibility; we all have a vital role to play in reducing drowning and contributing to an Auckland, free from drowning.

As a WAI Nohonga School-Community Hub, a school with a pool becomes the water safety hub for the community, early childhood centres, other local schools without pools, and workplaces. Nohonga is founded on the understanding that water safety education is a collective responsibility where WaterSafe Auckland alongside schools, whanau and members of the community has a vital role to play in reducing drowning.

Under the Water Safe School Community Award, participating schools will be able to display signage recognising their commitment to, and participation in, developing water competence across their school community. Colwill School and Patumahoe Schools are our two foundation hubs, and we are keen to work with more schools and their communities.

Lifejacket Hubs

Four new hubs have been established this year, including the first Māori hub, at Manurewa Marae. The other three are West Auckland Pacific Churches: Te Atatu Samoan Methodist Church, Holy Cross Henderson and the Garden of Christ Youth Group.

These hubs complement the 25 hubs currently in operation enabling a greater access to lifejackets and practical water competence education delivered by WaterSafe Auckland.

The self-managed hubs are a practical way of overcoming one of the common barriers to men keeping themselves safer while fishing or boating which is access.

Wai Wise

Harry Aonga, Aquatic Educator and Wai Wise Programme Leader, reports...

A Te Wananga o Aotearoa (TWOA) student, a new migrant from Somalia, had never been in a pool or open water environment. Her first real water experience was through Wai Wise. Throughout the programme her water confidence grew to a point where she was confident enough to get in to the waters at Piha.

Another student had no aquatic experience what so ever and was afraid to take part in the practical pool sessions. He literally couldn’t swim at all and wouldn’t go in the water unless he was wearing a lifejacket.

As the programme progressed he grew more confident in the water, and started developing good breathing and swimming skills which enabled him to complete his personal goal of swimming one length of a pool without stopping, and without a lifejacket.

These are just two of the 121 young people that have participated in our nine Wai Wise programmes this past year, from: TWA Mangere Youth Guarantee Programme, Birkenhead College yr. 9-10, TWA Mangere Level 4 Sports Certificate, Manurewa Marae, Burmese Community Group, TWA Glen Innes Youth Guarantee Programme, TWA Glen Innes Level 2 Sports Certificate and TWA Henderson Level 2 Sports Certificate.

As well as significant improvements in personal water safety skills, Wai Wise evaluations have highlighted increased self-esteem, leadership skills, social connectedness and community wellbeing, as well as career and employment pathways. Delivery is over a 6-8 week period, combining practical learning in the classroom, pool and open water environments.



‘SPLASH’ Break-Away

The April school holidays wrapped up our most successful season yet of SPLASH Break-Away holiday programme, with 378 placements at seven Auckland locations: Parakai Springs, University of Auckland Epsom Campus, Point Erin, Manurewa Pool, Moana-Nui-a-Kiwa in Mangere, Glen Innes and Lloyd Elsmore in Pakuranga.

SPLASH Break-Away is free, providing experiences for 11-17-year-olds that promote healthy physical activity and water competence skills and knowledge, along with a nutritious lunch. A highlight this year was taking SPLASH to four new locations, creating new connections and collaborations with new communities, and enabling easier access for families of those communities.

Participants with disabilities are welcomed and there are no pre-requisites around swimming ability or previous aquatic experience.

The programme evaluation shows that parents agreed or strongly agreed that SPLASH Break-Away had improved:

- Their child's confidence in water (93%);
- Their child's water competence (97%);
- Their child's swimming skills (85%); and
- Their fitness (85%).

WaterSafe Auckland contracts to the Ministry of Social Development to deliver SPLASH Break-Away programme to 340 placements annually. With water safety development a key goal it is pleasing to see this being reflected in what parents and caregivers reported as key outcomes.

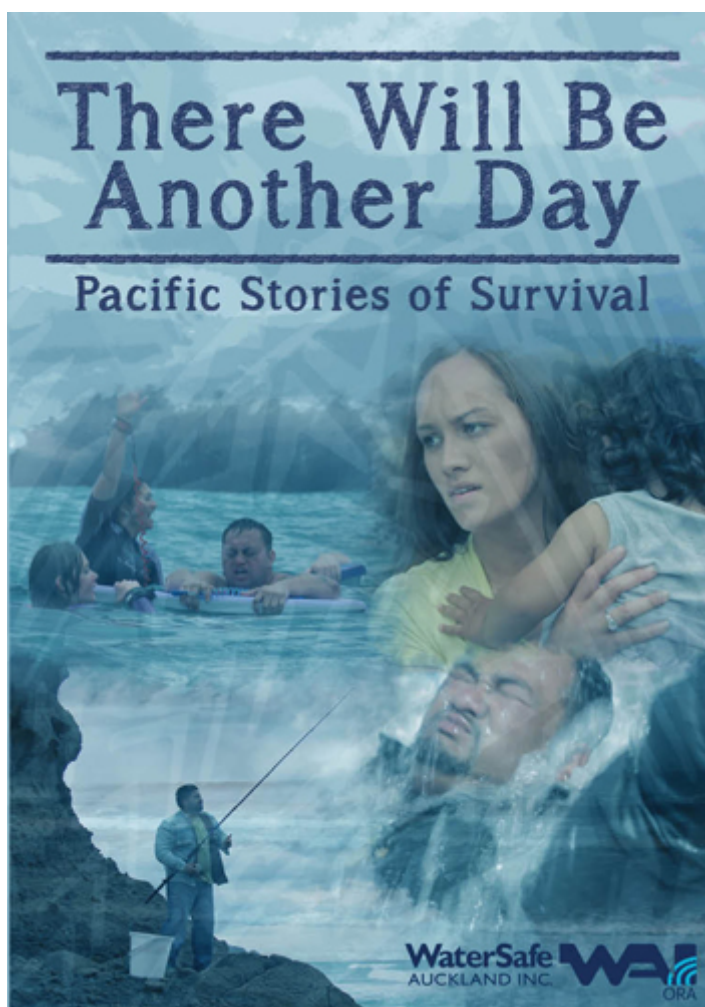
Regional Promotions - Events

WAI's event promotions exist as a mechanism by which to educate, inform and create awareness in the community around the risks around water, and to drive an attitudinal and behavioural change.

Feature Event: Flotilla Whau

In February, we were invited by the event organisers to participate in Flotilla Whau. More than 200 people headed out on the water in a vast array of vessels to celebrate the Whau River, an important waterway in their backyard.

Our Water Safety Ambassadors took along some lifejackets for rafters to use if they didn't have one, ensuring that everyone had a correctly fitting lifejacket to wear, accompanied by a little safe boating advice, a critical component of our water competency message. One lucky participant also went home with his own brand new lifejacket after completing our water safety survey. We appreciate opportunities such as this to engage with our communities at a grass-roots level.



Walk the Plank

In support of Safer Boating Week (16-23 October) we gathered at Westhaven Marina to collectively raise awareness of the need for a greater level of water safety, in order to reduce our drowning toll.

Out of respect of the Rahui placed on the Waitematā [following the discovery of a body in the harbour] and the loss of life with the MV Jubilee off the Canterbury Coast, we chose not to

enter the water. Instead of walking the plank, we donned lifejackets, and following a karakia quietly contemplated those who have lost their lives in the water.

Represented on the pier were: ACC, Auckland Council, Auckland Harbourmaster (Auckland Transport), Auckland Rescue Helicopter Trust 'First Response', Coastguard Northern Region, Colwill School, East Tamaki Healthcare, Maritime New Zealand, Ngāti Whātua Ōrākei, Orakei Watersports, Surf Life Saving New Zealand, Surf Life Saving Northern Region, Swimming NZ, Toyota Finance, WaterSafe Auckland, Westhaven Marina, Wilde Media, Yachting NZ.

Muslim Women's Swimming

For the past decade, this swimming programme has been offering exercise, learn to swim and water safety opportunities for women from Auckland's refugee and new migrant communities. Establishing a nurturing and culturally appropriate environment has helped achieve health and wellbeing outcomes and the women meet personal and social goals.

We followed a different format this year with each of the 80 women completing eight one-hour sessions each. The shorter time frames and smaller groups results in great quality of learning.

"We saw a difference in the demographic of participants this year, most from refugee communities...some had an immense fear of the water stemming from their experiences, therefore taking longer to overcome their fears. In overcoming these fears we saw a boost in their self-confidence and sense of independence, and these lessons serve as a medium to develop their Hauora." Instructor feedback.

"The beautiful experience and how easily we were welcomed by the teachers - I uncovered my face and didn't feel intimidated at all."

"Confidence and a sense of independence."

"I also loved how women from all over the world come together as one." Participant feedback.

Summarised Financial Results (30 June 2016)

2016

Watersafe Auckland Incorporated

ARAFB GRANT	REVENUES	OPERATING EXPENSES	NET PROFIT/LOSS	NET EQUITY
\$1,050,000	\$1,264,893	\$1,198,571	\$66,322	\$440,957
↑ 8%	↑ 0%	↓ -4%	↑ 209%	↑ 18%

METRIC	THIS YEAR (2016)	LAST YEAR (2015)	% CHANGE	5 YEAR TREND
REVENUES	\$1,264,893.00	\$1,264,034.00	0.07%	
OPERATING EXPENSES	\$1,198,571.00	\$1,242,575.00	-3.54%	
NET PROFIT/LOSS	\$66,322.00	\$21,459.00	209.06%	
NET EQUITY	\$440,957.00	\$374,635.00	17.70%	
ARAFB GRANT	\$1,050,000.00	\$970,000.00	8.25%	
ARAFB % of REVENUE	83.01%	76.74%	8.17%	

The Numbers - Year End Key Deliverables

Community

Including Whānau Nui, Wai Wise, Wai Turama, Pacific lifejacket hubs, SPLASH Break-Away holiday programme and events.

4,344 direct contacts via **77** presentations, workshops or events, potentially influencing **13,390** children, parents, caregivers, whanau, community members.

- **1,220** via Whānau Nui;
- **665** via New Settler programmes; and
- **373** via Splash Break-Away holiday programme.

Education Sector

Professional support, early childhood to tertiary.

2,838 direct points of contact via **169** professional learning and development (PLD) activities, potentially influencing **14,099** teachers, students, whanau.

- **324** via Gateway Aquatics programme: **37** students from **21** secondary schools received Swimming NZ's Assistant Swim Teacher Award (ASTA) or Pool Lifeguard National Practicing Certificate (PLPC) via Gateway Aquatics.
- **122** via supporting Early Childhood; **1,244** via supporting primary schools; **762** via supporting **36** secondary schools; and **386** via supporting **36** tertiary institutions.

Research

WAI remains a strong presence in the scientific research literature field, with staff and board members contributing **2** chapters, **2** journal articles and **11** peer-reviewed conference presentations in the past year.

Workplace

Workplace programmes were delivered to staff of Auckland Council Environmental Monitoring Team, Watercare Services and sKids Auckland North. Employees of Frucor, Cavalier Carpets and Fisher & Paykel benefitted via the Puataunofu Workplace Safety programme.

328 direct points of contact made via **14** presentations and workshops, potentially influencing **1,004** people.

Lifejacket Loan Scheme

70,853 lifejacket experiences via **62** schools influencing **15,283** students.

Website / PR Media

1,800 direct points of contact promotional activities and events, potentially influencing **7,736** people.

1,702 media events, potentially influencing **712,466** people.



"I thought the safety guidance and support are crucial to keep safe. So I used any opportunity to spread these safety advice, but before yesterday these safety advice was just advice, until I saved a man's life."

Yan Li, crab fisherman, 2016.

**AUCKLAND
REGIONAL AMENITIES
FUNDING BOARD**

**FINANCIAL STATEMENTS
2015-2016**

Auckland Regional Amenities Funding Board Annual Report - Financial Statements Year Ended 30 June 2016



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STATEMENT OF RESPONSIBILITY

We acknowledge responsibility for the preparation of these financial statements and for the judgement used herein.

We acknowledge responsibility for establishing and maintaining a system of internal control designed to provide reasonable assurance as to the integrity and reliability of the Board's financial reporting.

In our opinion these financial statements fairly reflect the financial position and operations of the Board for the year ended 30 June 2016.

<p><u>Vern Walsh</u></p> <p>Chair Auckland Regional Amenities Funding Board</p>	
<p><u>Anita Killeen</u></p> <p>Deputy Chair Auckland Regional Amenities Funding Board</p>	
<p>Date: 29 November 2016</p>	

**STATEMENT OF COMPREHENSIVE REVENUE AND EXPENDITURE
FOR THE YEAR ENDED 30 JUNE 2016**

	Note	Budget 2016	Actual 2016	Actual 2015
Revenue				
Levies Received		15,148,400	15,148,400	14,311,000
Interest		0	82,034	103,240
Total revenue	2	15,148,400	15,230,434	14,414,240
Expenditure				
Audit Fees	3a	7,500	7,500	6,561
Grant Expenditure	3	14,873,400	14,873,400	13,996,000
Depreciation	15	0	944	3,270
Legal Fees		50,000	6,796	615
Advisory Officer/Admin Services		55,000	53,075	51,819
Consultants		36,875	5,000	(3,900)
Board Member fees	12	163,125	166,750	157,500
Refund Ex Gratia Payment		0	0	400,000
Other expenses	3a	2,500	5,932	6,358
Total expenditure		15,188,400	15,119,397	14,618,222
Surplus/ (deficit)		(40,000)	111,037	(203,982)
Total comprehensive revenue/(expenditure)		(40,000)	111,037	(203,982)

Explanations of significant variances against budget are provided in note 16.

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 30 JUNE 2016

	Actual 2016	Actual 2015
Balance at 1 July	335,685	539,667
Total comprehensive revenue/(expenditure)	111,037	(203,982)
Balance at 30 June	446,722	335,685

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2016

	Note	Actual 2016	Actual 2015
Assets			
Current Assets			
Cash and cash equivalents and investments	4	451,564	433,711
Receivables	5	4,312	66,164
Total current assets		455,876	499,875
Non-Current Assets			
Computer Equipment	15	465	1,409
Total non-current assets		465	1,409
Total assets		456,341	501,284
Liabilities			
Current Liabilities			
Creditors and other payables	6	9,619	165,599
Total current liabilities		9,619	165,599
Total liabilities		9,619	165,599
Total equity		446,722	335,685

The accompanying notes form part of these financial statements.

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE 2016

	Note	Actual 2016	Actual 2015
Cash flows from operating activities			
Levies received		15,148,400	14,311,000
Interest received		85,132	103,240
Total income from operating activities		15,233,532	14,414,240
Payments to suppliers, amenities		(15,274,726)	(14,618,389)
Interest paid		0	(5)
Net Goods and Services Tax received / (paid)		59,047	(55,949)
Net cash from operating activities	8	17,853	(260,103)
Purchase of Computer Equipment		0	(4,880)
Sale of Computer Equipment		0	201
Investments in term deposits		0	(375,000)
Maturity of term deposits		375,000	450,000
Net cash from investing activities		375,000	70,321
Net (decrease)/increase in cash, cash equivalents and bank overdrafts		392,853	(189,783)
Cash, cash equivalents, and bank overdrafts at the beginning of the year		58,711	248,494
Cash, cash equivalents, and bank overdrafts at the end of the year		451,564	58,711

The accompanying notes form part of these financial statements.

Net cash from operating activities reflects the amounts exclusive of GST paid to and received from the Inland Revenue Department.

NOTES TO THE FINANCIAL STATEMENTS

1 Statement of significant accounting policies for the year ended 30 June 2016

REPORTING ENTITY

The Auckland Regional Amenities Funding Board (the Board) is a statutory board established under the Auckland Regional Amenities Funding Act 2008, (the Act), and is domiciled in Auckland, New Zealand. The Board is not a Council Controlled Organisation as defined under section 6 of the Local Government Act 2002, by virtue of an exemption stipulated in the Act.

The primary objective of the Board is to assess the funding applications received from those amenities specifically named in the Act; determine the amount of levy to be struck on an annual basis to then be distributed as grants to the amenities to enable each amenity to deliver services across the Auckland region.

The Board has designated itself as a Public Benefit Entity (PBE) for financial reporting purposes.

The financial statements of the Board are for the year ended 30 June 2016. The financial statements were authorised for issue by the Board on 29 November 2016.

BASIS OF PREPARATION

The financial statements have been prepared on the going concern basis, and the accounting policies have been applied consistently throughout the period.

Statement of compliance

The financial statements of the Board have been prepared in accordance with the requirements of the Act, which includes the requirement to comply with New Zealand generally accepted accounting practice (NZ GAAP).

These financial statements have been prepared in accordance with New Zealand Tier 2 PBE accounting standards as the Board has no public accountability and has total expenses of less than \$30 million. These standards are similar to International Public Sector Accounting Standards (IPSAS), with amendments for the New Zealand environment.

These financial statements comply with PBE accounting standards.

Measurement base

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

Presentation currency and rounding

The financial statements are presented in New Zealand dollars and all values are rounded to the nearest dollar.

SIGNIFICANT ACCOUNTING POLICIES

Revenue

Revenue is measured at the fair value of consideration received.

Levies received

The levy received from Auckland Council is the primary source of funding for the Board and is restricted for the purposes of the Board meeting its objectives as specified in the Act.

The Auckland Council levy is recognised as revenue when it is received on 1 July of each year as stipulated in the Act.

Other revenue

Interest income is recognised using the effective interest method.

Grant expenditure

Discretionary grants are recognised as expenditure when the Board distributes the grants to the Specified Amenities within the timeframes stipulated in the Act.

Advertising costs

Advertising costs are recognised as expenditure when the related service has been rendered.

Income tax

The Board has been granted charitable status under the Act and therefore is exempt from income tax. Nevertheless, the Board has also elected to register with the Department of Internal Affairs – Charities Services, (registration number CC38181).

Cash and cash equivalents

Cash and cash equivalents include cash on hand, and term deposits held at call with the bank, (i.e. term deposits less than 90 days of maturity).

Debtors and other receivables

Debtor and other receivables are initially measured at fair value and subsequently measured at amortised cost using the effective interest method, less any provision for impairment.

Investments

Investments in bank deposits are initially measured at fair value plus transaction costs (if any).

After initial recognition investments in bank deposits are measured at amortised cost using the effective interest method, less any provision for impairment. The indicators and the accounting for impairment of bank deposits are the same as explained above for debtors and other receivables.

Creditors and other payables

Creditors and other payables are initially measured at fair value and subsequently measured at amortised cost using the effective interest method.

Goods and Services Tax (GST)

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

The net amount of GST recoverable from, or payable to, the Inland Revenue Department (IRD) is included as part of receivables or payables in the statement of financial position.

The net GST paid to, or received from the IRD, including the GST relating to investing and financing activities, is classified as an operating cash flow in the statement of cash flows.

Commitments and contingencies are disclosed exclusive of GST.

The IRD has advised that that portion of the levy charged against Auckland Council that will be on-forwarded to the specified amenities as a grant is exempt from GST, both when received by the Board, and when distributed/received by the specified amenity. That portion of the levy charged against Auckland Council, representing the administration charges of the Board is liable for GST and has been treated accordingly.

Budget figures

The 2015-2016 budget figures are those approved by the Board at the beginning of the year and approved by the Auckland Council as required under the Act. The amount of levy to be charged and payable by Auckland Council was determined after assessing the funding applications, undertaking consultation with both Auckland Council and the public generally as prescribed in the Act. This levy represented the available budget.

Critical judgements in applying the Board's accounting policies

The Board must exercise their judgement when recognising levy income to determine if conditions of the Act have been satisfied. The judgement will be based on the facts and circumstances that are evident at the time.

Critical accounting estimates and assumptions

In preparing these financial statements the Board has made estimates and assumptions concerning the future. These estimates and assumptions may differ from the subsequent actual results. Estimates and assumptions are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

2 Revenue

The split of exchange and non-exchange revenue is disclosed below.

Revenue	Actual 2016	Actual 2015
Revenue from non-exchange transactions		
Levies Received	15,148,400	14,311,000
Total	15,148,400	14,311,000
Revenue from exchange transactions		
Interest	82,034	103,240
Total Revenue	15,230,434	14,414,240

3 Grant expenditure

The grants for the year ended 30 June 2016 were distributed as follows in August 2015.

Specified Amenity	2015-2016 Grant \$	2014-2015 Grant \$
Auckland Festival Trust	3,305,000	2,305,000
Auckland Philharmonia Trust	3,042,000	2,942,000
Auckland Rescue Helicopter Trust	0	450,000
Auckland Theatre Company Ltd	1,450,000	1,415,000
Coastguard Northern Region Incorporated	683,400	670,000
New Zealand National Maritime Museum Trust Board	2,025,000	1,975,000
New Zealand Opera Ltd	875,000	800,000
Stardome - Auckland Observatory and Planetarium Trust Board	1,209,000	1,269,000
Surf Life Saving Northern Region Incorporated	1,234,000	1,200,000
WaterSafe Auckland Incorporated	1,050,000	970,000
Total Funding Distributed	14,873,400	13,996,000

3a Other expenses

	Actual 2016	Actual 2015
Audit fees paid for financial statement audit	7,500	6,561
Other expenses	5,932	6,358
Total Other Expenses	13,432	12,919

4 Cash and cash equivalents and investments

	Actual 2016	Actual 2015
Cash at bank and on hand	451,564	58,711
Net cash, cash equivalents, and bank overdrafts for the purposes of the statement of cash flows	451,564	58,711
Investments in short term deposits	0	375,000
Total cash and cash equivalents and investments	451,564	433,711

5 Receivables

	Actual 2016	Actual 2015
Receivables from exchange transactions		
GST Receivable	4,312	63,066
Interest Receivables	0	3,098
Total Receivables	4,312	66,164

The carrying value of receivables approximates their fair value.

6 Creditors and other payables

	Actual 2016	Actual 2015
Audit fees payable	8,809	6,561
Other Creditors	810	159,038
Total creditors and other payables	9,619	165,599

Trade and other payables are non-interest bearing, therefore the carrying value of trade and other payables approximates their fair value.

7 Provisions

No provisions were held as at 30 June 2016 (30 June 2015: Nil).

8 Reconciliation of net surplus/ (deficit) after tax to net cash from operating activities

	Actual 2016	Actual 2015
Surplus/(deficit)	111,037	(203,982)
Add/(less) non-cash items:	944	3,270
Add/(less) items classified as investing or financing activities:	0	0
Add/(less) movements in working capital items:		
Debtors and other receivables	61,852	(57,938)
Creditors and other payables	(155,980)	(1,453)
Net cash from operating activities	17,853	(260,103)

9 Capital commitments

There were no capital commitments as at 30 June 2016 (30 June 2015: Nil).

10 Contingencies

Contingent Liabilities

Contingent liabilities are those which may or may not occur as they are dependent on another uncertain event.

There were no contingent liabilities as at 30 June 2016. (30 June 2015: Nil)

Contingent Assets

The Board had no contingent assets as at 30 June 2016. (30 June 2015: Nil)

11 Related party transactions

The Funding Board received \$15,148,400 as Levy income from Auckland Council. The Funding Board has a shared services arrangement with Auckland Council whereby the payment of honorarium for Funding Board members is made by Auckland Council. The Funding Board fully reimburses Auckland Council for the honorariums paid. Any other expenditure incurred by Auckland Council on behalf of the Board is recoverable from the Board. In 2015-2016 the Funding Board reimbursed Auckland Council a total of \$166,500.41 for member honorariums.

12 Board fees

	Actual 2016	Actual 2015
Vern Walsh - Chair	29,000	28,000
Scott Milne - Deputy Chair (until 31 May 2015)	0	16,461
Anita Killeen Deputy Chair (from 1 June 2015)	21,750	14,160
Steve Bootten (from 1 June 2015)	14,500	879
Candis Craven	14,500	14,000
Catherine Harland	14,500	14,000
Grant Lilly	14,500	14,000
Lyn Lim	14,500	14,000
Diane Maloney	14,500	14,000
Penny Sefuiva	14,500	14,000
Moana Tamaariki-Pohe	14,500	14,000
Total Board Member fees	166,750	157,500

13 Events after the reporting period

There were no significant events after the reporting date.

14 Capital management

The Board's capital is its equity, which comprises Board capital and retained surpluses. Equity is represented by net assets.

The Board's equity is largely managed as a by-product of managing revenues, expenses, assets, liabilities, investments, and general financial dealings.

The objective of managing the Board's equity is to ensure the Board effectively achieves its objective and purpose, whilst remaining a going concern.

15 Property, Plant and Equipment

Initial recognition

An item of property, plant and equipment is initially recognised at cost.

Subsequent costs

The cost of replacing or improving part of an asset is recognised in the asset's carrying amount. The carrying amount of the replaced part is derecognised. The costs of repairs and maintenance are recognised in surplus or deficit as incurred.

Disposals

Gains and losses on disposal of property, plant and equipment are recognised in surplus or deficit.

Depreciation

Depreciation is provided on a diminishing value basis on all property, plant and equipment. The useful lives and associated depreciation rates have been estimated as follows:

Asset Class	Estimated useful Life	Depreciation Rate (%)
Tablets (iPad)	Up to 3 Years	67% DV

	Total
Net book value as at 1 July 2015	1,409
Additions	0
Less: Depreciation	(944)
Less: Disposals	0
Net book value as at 30 June 2016	465
Accumulated depreciation	(3,805)

16 Explanation of significant variances against budget

Explanations for significant variations from the Board's budgeted figures in the 2015-2016 Funding Plan are as follows:

The 2015-2016 budget for the Funding Board was considered and approved by Auckland Council as part of the process of approving the 2015-2016 Funding Plan. The budget provides funding for the Board to cover unexpected needs such as legal and other specialist advice. At the time the initial budget was prepared (late 2014), interest rates on investments remained low. No interest was budgeted to be received. The Board continues to operate in a cost conscious and responsible manner. Currently the Board is not required to pay rent for premises, hire of boardroom facilities or provide its own computer equipment. Budget provision is allowed for these items in the event of circumstances changing, as there is no provision for the Board to obtain additional funding from the Auckland Council during the course of the year to cover routine expenditure of this nature.

17 Financial Instruments

Financial instrument categories

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. Loans and receivables are recognised initially at fair value plus transaction costs and subsequently measured at amortised cost using the effective interest method. All financial assets being Cash and Cash Equivalents, Term Deposits, Trade

and Other Receivables have been categorised as loans and receivables. The Funding Board held no financial assets in this category as at 30 June 2016 (30 June 2015: Nil).

Financial liabilities being trade and other payables are categorised as financial liabilities measured at amortised cost.

Financial instrument risks

The Funding Board's activities expose it to a variety of financial instrument risks, including market risk, credit risk and liquidity risk. ARAFB has a series of policies to manage the risks associated with financial instruments and seeks to minimise exposure from financial instruments. These policies do not allow any transactions that are speculative in nature to be entered into.

Market risk

The only market risk to which the Funding Board is subject is interest rate risk. Interest rate risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market interest rates. Considering the Funding Board's exposure to interest rate risk arises from term investments only, the exposure to such risk is limited.

Term deposits are made for varying periods of up to, including and greater than three months depending on the immediate cash requirements of ARAFB, and earn interest at the respective short term deposit rates.

Sensitivity analysis

As at 30 June 2016, if the average interest rate on interest-bearing deposits over the year had been 50 basis points higher or lower, with all other variables held constant, the surplus for the 12 months would have been approximately \$10,915 (2015: \$12,303) higher or \$10,915 (2015: 12,053) lower.

Credit risk

Credit risk represents the risk that a third party will default on its obligations to the Funding Board, causing it to incur a loss. Financial instruments which subject the Funding Board to credit risk consist of bank balances, bank term deposits and trade and other receivables. For each of these, the maximum credit exposure is best represented by the carrying amount in the statement of financial position.

Cash and deposits are held with ASB Bank Limited which is a registered bank in New Zealand and is rated: Moody's Aa3 and Standard & Poor's AA- for its long-term credit rating (5 September 2016 – Reserve Bank of New Zealand).

The Funding Board does not require collateral or security to support financial instruments. Trade receivables mainly relate to receivables from the Government so exposure to this risk is very low.

Liquidity risk

Liquidity risk represents the Funding Board's ability to meet its contractual obligations associated with financial liabilities. Prudent liquidity risk management implies maintaining sufficient cash and the ability to close out market positions. The Funding Board mostly manages liquidity risk by continuously monitoring forecast and actual cash flow requirements.

The Funding Board's creditors are mainly those reported as trade and other payables. The Funding Board aims to pay these within normal commercial terms, that is, by the 20th of the month, if not earlier.

The Funding Board has cash and other short-term deposits that it can use to meet its ongoing payment obligations.

Contractual maturity analysis of financial liabilities:

As the Funding Board's creditors are mainly those reported as trade and other payables, the Funding Board will pay these within six months of incurring the liability.

Specified Amenities Financial Results

There are ten specified amenities scheduled in the legislation to receive annual grants provided that the criteria as laid out in the Act are satisfied.

These amenities are:

- Auckland Festival Trust
- Auckland Philharmonia Trust
- Auckland Rescue Helicopter Trust¹
- Auckland Theatre Company Limited
- Coastguard Northern Region Incorporated
- New Zealand National Maritime Museum Trust Board
- New Zealand Opera Limited
- Stardome – Auckland Observatory and Planetarium Trust Board
- Surf Life Saving Northern Region Incorporated
- WaterSafe Auckland Incorporated

All of these organisations are registered with the Department of Internal Affairs – Charities Services (Ngā Rātonga Kaupapa Atawhai), and continue to meet the criteria required to maintain their charitable status, thus ensuring they meet the strict criteria for funding via the Auckland Regional Amenities Funding Act 2008.

The Funding Board acknowledges that it has no role to serve in respect of the governance, or in the day-to-day operations of any of the specified amenities. In 2015-2016, the ten amenities received a total of \$14,873,400 in grants via the Funding Board (from Auckland Council / ratepayers of Auckland).

The Act sets out the minimum information that each amenity must provide in respect of its annual report to the Funding Board. The Board collates and reviews this information annually. Each amenity is required to provide audited accounts in respect of its accounting and reporting year. As each amenity provides audited accounts to the Funding Board, no further enquiry is made by the Board as to the accuracy or otherwise of the annual reports. A self-governing and compliance policy applies.

¹ In April 2014 the Auckland Regional Rescue Helicopter Trust changed its name to the Auckland Rescue Helicopter Trust.

Organisation	Balance Date	Charities Registration Number http://www.charities.govt.nz	Website
Auckland Festival Trust	30 June	CC22145	www.aucklandfestival.co.nz
Auckland Philharmonia Trust	31 December	CC23611 & CC23607	www.apo.co.nz
Auckland Rescue Helicopter Trust	30 June	CC21935 & CC46529	www.rescuehelicopter.org.nz
Auckland Theatre Company Limited	31 December	CC23655 & CC23653	www.atc.co.nz
Coastguard Northern Region Incorporated	30 June	CC30031	www.coastguard.org.nz
New Zealand National Maritime Museum Trust Board	30 June	CC10056	www.maritimemuseum.co.nz
New Zealand Opera Limited	31 December	CC22724 & CC21944 & CC51542	www.nzopera.com
Stardome - Auckland Observatory and Planetarium Trust Board	30 June	CC20451	www.stardome.org.nz
Surf Life Saving Northern Region Incorporated	30 June	CC21256 & CC23043	www.lifesaving.org.nz
WaterSafe Auckland Incorporated	30 June	CC11454	www.watersafe.org.nz

The ten amenities have each produced full sets of audited financial accounts for their respective balance dates. In addition, each amenity submitted to the Funding Board a set of accounts, and other information for the year ended 30 June 2016, as detailed in the Act.

Copies of the annual returns, including full audited financial accounts, have been submitted to the Department of Internal Affairs – Charities Services for each amenity and are available online from www.charities.govt.nz. In addition, most of the amenities have copies of their annual reports and other information available online at their respective websites.

The tables on the following pages provide a summary of the trading results for each amenity for the year ended 30 June 2016.

Auckland Regional Amenities Funding Board - Specified Amenities Trading Results

INCOME AND EXPENDITURE RESULTS FOR PERIOD ENDED 30 JUNE 2016

	Auckland Festival Trust	Auckland Philharmonia Orchestra	Auckland Rescue Helicopter Trust	Auckland Theatre Company	Coastguard Northern Region	New Zealand Maritime Museum	New Zealand Opera	Surf Life Saving Northern Region	Stardome Observatory	Watersafe Auckland Inc
			15 Months							
Income										
ARAFB Grant	\$ 3,305,000	\$ 3,042,000	\$ -	\$ 1,450,000	\$ 683,400	\$ 2,025,000	\$ 875,000	\$ 1,234,000	\$ 1,209,000	\$ 1,050,000
Other	\$ 4,634,432	\$ 7,695,475	\$ 17,225,382	\$ 3,811,150	\$ 4,471,728	\$ 2,624,480	\$ 6,961,761	\$ 2,017,038	\$ 1,120,152	\$ 214,893
Total	\$ 7,939,432	\$ 10,737,475	\$ 17,225,382	\$ 5,261,150	\$ 5,155,128	\$ 4,649,480	\$ 7,836,761	\$ 3,251,038	\$ 2,329,152	\$ 1,264,893
Expenditure										
Direct Costs	\$ 8,158,386	\$ 10,540,360	\$ 12,886,363	\$ 5,303,630	\$ 4,797,519	\$ 4,183,945	\$ 6,878,187	\$ 3,107,986	\$ 2,292,850	\$ 1,137,315
Depreciation	\$ 45,124	\$ 132,867	\$ 1,319,677	\$ 80,493	\$ 212,794	\$ 815,996	\$ 175,565	\$ 75,519	\$ 313,005	\$ 61,256
Total	\$ 8,203,510	\$ 10,673,227	\$ 14,206,040	\$ 5,384,123	\$ 5,010,313	\$ 4,999,941	\$ 7,053,752	\$ 3,183,505	\$ 2,605,855	\$ 1,198,571
Net Surplus/(Loss)	-\$ 264,078	\$ 64,248	\$ 3,019,342	-\$ 122,973	\$ 144,815	-\$ 350,461	\$ 783,009	\$ 67,533	-\$ 276,703	\$ 66,322
Net Surplus/(Loss) excl Depreciation	-\$ 218,954	\$ 197,115	\$ 4,339,019	-\$ 42,480	\$ 357,609	\$ 465,535	\$ 958,574	\$ 143,052	\$ 36,302	\$ 127,578
Actual Balance Date	30-Jun	31-Dec	30-Jun	31-Dec	30-Jun	30-Jun	31-Dec	30-Jun	30-Jun	30-Jun

Note: Auckland Rescue Helicopter Trust changed its balance date to 30 June. The figures presented above are for 15 months.

Auckland Regional Amenities Funding Board - Specified Amenities Trading Results

BALANCE SHEET POSITION AS AT 30 JUNE 2016

	Auckland Festival Trust	Auckland Philharmonia Orchestra	Auckland Rescue Helicopter Trust	Auckland Theatre Company	Coastguard Northern Region	New Zealand Maritime Museum	New Zealand Opera	Surf Life Saving Northern Region	Stardome Observatory	Watersafe Auckland Inc
			15 Months							
ASSETS										
Current Assets	\$ 1,260,857	\$ 3,535,033	\$ 16,394,015	\$ 1,926,326	\$ 3,303,077	\$ 998,226	\$ 1,070,896	\$ 1,446,258	\$ 881,801	\$ 462,728
Total Current Assets	\$ 1,260,857	\$ 3,535,033	\$ 16,394,015	\$ 1,926,326	\$ 3,303,077	\$ 998,226	\$ 1,070,896	\$ 1,446,258	\$ 881,801	\$ 462,728
LIABILITIES										
Current Liabilities	\$ 469,556	\$ 2,495,461	\$ 1,098,737	\$ 1,379,011	\$ 1,606,320	\$ 749,389	\$ 1,226,785	\$ 273,737	\$ 388,704	\$ 114,913
Total Current Liabilities	\$ 469,556	\$ 2,495,461	\$ 1,098,737	\$ 1,379,011	\$ 1,606,320	\$ 749,389	\$ 1,226,785	\$ 273,737	\$ 388,704	\$ 114,913
Working Capital	\$ 791,301	\$ 1,039,572	\$ 15,295,278	\$ 547,315	\$ 1,696,757	\$ 248,837	-\$ 155,889	\$ 1,172,521	\$ 493,097	\$ 347,815
NON CURRENT ASSETS	\$ 74,867	\$ 1,073,751	\$ 5,546,615	\$ 580,975	\$ 2,061,778	\$ 9,099,851	\$ 543,513	\$ 277,787	\$ 2,108,680	\$ 93,142
Net Fixed Assets	\$ 74,867	\$ 1,073,751	\$ 5,546,615	\$ 580,975	\$ 2,061,778	\$ 9,099,851	\$ 543,513	\$ 277,787	\$ 2,108,680	\$ 93,142
Non Current Liabilities	\$ -				\$ 548,413	\$ 471,021	\$ 20,000		\$ 1,858,617	
Net Assets	\$ 866,168	\$ 2,113,323	\$ 20,841,893	\$ 1,128,290	\$ 3,210,122	\$ 8,877,667	\$ 367,624	\$ 1,450,308	\$ 743,160	\$ 440,957
Equity										
Retained Earnings/Other Equity	\$ 1,130,246	\$ 2,049,075	\$ 17,822,551	\$ 1,251,263	\$ 3,065,307	\$ 9,228,128	-\$ 415,385	\$ 1,382,775	\$ 1,019,864	\$ 374,635
Current Year Earnings/(Loss)	-\$ 264,078	\$ 64,248	\$ 3,019,342	-\$ 122,973	\$ 144,815	-\$ 350,461	\$ 783,009	\$ 67,533	-\$ 276,703	\$ 66,322
Total Equity	\$ 866,168	\$ 2,113,323	\$ 20,841,893	\$ 1,128,290	\$ 3,210,122	\$ 8,877,667	\$ 367,624	\$ 1,450,308	\$ 743,161	\$ 440,957
Actual Balance Date	30-Jun	31-Dec	30-Jun	31-Dec	30-Jun	30-Jun	31-Dec	30-Jun	30-Jun	30-Jun

Notes:

In accordance with the provisions of the Auckland Regional Amenities Funding Act 2008, those organisations with 30 June balance dates have submitted audited annual reports (incorporating financial information) as at 30 June 2016. For the three organisations with non-30 June balance dates, unaudited annual and financial reports have been submitted for the year ended 30 June 2016, in addition to a full set of audited financial accounts as at the balance date of the respective organisations.

Auckland Rescue Helicopter Trust elected to change its balance date to 30 June. The financial information represents the 15 months ended 30 June 2016.

Entities with non-30 June Balance Dates:

It is important to bear in mind that the nature of the business of the three amenities with non-30 June balance means that the results shown on the tables above may not be representative of the actual trading results of the entity based on its normal balance date. In this regard, it is recommended that readers wishing to review the annual trading results of those three entities access the information from the Department of Internal Affairs – Charities Services website - www.charities.govt.nz. Details of the Charities Registration numbers are provided in the tables above.

Independent Auditor's Report

To the readers of Auckland Regional Amenities Funding Board's financial statements for the year ended 30 June 2016

The Auditor-General is the auditor of Auckland Regional Amenities Funding Board (the Board). The Auditor-General has appointed me, Leon Pieterse, using the staff and resources of Audit New Zealand, to carry out the audit of the financial statements of the Board on her behalf.

Opinion

We have audited the financial statements of the Board on pages 86 to 97, that comprise the statement of financial position as at 30 June 2016, the statement of comprehensive income and expenditure, statement of changes in equity and statement of cash flows for the year ended on that date and the notes to the financial statements that include accounting policies and other explanatory information.

In our opinion:

the financial statements of the Board:

- present fairly, in all material respects:
 - its financial position as at 30 June 2016; and
 - its financial performance and cash flows for the year then ended; and
- comply with generally accepted accounting practice in New Zealand in accordance with Public Benefit Entity Standards with reduced disclosure requirements.

Our audit was completed on 29 November 2016. This is the date at which our opinion is expressed.

The basis of our opinion is explained below. In addition, we outline the responsibilities of the Board and our responsibilities, and explain our independence.

Basis of opinion

We carried out our audit in accordance with the Auditor-General's Auditing Standards, which incorporate the International Standards on Auditing (New Zealand). Those standards require that we comply with ethical requirements and plan and carry out our audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

Material misstatements are differences or omissions of amounts and disclosures that, in our judgement, are likely to influence readers' overall understanding of the financial statements. If we had found material misstatements that were not corrected, we would have referred to them in our opinion.

An audit involves carrying out procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on our judgement, including our assessment of risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to the preparation of the Board's financial statements in order to design audit procedures that are appropriate in the circumstances but not for the purpose of expressing an opinion on the effectiveness of the Board's internal control.

An audit also involves **evaluating**:

- the appropriateness of accounting policies used and whether they have been consistently applied;
- the reasonableness of the significant accounting estimates and judgements made by the Board;
- the adequacy of the disclosures in the financial statements; and
- the overall presentation of the financial statements.

We did not examine every transaction, nor do we guarantee complete accuracy of the financial statements. Also, we did not evaluate the security and controls over the electronic publication of the financial statements.

We believe we have obtained sufficient and appropriate audit evidence to provide a basis for our audit opinion.

Responsibilities of the Board

The Board is responsible for the preparation and fair presentation of financial statements for the Board that comply with generally accepted accounting practice in New Zealand and Public Benefit Entity Standards with reduced disclosure requirements.

The Board's responsibilities arise from the Auckland Regional Amenities Funding Act 2008.

The Board is responsible for such internal control as it determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error. The Board is also responsible for the publication of the financial statements, whether in printed or electronic form.

Responsibilities of the Auditor

We are responsible for expressing an independent opinion on the financial statements and reporting that opinion to you based on our audit. Our responsibility arises from the Public Audit Act 2001.

Independence

When carrying out the audit, we followed the independence requirements of the Auditor-General, which incorporate the independence requirements of the External Reporting Board.

Other than the audit, **we** have no relationship with or interests in the Board.



Leon Pieterse
Audit New Zealand
On behalf of the Auditor-General
Auckland, New Zealand

Directory

Auckland Regional Amenities Funding Board

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Directors: Steve Bootten
Candis Craven
Catherine Harland
Grant Lilly
Lyn Lim
Diane Maloney
Penny Sefuiva
Moana Tamaariki-Pohe

Advisory Officer: Leigh Redshaw

Bankers: ASB Bank Ltd

Lawyers: Buddle Findlay

Auditors: Office of Auditor-General/Audit New Zealand

Charities Registration Number: CC38181

Relevant Legislation: Auckland Regional Amenities Funding Act 2008



Vern Walsh

Chair

Auckland Regional Amenities Funding Board

29 November 2016

**Auckland Regional Amenities
Funding Board**
P O Box 6969
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Auckland 1141