

**AUCKLAND
REGIONAL AMENITIES
FUNDING BOARD**

**Annual Report
2016-2017**

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Chair's Report

As we conclude the eighth Annual Report of the Funding Board, 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. All the organisations continue to deliver excellent services and facilities and have expanded their reach across the city. That regional approach to the delivery of services is particularly important and can be seen later in this report where the individual organisations provide commentary on the highlights of the 2016-2017 year.

The rapidly changing and diverse nature of the population of Auckland is demanding that the amenities continue to monitor, modify and improve the services or experiences they deliver to those people living or visiting Auckland. The amenities are rising to this challenge and are using the opportunity to reach new and changing markets as well as utilising new technologies to further improve their businesses.

The Funding Board takes its role of assessing funding applications seriously to ensure the grants provided are 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. The Funding Board has built up a comprehensive knowledge database of information about the ten specified amenities which greatly assists deliberations when assessing requests for funding.

Included in the report are 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. More comprehensive information about the achievements of each amenity is available from their respective websites; a list of these addresses is included toward the end of this report (see p68).

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 of Māori in Auckland.

In May 2017, four members of the Funding Board retired, including several whom had been with the board since its inception in 2009. All four members namely Grant Lilly, Moana Tamaariki-Pohe, Candis Craven and Penny Sefuiva have contributed significantly to the board's operation and the robust discussions regarding the level of the grant to be distributed to each amenity. I thank them for their contribution and wish them well with their future endeavours.

As four members retire, four new members joined the board from 1 June 2017. Refreshing a board with new members is important and both myself and existing board members look forward to working with and participating in the different discussions that will occur as the new members bring their fresh perspectives to the decision-making processes.

As noted in my previous reports, the Funding Board continues to operate as a cohesive team and takes its role 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

Auckland Regional Amenities Funding Board 2016-2017



Board members: Moana Tamaariki-Pohe, Grant Lilly, Penny Sefuiva, Diane Maloney, Vern Walsh (Chair), Anita Killeen (Dep. Chair), Candis Craven, Lyn Lim, Catherine Harland, Leigh Redshaw (Advisory Officer).
Absent: Steve Bootten

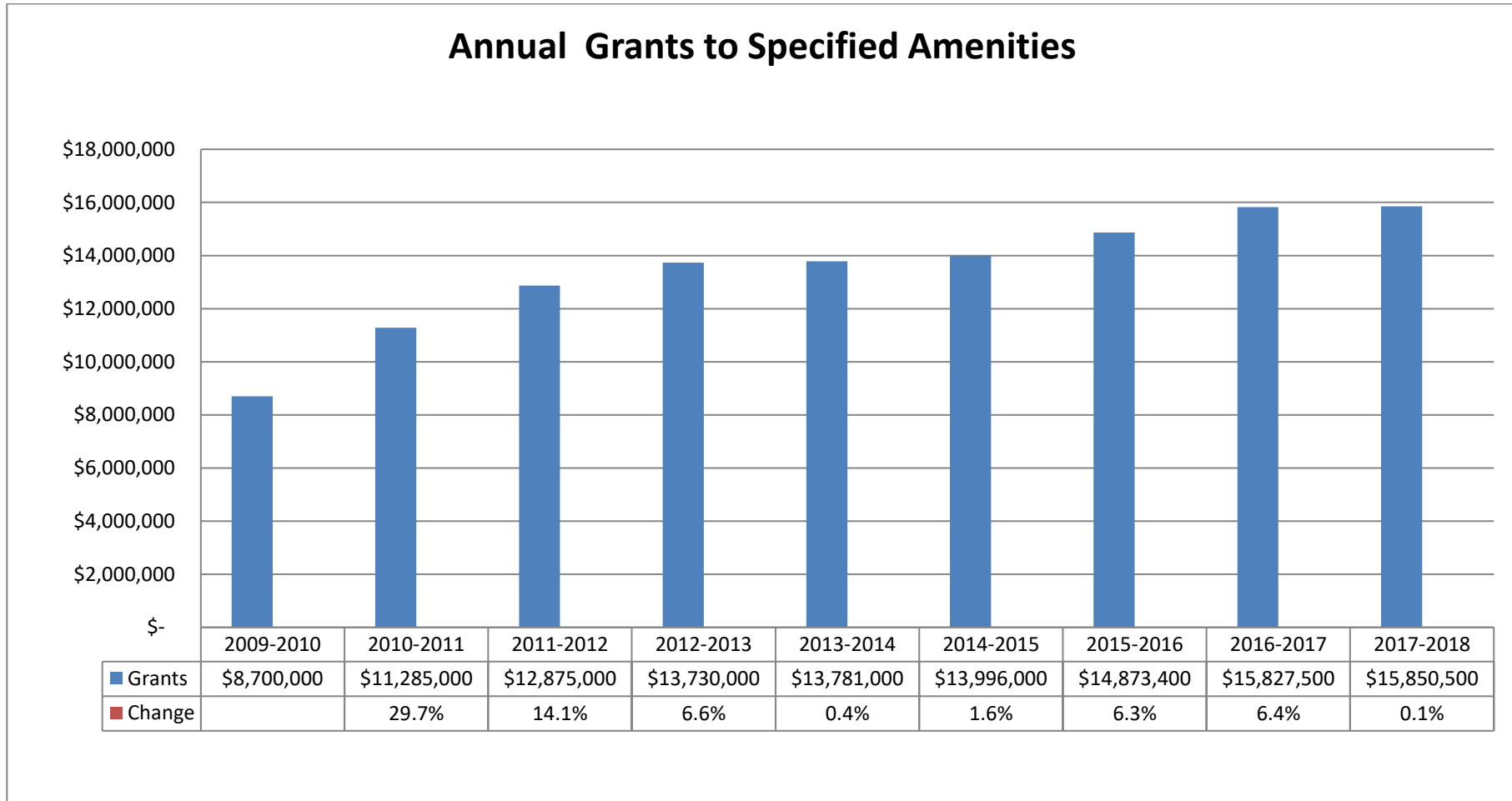
Legislative Framework

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 August 2017, just on \$121 million has been distributed to the ten amenities. An amount of \$15.8 million was distributed in August 2017 for the 2017-2018 year. The 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.

Grants paid to the amenities from 2009 through to 2017



Note: No application for funding was submitted to the ARAFB by the ARHT for the 2015-2016 year

Funding Board Financial Summary

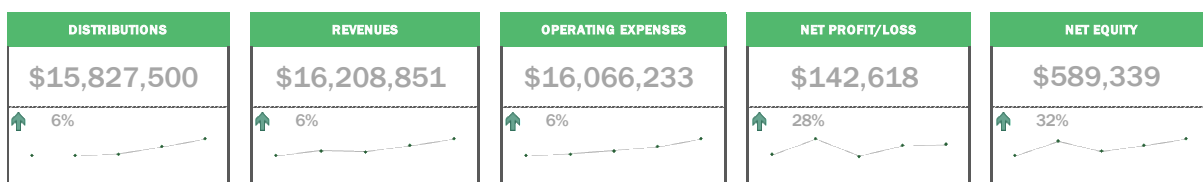
There were no unexpected events for the Funding Board to attend to in the 2016-2017 year. As a result, the Board was able to post a modest surplus for the year

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 2017)

2017

Auckland Regional Amenities Funding Board



Metric	This Year (2017)	Last Year (2016)	% Change	5 Year Trend
REVENUES	\$16,208,851	\$15,230,434	↑ 6%	
OPERATING EXPENSES	\$16,066,233	\$15,119,397	↑ 6%	
NET PROFIT/LOSS	\$142,618	\$111,037	↑ 28%	
NET EQUITY	\$589,339	\$446,722	↑ 32%	
DISTRIBUTIONS	\$15,827,500	\$14,873,400	↑ 6%	

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 2017.

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 at the end of each commentary shows financial results relating to the financial year of the organisation (noted beside the table heading). That 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 2017 is also provided on pages 68 to 69.

Each organisation produces an annual report in accordance with the provisions of the Act. Copies of these reports can be obtained directly from each organisation.

Auckland Festival Trust

Auckland Arts Festival 2017 (AAF) was held from 8-26 March 2017 and was very successful, with excellent artistic and audience feedback. More than 196,000 people attended the 19-day Festival (16% increase on 2016) attending world-class ticketed and free events across music, cabaret, theatre, circus, dance, opera and visual arts. International hits included *The Encounter* (UK), *Natalia Osipova and Friends* (UK/Russia), Cirque Eloize's *ID* (Canada) and Cloudgate Dance Company's *Rice* (Taiwan).

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

Two large-scale outdoor events were staged at Auckland Domain. *Powerplant* ran over nine nights attracting 14,000 people, and *Antarctica: While you were Sleeping* was projected onto the Auckland War Memorial Museum for two nights attracting 20,000 people. These events, one low cost and one free, had huge appeal to a very diverse audience.

AAF made significant investment in commissioning, developing and premiering new New Zealand works including a major new opera *The Bone Feeder*, theatre work *Cellfish*, and music highlights *Respect* and *Revolutions*. The AAF collaborated with other arts organisations such as Auckland Philharmonia Orchestra, Atamira, Voices NZ, Auckland War Memorial Museum, Silo Theatre, Auckland Live, Tikapa Productions, thinkScience Trust, Te Tuhi and Te Uru galleries.

The AAF programmed numerous events that reflected and celebrated Auckland's diverse communities and encouraged participation, with a wide regional reach. This year, works reflecting Asia included *The Bone Feeder* based on a significant piece of Aotearoa/Māori/Chinese history; *Samaroh* an Indian themed Street Carnival as part of *Whānui*; the NZ premiere of *Rice*; and *Picturing Asia: Double Take*: an exhibition of the work of Brian Brake and Steve McCurry. There was also a rich programme of Māori and Pacific work including *The Biggest*, *Revolution*, Pasifika theatre work *Fonua* as part of *Whānui* and the world premiere of *Cellfish*.



Almost 1,000 artists from 19 countries including USA, Scotland, England, Ireland, France, Mexico, Australia, Samoa, Taiwan, Serbia and Canada took part. The stories told by the artists mirror the stories of many Aucklanders as they drew inspiration from ancestral ties and cultural identity.

AAF 2017 attracted an increasingly diverse audience, reflecting the rich mix of cultures that make up Auckland. Almost half of attendees at AAF were under 45 years of age. Ninety-

one percent of audiences were Aucklanders. Young audiences were engaged through a schools' programme which offered heavily discounted (and in some cases free) tickets for local and international shows along with workshops, seminars and artist talks. The schools programme directly engaged with 64 schools and more than 5600 students and their teachers.



The festival ensured increased regional reach by programming the following performances and exhibitions: *Cellfish* at Te Oro in Glen Innes, *Lost at Sea* at Māngere Arts Centre which also toured to schools in Manurewa, Glendowie, Green Bay and Hillcrest. *Nanogirl's Explosive Science World* performed at Vodafone Events Centre in Manukau, in association with the thinkScience Trust, while world-class exhibitions were held at Te Uru in Titirangi and Te Tuhi in Pakuranga.

Community-focused events included a new initiative, *Whānui*, which was supported by a grant from the Auckland Diversity Project Fund - a collaboration between Creative NZ and Foundation North designed to engage diverse communities, address barriers to participation in the arts, and connect communities. Driven, resourced and managed by AAF, *Whānui* attracted over 13,000 participants. It featured free participatory arts projects with workshops, performances and visual arts displays. The programme included children's photography workshops and exhibitions across Auckland, Pasifika theatre in Mangere, a South Auckland/CBD Hip Hop/street artist performance, a large-scale korowai woven with 7,500 symbols of houses (number of houses under development in Glen Innes) and an Indian Carnival in Sandringham. *Whānui* helped to drive an increase in Māori and Pasifika region-wide participation and attendance.

White Night was a free event with performances, exhibitions, interactive installations, music, artist talks and workshops which attracted an estimated 26,000 people. Free buses were provided to minimise travel barriers. *White Night* incorporated galleries, museums and arts venues that kept their doors open on a Saturday evening at 128 locations across the Auckland region spanning 20 Auckland neighbourhoods.

A wide range of ticket options provided access for as many Aucklanders as possible. Tickets for selected events were available from as low as \$12, as well as family-friendly pricing and child rates offered for six family-friendly shows. There were discounted Catch 22 tickets (\$22 for selected shows on the day) and concession rates for senior, tertiary, community card holders, and those working in the arts industry.

AAF offered an Arts Accessibility programme for Auckland's deaf and vision impaired communities, consisting of touch tours, audio described and sign language interpreted performances, and introductory written notes as well as half-price concession tickets for companions or support workers.



The 2017 festival was developed under the direction of Artistic Director Carla van Zon and Chief Executive David Inns, and delivered and managed by a skilled staff of up to 250 at peak time. The event was Carla's fourth and final AAF, as she retired in April 2017. Jonathan Bielski joined the AAF in October 2016 to plan for and programme the 2018 festival and subsequent festivals.

Financial

Total revenue was \$8,960,399, with box office revenue being the second-best result for any Auckland Arts Festival, and a 33% increase on the previous year. Expenditure was \$9,089,728. Reserves/ equity at 30 June were \$736,838. A percentage of the cash value of this equity is committed to underwriting box office, sponsorship and other revenue for the 2018 Auckland Arts Festival. Cash flow remains positive.

This financial year was the second year in which the Trust received an extra \$1m per year for two years from core funder ARAFB to present an extra festival in 2016 on a trial basis. This extra investment has enabled the organisation to double its output, reaching twice as many Aucklanders as over the same period of time with 40% new audiences each year. As the trial has proved successful, the Auckland Festival Trust is committed to continuing to present the festival on an annual basis.

Key Performance Indicators

The Trust met or exceeded the majority of its KPIs for the year (its third as an annual event), growing audiences, working within budget, operating safely, increasing partnerships, reaching a more diverse audience and delivering greater regional coverage. The festival received strong support from sponsors, trusts and individual givers to deliver and promote a very wide reaching and accessible programme. The Auckland Festival Trust thanks its funders, sponsors, patrons, partners and audiences for making 2017 such a success.

Highlights 2016/17 Year

- Second annual AAF - very successful
- Strong NZ and international programme
- 196,000+ attendees - up 16%
- Second-best box office ever - up 32%
- Region-wide programme
- Carla van Zon's last Festival
- Programming for 2018 and 2019 Festival commenced, with new AD in place

At a glance

Nearly 1,000 artists from around **19** countries took part. Over **200** artists were from overseas

132 ticketed performances across **23** shows

7 world premieres

24 New Zealand premieres

Almost **200,000** attendees

5,538 attendees from **64** schools

Around **122,000** people attended **300** free events including *Whānui*, *White Night*, music at the iHeart Radio Sound Lounge, Visual Arts exhibitions, workshops, masterclasses and talks

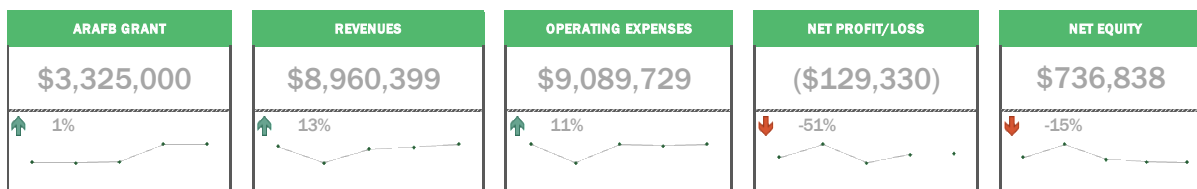
350 artists, including approximately **20** tertiary students from **2** tertiary institutions featured in our **fifth** *White Night*.



Summarised Financial Results (30 June 2017)

2017

Auckland Festival Trust



METRIC	THIS YEAR (2017)	LAST YEAR (2016)	% CHANGE	5 YEAR TREND
REVENUES	\$8,960,399	\$7,939,432	↑ 13%	
OPERATING EXPENSES	\$9,089,729	\$8,203,510	↑ 11%	
NET PROFIT/ LOSS	-\$129,330	-\$264,078	↓ -51%	
NET EQUITY	\$736,838	\$866,168	↓ -15%	
ARAFB GRANT	\$3,325,000	\$3,305,000	↑ 1%	
ARAFB % of REVENUE	37.11%	41.63%	↓ -11%	

Auckland Philharmonia Trust

The 2016-2017 year was the first full year of Giordano Bellincampi's tenure as Music Director, and with it, a widely acknowledged lift in the quality of the orchestra. It was also our first full year with offices based at the Auckland Town Hall, and a significant increase in visibility and engagement with the city. This has been evident through a number of measures including increased visits and subsequent growth of donors, corporate partners and funders. We have also had more engagement with ticket buyers, who regularly drop into the offices.

The 2017 season sees APO subscription revenue reach \$1m gross for the first time, and the 2016-2017 year sees our digital reach expand from just under 20,000 in 2015-2016 to over 74,000 in 2016-2017 a trend that is continuing through calendar year 2017.

Another successful and very busy year across 2016-2017 with revenue at \$10.74m and income from performances exceeding \$2.46m (23%). We received \$2.38m in grants, sponsorship, fundraising and donations (excluding Creative New Zealand and ARAFB grants). This increase in income from these sources is encouraging and shows the strength of the relationships we are building with trusts and foundations, the corporate sector and our patrons.

The range of concerts and events across the second half of 2016 was varied and attractive, garnering excellent reviews and some full houses. A highlight was the appearance of Vladimir Ashkenazy who conducted Sibelius' Symphony No.2, to a sold-out Town Hall. Our Opera in Concert, Verdi's *Otello*, was another highlight, starring world renowned tenor Simon O'Neill playing to a sold-out house. We introduced around 2,500 newcomers to orchestral music as they listened with rapt attention to a programme of music from the Final Fantasy video games turned into a symphonic concert.

2017 began with a new venture – a Chinese New Year concert featuring world famous composer and musician Tan Dun.

Making his debut with the APO he conducted an extraordinary programme of works, including two of his own (one featuring a traditional Peking Opera soprano, and one featuring interactive elements with the audience's mobile phones). The audience was as diverse as we've recently seen at an APO main stage concert, attracting a large number of Chinese people, to whom Tan Dun is especially well-known for his work as a film-music composer and personality.



Our second livestream of 2017 marked the start of a partnership with Classic FM in the UK and as a result of this, we reached over 70,000 people from around the world – a new record

for the APO, and a positive step in gaining international recognition for Auckland as a city of culture, consistent with the Auckland Plan.

We presented a small dance project, *AWA*, as part of the Auckland Arts Festival in March 2017. This was the last of these until further funding can be sourced. It was a particularly fine project which brought together distinct cultures and traditions, melding Chinese, Māori and Pakeha traditions into a new work led by Moss Patterson (Atamira Dance Company). Audience feedback included comments such as “The content of the dance and the concepts of the story were culturally new to me” and “So important for our communities to understand our similarities and how we can work together like this.”

Calendar year 2016 was a very strong year for APO philanthropic income. A total of just over \$2.3m was raised, which represents a 21% increase on revenue from 2015. Many initiatives were responsible for this outcome, which included the newly established Opera in Concert consortium – a group of individual donors whose combined gifts help support the cost of singers for Opera in Concert; securing increased funding for outreach and education activities in South Auckland; and the launch of the Notes Fund at Christmas to help purchase scores, and a one-off fundraising dinner to support the visit of Vladimir Ashkenazy.

Fundraising events again raised their highest amounts to date and our 2016 Annual Appeal raised over \$110,000. The APO Chair Donor programme raised \$337,000. Upgrading APO-owned instruments has continued to be a priority and in 2016 we raised money to purchase a new Eb clarinet, a contrabassoon bocal and strings for each string section.

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 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 2016 the year-on-year growth of cash and contra support from business partnerships was 11.7%, 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 2016 and it is pleasing to see all of our main series sponsors continuing to extend support to the APO.

We had eight full houses during the 2016-2017 year, and we are happy 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.



We ended 2016 (also the end of our financial year) reaching 97.6% of our overall sales budget (94.4% of subscription budget and 102% of single ticket sales budget). 2017 subscriptions are already at 100%, with patrons continuing to add to their packages; a very

pleasing result. Total sales to the end of June 2017 are \$1,259,977 against an annual (2017 calendar year) budget of \$1,567,903.

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, remain 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 Act) 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, together with Foundation North who complete our "quartet" of core funders.

Additionally, major support from The Trusts Community Foundation enable 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. The APO sincerely thanks them all for the crucial role they play, in particular our Platinum Sponsors: Auckland Live, Newstalk ZB, The New Zealand Herald, Ogilvy & Mather, SKYCITY Grand Hotel, Templar Family Office and Villa Maria Estate. Sponsorship continues to be a challenging area in a cautious business environment but our Business Partnerships team has succeeded in gaining several new sponsorships and maintaining existing relationships.

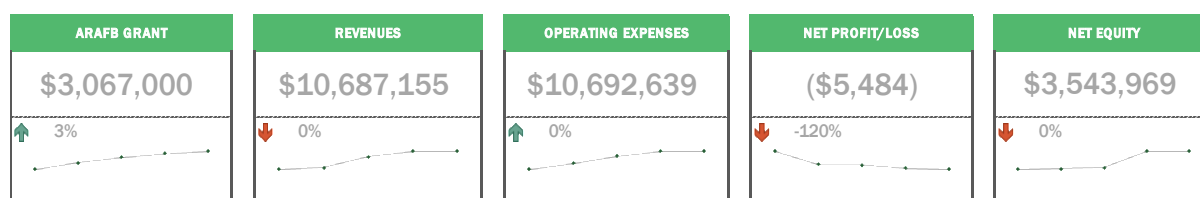
New sponsors during 2016-2017 include: Artedomus (NZ) Ltd, Biomed Centurion Print, Jo Frances Photography Auckland, SKYCITY Grand Hotel, Templar Family Office, Waiwera Water. We welcome them to the APO family and look forward to many years of mutually beneficial partnership.

We thank the APO Board for its work throughout 2016-2017, along with the management and staff, whose commitment to the orchestra and orchestral music enables this special art to remain a central part of Auckland's cultural life. Our heartfelt thanks also go to the wonderful players who display their considerable talents to packed houses week after week. Their musicianship never fails to inspire, and Auckland is a better, more vibrant place for the magic their artistry weaves every time they take the stage.

Summarised Financial Results (31 December 2016)

2016

Auckland Philharmonia Trust



METRIC	THIS YEAR (2016)	LAST YEAR (2015)	% CHANGE	5 YEAR TREND
REVENUES	\$10,687,155	\$10,693,978	↓ 0%	
OPERATING EXPENSES	\$10,692,639	\$10,666,490	↑ 0%	
NET PROFIT/ LOSS	-\$5,484	\$27,488	↓ -120%	
NET EQUITY	\$3,543,969	\$3,549,453	↓ 0%	
ARAFB GRANT	\$3,067,000	\$2,992,000	↑ 3%	
ARAFB % of REVENUE	28.70%	27.98%	↑ 3%	

2016-17 KPIs

AREA OF ACTIVITY & AUCKLAND PLAN ALIGNMENT	HOW MEASURED	ORGANISATIONAL / AUCKLAND IMPACT (KPI)	TARGET	RESULT
ARTISTIC EXCELLENCE				
SD3 P1 & 2 SD6 P4 & 5	Concertmasters Committee reviews	Feedback to Inform future artistic development	Minimum 4 Committee meetings in the reporting period with clear outcomes, action points and measurable targets for continued artistic development	5 Committee meetings were held at regular intervals across the reporting period, each with clear outcomes, action points and measurable targets for continued artistic development
	Visiting Conductor and Soloist Reviews and Press reviews	Feedback to Inform future artistic development	Continued positive press reviews achieving a target of >90% positive reviews. "Exit" interviews with at least 10 guest artists as a measure of performance and to contribute to continued artistic development	Press reviews for the period have been collated and are overwhelmingly positive. Management had meetings with 13 guest artists in the reporting period, highlighting current strengths and areas for further artistic development
APO CONNECTING				
SD1 P1 SD3 P1	Connecting measures all of its events through several methods, for example a questionnaire which is sent to all participants/audience members/APOPS Schools after the events completion	To ensure APO Connecting programmes are delivering at a high level of customer satisfaction; and are relevant to participants, schools and audiences	>90% satisfaction	Achieved within 5%
	Connecting measures all its events through several methods, for example a questionnaire which is sent to all participants/audience members/APOPS Schools after the events completion	To use APO Connecting feedback from surveys, where possible, to ensure that concerts and events are relevant to Aucklanders	Implement Changes	Achieved
	New KPI for 2016/17	To ensure a high incidence of Aucklanders reached by the APO	22,000 audience across all Connecting activities	28,949
	Number of delivery sites across Auckland where APO Connecting activity takes place	To ensure APO is delivering relevant areas of the Auckland Plan and safeguard that APO Connecting is reaching into all geographic areas of Auckland	93 sites (particularly the use of "unusual" spaces). This measure will in turn increase the diversity of audiences and participants within the APO Connecting programme	88 Delivery Sites – within 5
	Number of delivery days across the year where APO Connecting activities take place: workshops, concerts, masterclasses, school visits, mentoring		Maintain this level of delivery whilst increasing the quality of the Connecting programme in the form of interactive study guides for schools and communities; as this will be an important platform in order to secure the success and diversity of the APO Connecting programme	176

AREA OF ACTIVITY & AUCKLAND PLAN ALIGNMENT	HOW MEASURED	ORGANISATIONAL / AUCKLAND IMPACT (KPI)	TARGET	RESULT
AUDIENCE				
SD1 P3 SD3 P1 & P2 SD6 P5	Number of people who hear APO live	Number of people who engage with the orchestra	>100,000	121,253
		Attendance at main series concerts – such as Great Classics, Premier Series, Bowie	38,635 YoY 2% growth	32,586 – reduced due to timing of events
	Number of attendees at APO Connecting full orchestral events across the city	Maintain high levels of attendance at Connecting events	8,500 Limited capacity for growth was predicted as education concerts are already heavily booked	15,957 – significant increase due to repeated activity made possible by additional funding
		Grow attendance at fundraising events	1050	1170
		Grow audience watching concert live streams	18,000	74,627
	Subscriptions: Accounts for over 50% of APO ticket revenue	Grow number of subscription tickets sold	17,923 YoY 2.5% growth	17,992
		Increase \$ value of subscription ticket sales	\$861,693 YoY 2.5% growth	\$888,442
	Non-subscription ticket sales through external agencies	Grow number of single tickets sold	13,802 YoY 2.5% growth	20,297*
		Increase \$ value of single ticket sales	\$450,735 YoY 2.5% growth	\$640,599*
	Engagement with APO through third party hires – includes NZ Opera and RNZ Ballet		>40,000	54,880**
	Number of self-presented concert: main stage and APO Connecting ticketed events	Maintain a good level and spread of activity	55	67
	Number of low-cost/free public performances	Maintain a good level and spread of activity	22	28
CUSTOMER SATISFACTION				
SD3 P2	Feedback from concertgoers and participants	Maintain a high-level (over 90%) of stakeholder satisfaction	>90%	Achieved

Brief commentary on variances:

*Significantly surpassed the KPI due to a number of special 'one-off' concerts such as Final Symphony (two full ASB Theatre houses), Tan Dun, Michael Hill International Violin Competition and a number of other APO events performing better than expected.

** Additional hire audience statistics provided 26 Sept 2017

Auckland Rescue Helicopter Trust

Financial Performance

Summary of Financials 2016/17	Actual	Budget	Variance
Operational Income	3,440,552	3,775,000	-344,448
Clinical Expenses	1,244,693	1,354,000	+109,307
Total Operational Costs	7,321,564	7,869,760	+548,196
Fundraising Income	11,104,052	9,225,000	+1,879,052
Total Fundraising Costs	3,349,613	2,811,300	-538,313
Surplus from Fundraising	7,754,438	6,413,700	+1,340,738
Surplus Prior to Depreciation	4,269,278	2,418,940	+1,850,338
<i>Depreciation</i>	<i>1,131,613</i>		
<i>Write down of helicopter values</i>	<i>1,500,000</i>		
Net Surplus	1,653,665	1,418,940	+234,725

The table above outlines a high-level summary of actual income and expenditure versus budget for the period ending 30 June 2017.

Operational income was slightly below budget due to lower than forecasted mission numbers.

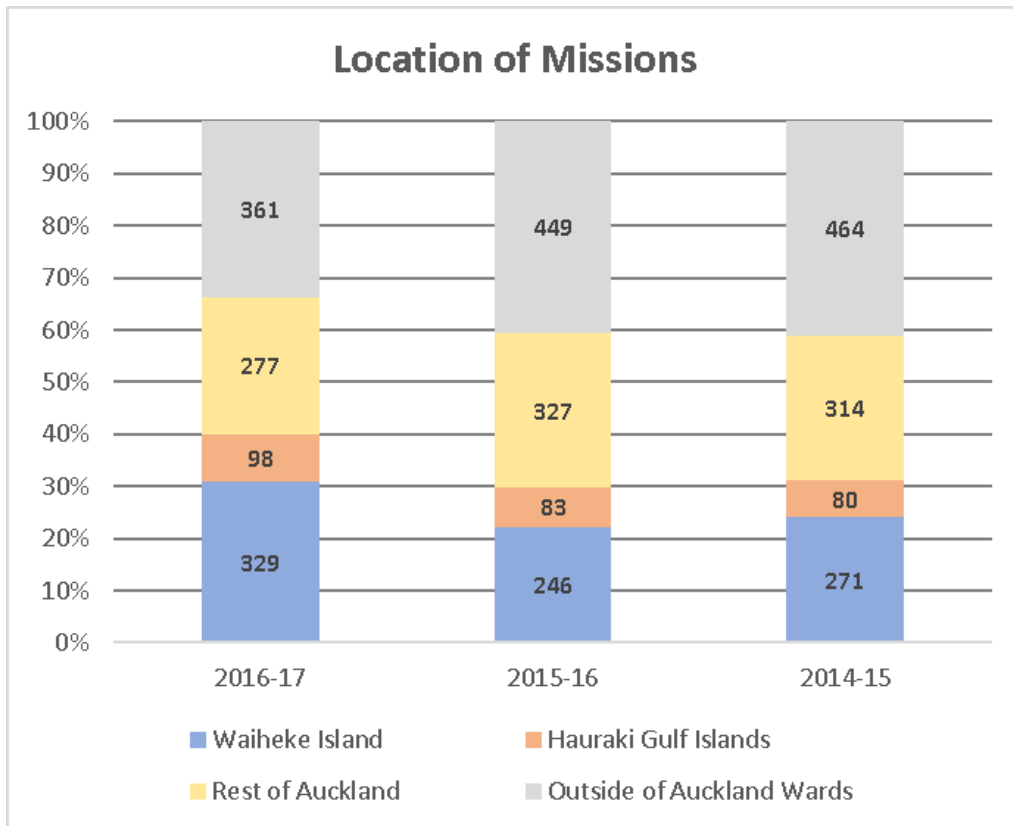
Total operational costs were \$548,196 under budget mainly due to decreased operational staff costs with the use of less overtime to cover shifts and also the reduced fuel costs due to less than anticipated flying hours (missions).

Fundraising income was significantly higher than budget which is largely attributed to a one-off donation of \$1 million from the Sir Li Ka Shing Foundation to help fund the HEMS (Helicopter Emergency Medical System) programme (doctors) for a period of 3 years. Due to the accounting standard rules this income had to be reflected in the year it was received although it is important to note that the expenses will be spread over a period of 3 years to 2019. We also had a number of bequests in this financial year. Bequest are very hard to budget for.

There was a negative variance of -\$538,313 in total fundraising costs which was due to the launch of new fundraising events in the financial year. New events often come with increased costs in the inaugural year with the expectation that costs will reduce in subsequent years, although we are pleased that these new events also saw an increase in events income for the period, offsetting some of the additional cost. In this period we also had an employment issue which resulted in additional unbudgeted expenses.

The Fundraising Team had a record year overall, and we are extremely proud of the hard work that everyone in our fundraising department puts in every day.

Activity Report Year End 30 June 2017



Note: Above includes Rapid Response Vehicle Missions

There is a consistent trend of around 60% of our missions being flown in the Auckland Council Wards, this year that rose slightly to 66%, reflected in a slight increase in Waiheke missions and a slight decrease in missions outside of the Auckland Council wards.

It is difficult to forecast the number of missions we will fly as we are an emergency response organisation. Our taskings come via a third party, primarily St John via the 111 system, or sometimes via NZ Police, Coastguard or the National Rescue Coordination Service.

We average three missions per day and so for budgeting purposes we use 1,100 as the figure to help in annual planning. Regardless of mission numbers we are on standby 24/7/365 which entails high fixed costs.



Year	Forecast	Actual
2014-15	1,150	1,108
2015-16	1,150	1,061
2016-17	1,150	1,047

Key Performance Indicator Results

Our response time targets are to be airborne **within 10 minutes** of receiving a tasking during the daytime, and **within 20 minutes** of receiving a tasking at night time, 95% of the time.

In 2016-2017 ARHT achieved median response times of **6 minutes** in the day compared with the national median of 12 minutes and **9 minutes** at night compared with the national median of 18 minutes.

Our crew are on base 24/7/365 meaning we can confidently and reliably provide a **genuine emergency response**.

Key Performance Indicator Description	Target	2014-15	2015-16	2016-17	2017-18
		Result	Result	Result	YTD Result
Response time Daytime within 10 minutes	95%	98%	97%	95%	96%
Response Time Night-time within 20 Minutes	95%	96%	96%	92%	92%

Night-time missions are more challenging than daylight ones. They quite often require more extensive planning due to weather considerations. On a number of occasions, we have been delayed while we have called in a second pilot to assist with night missions.

Additional Information

Health & Safety, and Risk Management are at the centre of all decisions made at ARHT. In the past 12 months ARHT has made the decision to move to a two-pilot model on all flights and has a strategy in place to achieve this by October 2018, through a programme of redeployment and recruitment over the next 12 months. In the interim we endeavour, when we have the person resources available, to fly missions with two pilots wherever possible or when a specific mission profile calls for it.

In June 2017, after an extensive period of due diligence, ARHT committed to the purchase of two new AW169 helicopters with an expected delivery date in August 2018. This is a significant financial commitment for the organisation and whilst we have undergone an aggressive savings programme over the past few years to fund the purchase, there will be a projected shortfall of around \$5 million. ARHT will no longer be a cash rich organisation and will be focussing all efforts on repaying debt and re-building the capital fund nest egg for the future.

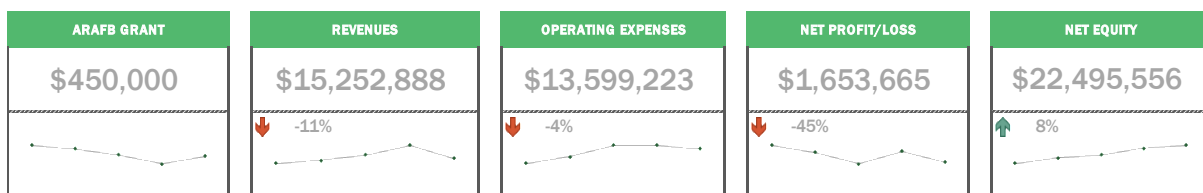
In November 2016 the government agency NASO (National Ambulance Sector Office) signalled its intention to review and redesign the Air Ambulance Sector in NZ. That means ARHT will have to submit a tender in February 2018 for the provision of services. At this stage ARHT does not know what the government will be asking for in the tender documents but has actively participated in the co-design discussions during 2017 by sharing knowledge and experience and advocating for change.



Summarised Financial Results (30 June 2017)

2017

Auckland Rescue Helicopter Trust



METRIC	THIS YEAR (2017)	LAST YEAR (2016)	% CHANGE	5 YEAR TREND
REVENUES	\$15,252,888	\$17,225,382	↓ -11%	
OPERATING EXPENSES	\$13,599,223	\$14,206,040	↓ -4%	
NET PROFIT/ LOSS	\$1,653,665	\$3,019,342	↓ -45%	
NET EQUITY	\$22,495,556	\$20,841,893	↑ 8%	
ARAFB GRANT	\$450,000	\$0		
ARAFB % of REVENUE	2.95%	0.00%		

Note: No application for funding was submitted to the ARAFB by the ARHT for the 2015-2016 year

Auckland Theatre Company Limited

Auckland Theatre Company (ATC) has delivered a diverse range of theatrical performances and activities in 2016-2017; pursuing its vision to be an outstanding industry leader creating lifelong engagement in the shared cultural experience of live performance for as many people as possible.

Key achievements

Eight years in the planning, the ASB Waterfront Theatre was officially opened on 22 September 2016 by Auckland Mayor, Len Brown, after the blessing of the theatre at dawn. The opening reception (held the same day) unveiled the major artwork by internationally renowned artist Leo Villareal, commissioned for the theatre by the Edmiston Trust and was attended by the Minister for Arts, Culture and Heritage, the Hon. Maggie Barry.

Over 3,000 people attended the public open day in late September 2016. Activities included, front-of-house and backstage tours, performances, storytelling, Meet the Architect, Kids Zone, and competitions. The backstage tours proved so popular they are now a regular occurrence at the theatre.

**FAMILY
OPEN DAY**

FREE



Between October and December 2016 over 28,000 people attended the hugely successful Auckland Theatre Company production of BILLY ELLIOT THE MUSICAL, presented by ASB. This inaugural production at the new theatre was the most popular single season musical in Auckland Theatre Company's 24-year history. The cast and creative team produced an entertaining, heart-felt performance which left the audience singing along well after the show had finished.

*Jaxson Cook as Billy.
Photo by Michael Smith.*

The Mythmakers – EEL AND SINA primary school tour in November 2016 went to 17 schools over three weeks and engaged with over 8,000 students. This popular programme was followed up with MĀUI ME TE RĀ in Term 2 of 2017, playing to nearly 7,000 students over 26 performances. High quality authentic creative learning experiences are at the heart of the Mythmakers programme, taking uniquely Auckland stories across the region.



Getting up close with the tuatara puppet at Richmond Road School. Photo by Tanya Muagututi'a.

At the start of 2017 ATC hosted NZ Opera (THE MIKADO, February), Black Grace Dance Company (ONE NIGHT ONLY, February), and Auckland Arts Festival (THE BONE FEEDER, March) at the ASB Waterfront Theatre. In addition, there were concerts by renowned UK songwriter Lloyd Cole and iconic New Zealand performer Dave Dobbyn. Feedback received from hirers and new audiences attending the theatre has been overwhelmingly positive.

In April 2017 the inaugural HERE&NOW youth festival presented three stand-alone productions (BOYS, DANCE LIKE EVERYBODY'S WATCHING, and MOUTH: TONGUE: TEETH) over a long weekend. Young people took over the ASB Waterfront Theatre for the festival, which also included presentation of new works in development, talks and live music. Over 70 secondary students participated in a free industry careers expo which included workshops and demonstrations with professional actors and industry guests. The new event enjoyed high engagement with young audiences, and positive critical reviews.



Cast of DANCE LIKE EVERYBODY'S WATCHING at the ASB Waterfront Theatre – April 2017. Photo by Michael Smith.

In June 2017 ATC partnered with Hawaiki TU to present TE MANAWA during Matariki. The performances were extremely popular with Māori audiences and ATC facilitated discussions with Hawaiki TU, ATEED, and tourism operators to discuss opportunities for future development.

Over 65,400 people engaged with live arts experiences at the ASB Waterfront Theatre between September and June, and the venue hosted a total of 238 events, including corporate hires. The response to the design and amenities at the new theatre was overwhelmingly positive, with ASB Waterfront Theatre winning an Auckland architecture

design award and the prestigious Green Building Award from the New Zealand Property Council.

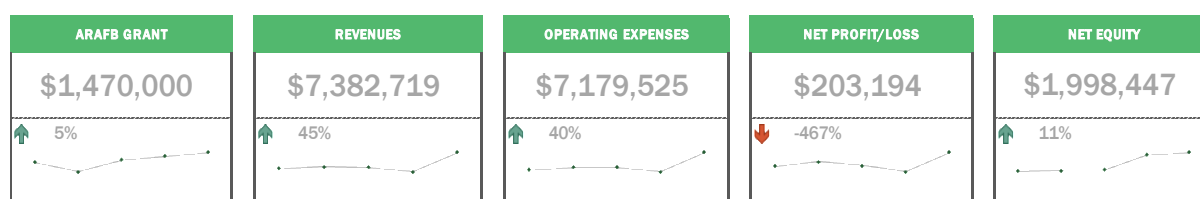
Results - Key Performance Indicators 2016-2017

Activity	Attendance			Events/Hire Events		
	Budget	Actual	Difference	Budget	Actual	Difference
Subscription season	52,855	63,389	10,534	158	166	8
Other Productions	6,548	0	-6,548	30	0	-30
New works	835	481	-354	13	23	10
Creative Learning	23,788	28,787	4,999	225	280	55
Partnerships/Venue Sales	13,250	18,250	5,000	83	137	54
TOTAL	97,276	110,907	13,631	509	606	97

Summarised Financial Results (31 December 2016)

2016

Auckland Theatre Company



METRIC	THIS YEAR (2016)	LAST YEAR (2015)	% CHANGE	5 YEAR TREND
REVENUES	\$7,382,719	\$5,086,576	↑ 45%	
OPERATING EXPENSES	\$7,179,525	\$5,141,913	↑ 40%	
NET PROFIT/ LOSS	\$203,194	-\$55,337	↑ 467%	
NET EQUITY	\$1,998,447	\$1,795,253	↑ 11%	
ARAFB GRANT	\$1,470,000	\$1,400,000	↑ 5%	
ARAFB % of REVENUE	19.9%	27.5%	↓ -28%	

Coastguard Northern Region Incorporated

Rising to the challenge

It has been a year of strong performance for Coastguard Northern Region (CNR). Over the last twelve months Coastguard Northern Region volunteers and staff have responded to 1,930 calls for assistance, assisting 4,139 boaties to return to shore safely. In the same period, we have managed more than 103,000 radio communications, including an increasing use of Coastguard's Bar Crossing Safety service.

With more than 1,900 students taught across the northern region it is great to see our community engagement and education programmes growing as we seek to give boat users the skills and knowledge to make the most of our fabulous marine environment, safely and with confidence.

Like most years there are events that stick in the mind for a variety of reasons. This year CNR played a pivotal role responding to one of the country's worst maritime incidents in recent times. On 26 November 2016 the MV Francie capsized on the Kaipara Bar



with eight lives lost. Alongside Police, Surf Lifesaving, the team at the Auckland (Westpac) Rescue Helicopter and many other partner agencies, CNR communications, Coastguard Kaipara and the Auckland Air Patrol responded with tireless professionalism managing an incident in testing conditions and at a remote location. Such events put our capabilities to the test and remind us why we train and prepare as thoroughly as we do.

In this year's performance report we tell the story of Len and Heather Dillon who found themselves in desperate need for help on the Hauraki Gulf. Thankfully Heather had the presence of mind to call Coastguard and with a rescue vessel close at hand a tragedy was averted. In cases like these, a rescue vessel response is the end result of a long chain of events that includes recruiting and training staff, providing all involved with the right equipment, and knitting all of the participants together with well understood and executed processes. These are not outcomes that any of us can take for granted and so it's important that all of us who have a role to play safeguarding our communities understand 'What it Takes' to save a life.

In the first half of the 2016-2017 financial year, the CNR Board refreshed its organisational strategy to ensure that we can continue to deliver on our mission well into the future. We took the time to consider the pressures that were specific to our organisation and those that affect many organisations seeking to be successful in a region that is growing and changing.



Unchanged in our strategy remains our recognition of the role of the volunteer. To create a solid base of understanding we undertook our first volunteer survey in March 2017, receiving invaluable feedback from more than 300 volunteers. Our respondents told us they gained great satisfaction from their Coastguard roles and were encouraged by the direction the organisation was taking. At the same time they also gave balanced feedback on the time involved in training and compliance

activities and we gained an insight that in any given year we should expect to lose approximately 10% of our volunteer base through retirement.

Coastguard Northern Region supports 14 units across the Auckland Region, including 12 rescue vessel units, the Auckland Air Patrol and our Communications team. The region is in good health but experiences the same challenges of diverse communities and competing pressures on volunteer time as many other organisations. When added to an already identified shortfall in volunteer numbers in some areas of the region, our survey insight



increases the urgency of activities started this year to boost recruitment and develop new means of delivering effective training.

As you would expect Coastguard Northern Region has a comprehensive strategy to tackle these challenges but will need the support of its partners and stakeholders to achieve it. We have set ourselves three goals to achieve with our three primary stakeholder groups:

- Our People: **having the right people in the right place at the right time** is critical to ensuring that we can respond quickly and effectively when asked to. Sustaining our trained volunteer levels in our Operations Room, in our aircraft and on our rescue vessels is our single greatest challenge as an organisation and one that we're committed to.
- Our Partnerships: working with our units and other partners **to achieve the very best performance from our region** is essential. Doing so takes many forms, ranging from giving our volunteers better tools to carry out their roles, coming together to develop our leadership skills or finding smarter ways to make our funding stretch further is what we think a great partnership look like.
- Our Customers: whether they're our members, the boating public, our communities or students on our courses, **we aim to give people the skills, support and resources to make the most of their boating safely and effectively**. This year we'll be looking at new ways to improve our membership experience, including refreshing our popular Coastguard App.

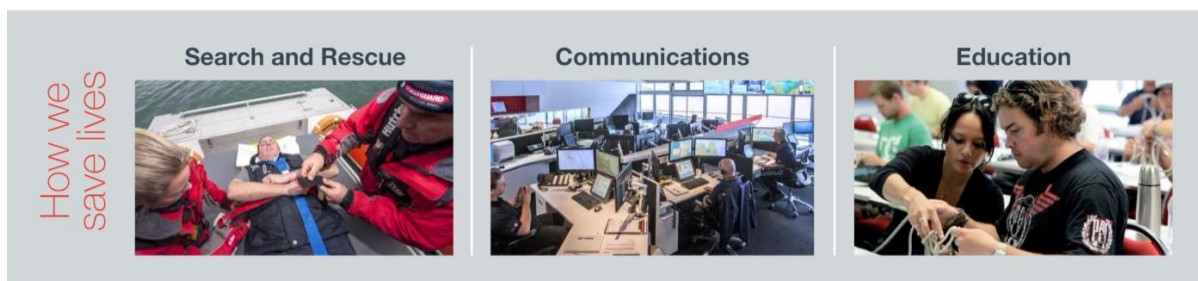
Underpinning each of these goals is a programme of activities that will be delivered over the next three years. Many of these activities are already well progressed, such as our innovative week-long Operational Course that aims to take a volunteer to operational readiness through a week of intensive training at our Auckland Marine Rescue Centre.

Coastguard Northern Region has a clear financial strategy based in the growth of its membership offering, the establishment of long-term funding partnerships with public and philanthropic organisations and the development of a new fundraising competency. This year's financial results show the early shoots of that strategy and the future, while positive, is not without its challenges.

The difference we've made in the last year

Statement of Service Performance

Our Vision is to have everybody safe on the water



Search and rescue capability ready at a moment's notice.

- 100% availability, 365 days of the year
- Responded to 1,930 calls for help
- 4,139 boaties helped home to safety
- 16 people are alive because Coastguard was there*
- 965 volunteers equipped with the best training and right equipment to do the job safely
- 135,723 volunteer hours dedicated to the cause

Provision of a critical communications infrastructure providing safety and information services.

- 103,628 Trip Reports logged with Coastguard Radio
- 56,513 safety and information services to boaties, from live weather broadcasts to wind warnings
- 500,000 clicks to access marine safety and information through the Coastguard App
- 12,064 Bar Crossing Reports monitored

Delivery of boating education courses and community initiatives to give Kiwis the tools they need to enjoy their boating safely.

**BOATIES
BEST
MATE.**

Service provided to **22,000**
Coastguard Members



1,999 people better equipped
with the knowledge to
be safer out on the water



6 Bar Safety events delivered
to over **220** people



4,500 lifejackets distributed
to **35** communities through the
Old4New Lifejacket Upgrade Campaign



Campaign Coordinator Sue Tucker with kids and their new lifejackets.

Summarised Financial Results (30 June 2017)

2017

Coastguard Northern Region Incorporated

ARAFB GRANT	REVENUES	OPERATING EXPENSES	NET PROFIT/LOSS	NET EQUITY
\$698,000	\$5,202,594	\$4,937,232	\$265,362	\$3,475,484
↑ 2%	↑ 1%	↓ -1%	↑ 83%	↑ 8%

METRIC	THIS YEAR (2017)	LAST YEAR (2016)	% CHANGE	5 YEAR TREND
REVENUES	\$5,202,594	\$5,155,128	↑ 1%	
OPERATING EXPENSES	\$4,937,232	\$5,010,313	↓ -1%	
NET PROFIT/ LOSS	\$265,362	\$144,815	↑ 83%	
NET EQUITY	\$3,475,484	\$3,210,122	↑ 8%	
ARAFB GRANT	\$698,000	\$683,400	↑ 2%	
ARAFB % of REVENUE	13.42%	13.26%	↑ 1%	

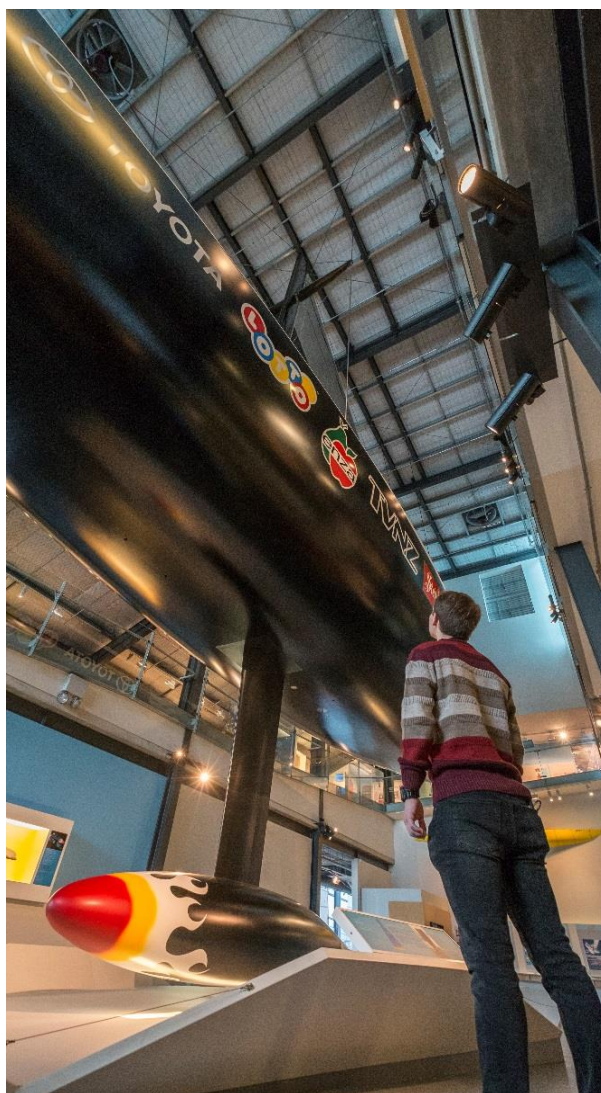
New Zealand National Maritime Museum Trust Board

Outreach activities

The New Zealand Maritime Museum has had a strong focus on outreach throughout the last financial year, onsite, offsite and online. We have partnered numerous times with other city institutions and events; of particular note in the last year was the World Masters Games, to which the Museum offered free entry to all participants, attracting a high level of visitation to the Museum.

We have also reached a major tipping point in our digital communications, especially via social media, which has seen over a million engagements with the Museum's digital presence over the last financial year, a fact we believe to directly correlate with the Museum's steady increase in visitation; 2016-2017 being our first ever 160,000+ visitation year. Our exhibition programme has also focussed on outreach, with the major exhibitions dealing with a range of different communities:

- The Journey of a Million Miles – Following Steps developed with the Auckland Resettled Community Coalition.
- Dravuni: Sivia Yani na Vunilagi – Beyond the Horizon exhibition was the result of the close collaboration with the residents of Dravuni in the Kadavu group in Fiji, and local people with links to Dravuni.
- Ko au te wai, ko te wai ko au, facilitated by The Roots Collective and produced with Auckland youth, working with numerous groups including Ngāti Whātua o Ōrākei.
- During this year we have also worked with Ports of Auckland, Four Winds Foundation and YouthTown to provide visits and sailing to over 6,000 students and whanau from low decile South and West Auckland schools and over 100 community groups for \$1 per student, or completely free of charge.



- We have also cemented our relationship with the Te Toki Voyaging Trust, whose two waka hourua (voyaging waka) are now housed at the Museum. They also operate an education programme in Auckland and throughout the Pacific.

KPI results as per 2016-2017 Annual Plan

Full reporting on our KPIs can be found in our 2016-2017 Annual Report, located on the Museum website www.maritimemuseum.co.nz but highlights include:

KPI	Rating	Results
Financial Sustainability – source new streams of capital funding	Exceeded	Successful capital partnership with Regional Facilities Auckland (RFA) to refurbish classrooms and collection storage.
Improve our environmental sustainability - bring an environmental message regarding the sea to our visitors	Exceeded	Oversubscribed educational programme, major exhibitions relating to pollution, partnership with UoA School of Biological Sciences and local iwi on food growing in the Waitematā.
Improve the care and management of collections – continue collection audit with a completion goal of 2019	Met	Significant progress on cataloguing, imaging and rehousing of collections, including work toward new offsite storage solution
Improve the care and management of collections – establishment of new onsite collections centre	Met	Completion of onsite storage facility with capital support from RFA, increasing safety of collection and accessibility of items not on display.
Ensure a healthy and safe Museum environment for staff, volunteers and visitors – meet standards set by Work Safe NZ and Maritime NZ	Met	Establishment of Health and Safety Committee and full overhaul of process, aligning ourselves with MOSS (Maritime Operator Safety System), full compliance around new Health and Safety legislation including new Maritime NZ system.
Improve the Museum’s credibility and profile – continue to celebrate the Museum’s contribution to our community through our digital marketing and communications	Met	Achieved a 100% increase in social media interactions and over 250,000 website impressions, reflected also in increased onsite visitation.
Improve the Museum’s credibility and profile – work with Museums Aotearoa and museum networks to improve our methods and our reputation	Met	NZMM took leading role in the inaugural Museums Australasia Conference. NZMM staff presented in international fora and contributed to best practice manuals for NZ.
Ensure the Museum collaborates and contributes positively to culture, heritage and regional facilities – explore the idea of the	Met	Provide permanent home for the waka of the Te Toki Voyaging Trust. Partner with the Trust and their iwi affiliations to offer education

Museum as the central place for sharing knowledge and learning about Waka Kaupapa

programmes around waka.



Financial Narratives

The New Zealand Maritime Museum is on a strong financial footing, and in the last twelve months we have seen increases in all our revenue lines, some significant. Two areas worthy of note are in grants and sponsorship, largely due to the large sums of capital support extended to us from Auckland Council via RFA and other charitable and private donors to complete work on our classroom refurbishment and new collection storage facility. We have also seen an increase in our visitation revenue, in line with our increased numbers, greater focus on the tourism market, and review of entry and sailing prices. Full details can be seen in our 2016-2017 Annual Report.

This positive performance as always has to be balanced against the annually increasing cost of providing a quality experience to our visitors and maintaining our site and collection in a maritime environment. The largest cost increases are in vessel maintenance and personnel expenses, as the vessels age and our organisation requires additional capacity to meet KPIs. While the Museum maintains a healthy surplus, this is to meet essential capital expenses in the long term, which, with our lease expiring 2027, can make fundraising difficult. For example, in the coming months, we intend to replace our lift as the previous one has reached the end of its life.



Our Last 12 Months

More than 160,000

people on site engaged in our galleries, programmes, shop and function centre.

273,118 engagements with the Museum's website.

1,042,829 engagements with the Museum's Facebook page, a 100% increase on last year.

More than 40,000

of committed volunteer hours

More than 19,800

participants in educational programmes.

344 new objects

accessioned into the permanent collection and 595 items fully catalogued.

16,500 people

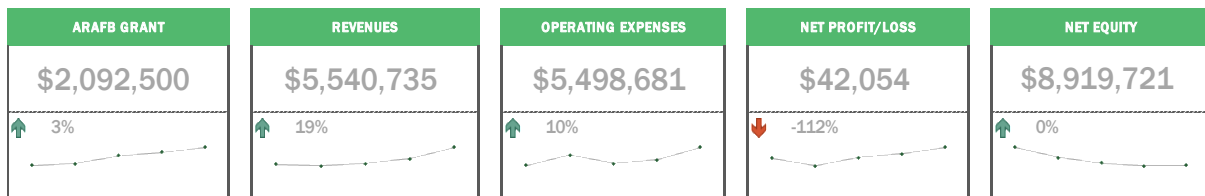
experienced a heritage sailing.



Summarised Financial Results (30 June 2017)

2017

New Zealand Maritime Museum



METRIC	THIS YEAR (2017)	LAST YEAR (2016)	% CHANGE	5 YEAR TREND
REVENUES	\$5,540,735	\$4,649,480	↑ 19%	
OPERATING EXPENSES	\$5,498,681	\$4,999,941	↑ 10%	
NET PROFIT/ LOSS	\$42,054	-\$350,461	↑ 112%	
NET EQUITY	\$8,919,721	\$8,877,667	↑ 0%	
ARAFB GRANT	\$2,092,500	\$2,025,000	↑ 3%	
ARAFB % of REVENUE	37.77%	43.55%	↓ -13%	

New Zealand Opera Limited

2016-2017 has been a landmark year for opera in New Zealand. For the first time New Zealand Opera has taken two productions (*Sweeney Todd* and *The Mikado*) to the three cities in which we perform, providing much employment to the operatic community and great entertainment to a growing audience. *Carmen*, our third major production, also played in Wellington and Auckland in the 2016-2017 year, and then in Christchurch in July 2017.

Since 2014, the company has increased its output from 21 mainstage performances to 41 in 2017, as well as 8 performances of large-scale co-presentations with festivals and orchestras. Our core purpose is to contribute to the cultural life of our community by creating opportunities for people to experience the power of opera, thereby creating a vibrant and sustainable presence for opera in New Zealand.



The company has increased its mainstage performances in each city, now presenting three productions in Auckland and Wellington and two in Christchurch, having risen from two and one respectively. The company's Education and Outreach engagements have grown from 4,645 in 2013 to more than 13,000 in 2016, over 10,000 taking place in the Auckland region. Our Opera in Schools production of *Elixir of Love* played to 8,800 students across the country in 2017, and 3,500 people have attended our numerous free outdoor concerts. The company has a very loyal existing core audience whom we have embraced, creating opportunities for them to 're-offend' year on year. While the mainstage programme maintains a focus on the most-performed operas, it also includes lesser known works as well as innovative presentations of the core operatic repertoire. A new offering of boutique works, often in co-presentation with other organisations, has created opportunities for existing and new audiences to enjoy a more intimate opera experience.

Collaboration with other opera companies and art forms remains imperative to build audiences. We continue to expand our co-presentation portfolio, contributing chorus, staging and technical support to Auckland Philharmonia Orchestra's annual Opera in Concert, performing *Otello* in 2016. We co-produced with Auckland Arts Festival the newly commissioned *The Bone Feeder* in the 2017 festival. We have collaborated with Victorian Opera



on a new production of *Sweeney Todd*, Opera Queensland and Seattle Opera on a new production of *The Barber of Seville* (for presentation in 2019) and, with West Australian Opera *Star Navigator*, a new work by Tim Finn, set to premiere in 2019. We also exported our productions of *Tosca* and *Madama Butterfly* to West Australian Opera and Seattle Opera respectively, entering into reciprocal agreements with both companies to be able to present Seattle Opera's production of *Kâtya Kabanovâ* and WAO's production of *Carmen* in our 2017 season. Such is the modern economics of opera; collaboration is the name of the game.

We joined Auckland Live's Pick & Mix at Auckland Town Hall and Bruce Mason Centre where the schools company gave two spirited performances followed by vocal workshops. In collaboration with Auckland Live we presented workshops across various areas in the Civic Theatre during our second week of *Sweeney Todd* performances. Over 1,100 students experienced workshops involving vocal work, wigs and wardrobe, stage management, lighting and theatre tours. We continue to visit community groups nationwide to share news of our work and upcoming programme. Our LEARNZ initiative, in collaboration with the Ministry of Education, is a programme of free 'virtual field trips' taking students to remote places all over New Zealand via video and live stream. Our third field trip centred around the Auckland season of *Carmen*. We now hold touch tours and audio-described performances for the visually impaired as well as our now traditional offerings of masterclasses, workshops, pre-performance talks and dress rehearsal attendance. For most participants this is their first taste of opera.

Education and Outreach



Opera in Schools Tour

- 3801 students from 14 schools in the Auckland Region
- Featured in Auckland Live's 'Pick & Mix' series in June

NZOPERA

New Zealand Opera has developed into a progressive, dynamic opera company which presents truthful work that is both musically and theatrically thrilling. The company's performances consistently receive acclaim from peers, press and, most importantly, audiences. The artistic planning combines a healthy number of 'Top Ten' operas, complemented by more challenging, lesser-known repertoire.

New Zealand Opera is now on the road to being a sustainable, artistically vibrant national company, which in 2016- 2017 performed more opera to more New Zealanders than at any other time in the company's history. With the ever-increasing range of entertainment offerings in the Auckland market we continue to work towards our KPIs, and happily report we are less than 10% below our Auckland audience targets. We have exceeded our other KPI's, particularly in the areas of Education and Outreach.

2016-2017 Auckland Attendance Figures

• Main stage operas	14,850
• Free community events	5,348
• Opera in Schools	3,801
• Free concert events	3,250
• Dress rehearsals	2,728
• Youth workshops	402
Total	30,379



Financial viability is a key part of sustainability and we recognise that the company has to operate within its expected income. The sheer scale of an opera project, the choice of repertoire and the relatively short time span of a season invariably leads to high risks, particularly around box-office income.

At 30 June 2017 New Zealand Opera was pleased to deliver a \$426K surplus. We strive towards financial sustainability, focussing on forecasting future production budgets with remodelled costings around production expenses, and setting realistic sales targets. The building of reserves continues to be a priority so that the company might take some calculated risks in the repertoire we present.



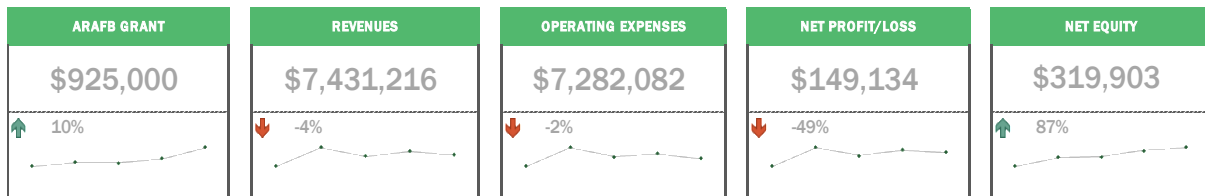
We live, work and create in this great city. Over 60% of our annual turnover of \$7.5 million is spent in and around Auckland. We thank Auckland Council, through the Auckland Regional Amenities Funding Board for its continued support of the organisation. Security of funding has been a game changer for New Zealand Opera; we simply could not do what we do without this support.



Summarised Financial Results (31 December 2016)

2016

New Zealand Opera



METRIC	THIS YEAR (2016)	LAST YEAR (2015)	% CHANGE	5 YEAR TREND
REVENUES	\$7,431,216	\$7,749,175	↓ -4%	
OPERATING EXPENSES	\$7,282,082	\$7,459,103	↓ -2%	
NET PROFIT/LOSS	\$149,134	\$290,072	↓ -49%	
NET EQUITY	\$319,903	\$170,769	↑ 87%	
ARAFB GRANT	\$925,000	\$837,500	↑ 10%	
ARAFB % of REVENUE	12.45%	10.81%	↑ 15%	

Stardome – Auckland Observatory and Planetarium Trust Board

50 YEARS – SHARING OUR LOVE OF SPACE

Stardome is the Auckland Observatory and Planetarium. We are New Zealand's largest astronomical attraction. Our facilities include a world class immersive 360-degree planetarium where visitors can see shows about space and the universe, astronomical and educational displays and exhibits, and a publicly accessible observatory where the public can view planets and constellations. Stardome is also home to a world rated astronomical research facility all located on the slopes of one of Auckland's most iconic volcanic cones Maungakiekie (One Tree Hill).

The 2016-2017 year was a significant milestone in the history of Stardome as it marked the 50th anniversary of opening of the observatory at the foot of Maungakiekie. Over the years the name may have changed and the technology expanded, but after 50 years Stardome is still encouraging the citizens of Auckland to look up at the night sky and experience the wonders above.

STARDOME UPGRADE

Early in 2016, in line with the 2016-2019 Strategic Plan, Stardome embarked on an ambitious plan to introduce new interactive displays. In November 2016, we launched two new interactive displays, as well as an upgraded main foyer and retail area.

The new displays have been extremely popular with The History of Spacecraft telling the stories of space travel using the popular medium of LEGO. Space Tracker is an interactive set of nine screens which displays up to date information on three current Space related topics. The displays recently won the Museums Aotearoa Excellence award for the Science and Technology category.

In January 2017, an entry charge was introduced for the Space Gallery and Exhibits area in recognition of the upgrade and new displays. This nominal charge will provide for ongoing maintenance and further new installations for this interactive space.

STARDOME EDUCATION

Stardome's vision is to inspire children and to encourage scientific career paths and Stardome is proud that an educational visit helps curious minds to ask big questions. Stardome's education team takes an approach of inclusivity, honoring the multicultural makeup of Auckland and meeting the New Zealand curriculum objectives. In 2016-2017 over 46,000 children from throughout the Auckland region attended Stardome's education programmes.

To ensure that this educational opportunity is available to all children, Stardome offers a heavily subsidised visit for low decile schools and during the 2016-2017 year 14,319 students could make a trip to Stardome through this offer. In addition, 3,916 children from preschools, Kohunga Reo and community groups from at-needs area of Auckland visited Stardome for free under Stardome's Southern Initiative programme.

In addition, to assist the schools that cannot visit the facility due to financial considerations, Stardome has developed an Outreach programme with educators going out to schools and taking the education programmes into the classroom. In the 2016-2017 year more than 3,000 students benefitted from the programme and that number is expected to grow significantly in future years.

MATARIKI

Matariki is a cluster of stars like no other that can be seen from Earth, and it is visible from almost anywhere in the world. They are particularly important to us here in New Zealand, as many iwi would use the heliacal rising of the Matariki stars to mark Māori New Year.

During the 2016-2017 year 4,239 students from the Auckland region came to Stardome for a Matariki educational experience.

For 10 years, Stardome has been sharing Matariki knowledge with schools across Auckland with a Matariki Kete, a booklet of astronomical information about Matariki. In 2017 the Stardome Matariki Kete was sent to 39,450 primary school students and to 193 preschools and Kohunga Reo to help teach the cultural and astronomical significance of this star cluster.

KEY PERFORMANCE INDICATORS – KPIs

In Stardome's 2016-2017 Annual Plan, a number of KPIs were outlined that would be used to measure the achievement of objectives and the effectiveness of the regional funding levy for 2016-2017. These are set out below together with Stardome's assessment of its performance for the 2016-2017 year against these KPI's:

(a) Monthly measurement of financial performance against budget

Stardome confirms that its performance against budget was monitored monthly during the year and was reported to trustees bi-monthly to coincide with Trust Board meetings. Stardome confirms that its financial performance for the year was generally in line with budget except (as noted below) for the inclusion of unbudgeted capital grants of \$327,961 to fund the displays and upgrade project.

(b) Attendance

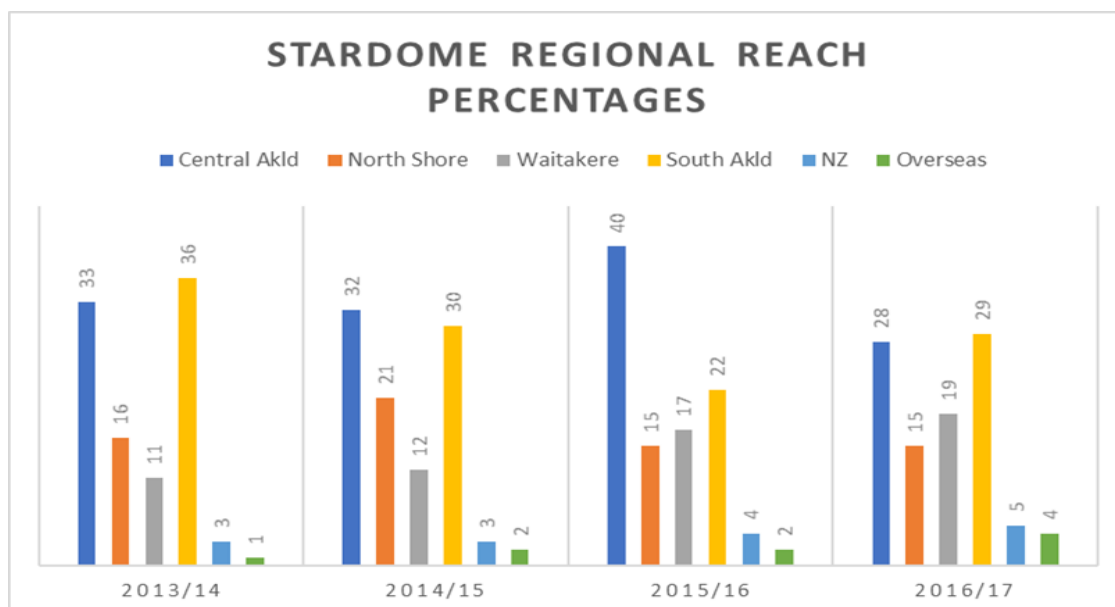
Total attendance has been reported and broken down into various attendance categories.

KPI	Target	Actual
Total Audience	162,000	159,519
Public Show Attendance	33,035	34,640
Education Attendance	48,891	48,419
Low Decile Scheme	14,500	14,319

The total number of visitors and visitors attending public shows was slightly below budget as a result of two periods where the facility was closed for maintenance and for installation of the new displays. School and low decile attendance was also slightly lower than expected due to the closure of the facility for three full weeks in October 2016 during installation of the new displays and the foyer/retail upgrade.

(c) Regional Reach

Visitor demographics are regularly collected and indicate that Stardome has met its target of encouraging visitation from across the whole of the Auckland region. Specifically, the trend previously noted for a higher percentage of visitors from the central area has been reversed with a higher percentage coming from other areas.



(d) Customer Satisfaction

Stardome adopted a new measure for monitoring customer satisfaction – Net Promoter Score. For the 2016-2017 year the target was an NPS of 70 – actual achieved – 70.

(e) Staff Reviews and Volunteer Recruitment.

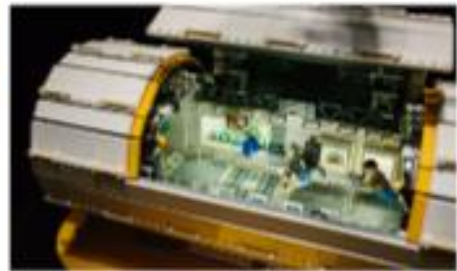
Staff reviews were carried out in a timely manner and sufficient volunteers recruited to meet the needs of the business.

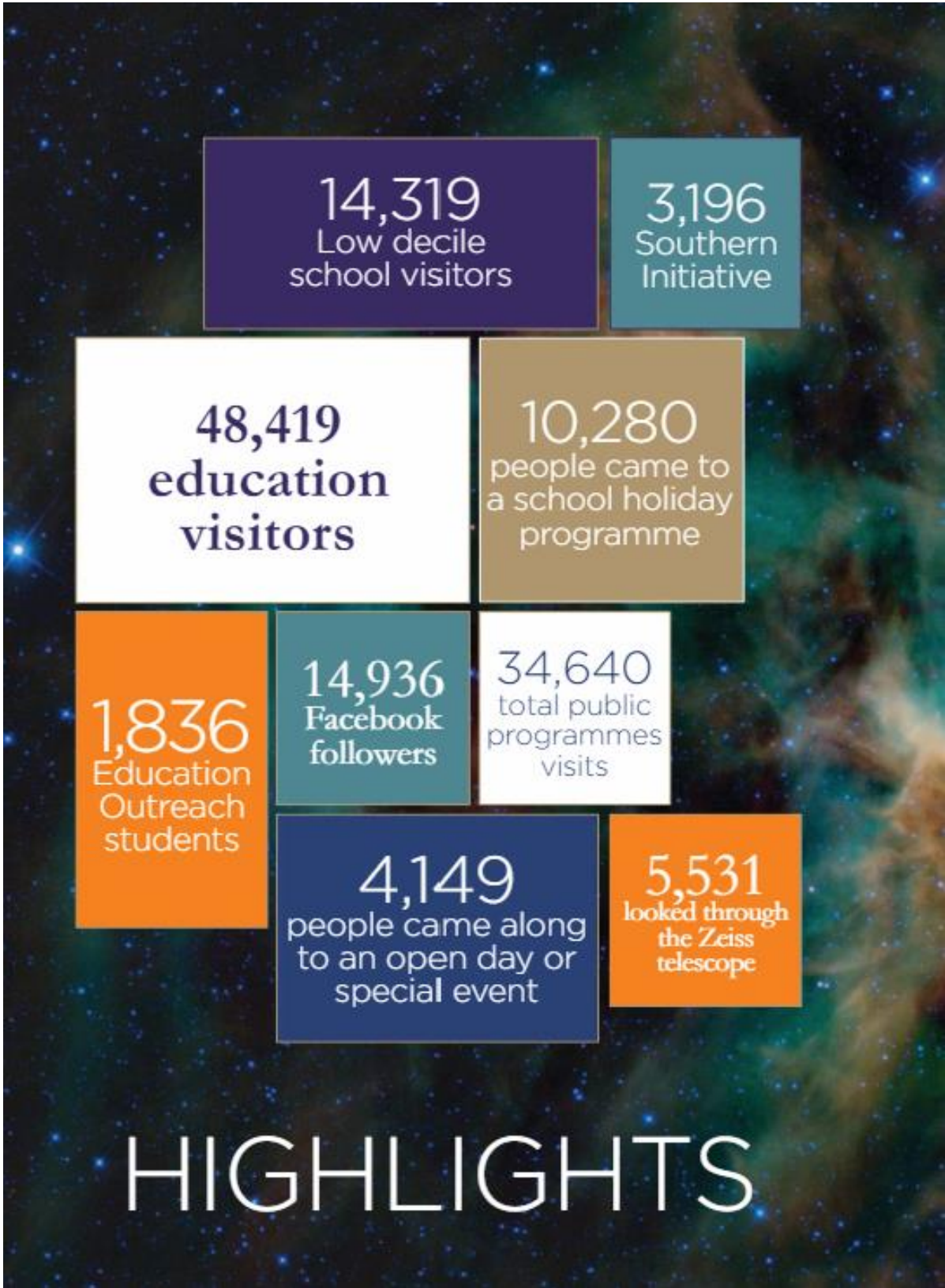
FINANCIALS

For the 2016-2017 year, Stardome achieved a net surplus after depreciation of \$109,173 or \$399,713 before depreciation. As noted above, these surpluses included capital grants of \$327,961. Excluding these capital grants, Stardome achieved an operating surplus before depreciation of \$71,752 which is very close to the operating surplus of \$72,085 forecast in our 2016-2017 Annual Plan.



WINNER
at the Museums
Aotearoa Exhibition
Excellence award
for Science and
Technology.



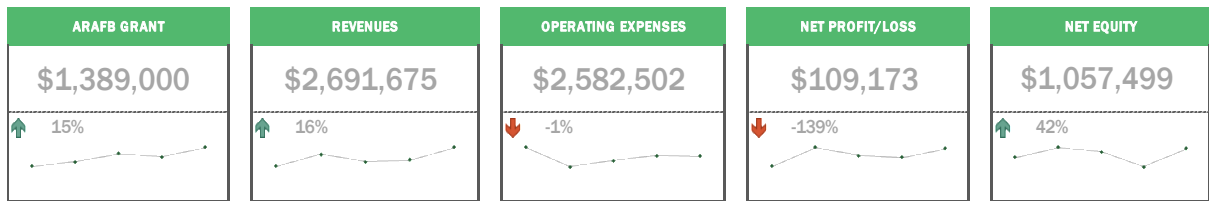




Summarised Financial Results (30 June 2017)

2017

Stardome Observatory and Planetarium



METRIC	THIS YEAR (2017)	LAST YEAR (2016)	% CHANGE	5 YEAR TREND
REVENUES	\$2,691,675	\$2,329,152	↑ 16%	
OPERATING EXPENSES	\$2,582,502	\$2,605,855	↓ -1%	
NET PROFIT/ LOSS	\$109,173	-\$276,703	↑ 139%	
NET EQUITY	\$1,057,499	\$743,161	↑ 42%	
ARAFB GRANT	\$1,389,000	\$1,209,000	↑ 15%	
ARAFB % of REVENUE	51.60%	51.91%	↓ -1%	

Surf Life Saving Northern Region Incorporated

Thanks to the work of our lifeguards and volunteers, a day at the beach continues to be our nation's favourite pastime – long may it last. Our coastlines and beaches are Taonga. A large part of this is due to the service we provide to those who use them. As these locations continue to become more popular with influxes in tourism and local use, the impact on us increases.

This past year Surf Life Saving Northern Region (SLSNR) has risen to the challenge and the performance has been strong on all fronts providing:

- Growing regional support facilities to 17 diverse and growing member organisations
- A dedicated 24/7 365 search and rescue service to our communities
- The country's largest dedicated seven day a week patrolling service
- A region-wide Community Education programme that continues to reach thousands more at risk populations every year
- The delivery of significant growth in participation across junior surf programmes building future lifeguards across the region
- A sporting programme and series of events that deliver participation and high-performance opportunities for all of our athletes, and builds better lifeguards. To have improved performance across all these areas, alongside another strong financial result is representative of the strength and sustainability of our movement and the combined efforts of the thousands who collectively make up Surf Life Saving Northern Region.

Saving lives will always be the reason for our existence, but over the past year we've made significant changes 'off the beaches'. The consolidation of our member clubs end-of-year financial statements has been a timely, well supported and wholly positive change. We aim to be leaders not just in surf lifesaving and, as such, it is important to be transparent about the real collective cost of providing our services to our communities. We must continue to not shy away from necessary regulatory changes and challenges they may bring.



The formation of the Life-Savers Foundation as a fundraising mechanism for our future outputs has been significant. It is a future requirement for us to be more proactive in the fundraising space to ensure our long-term financial sustainability. The Lifesavers Foundation is well positioned to be a professional, successful source of dedicated new

revenue to SLSNR and will also benefit fundraising on a national basis.

The rebuild of Auckland surf lifesaving facilities, known as the Surf 10:20 Project, in a market where building costs and expectations are escalating and funding has remained static, has been a major challenge. The enthusiasm and initiative that has been brought to this project is representative of the very best of our values. Thanks to Auckland Council and Foundation North for their support so far. We look forward to working with our communities to address current challenges, delivering a successful capital redevelopment programme and, ultimately surf lifesaving facilities that will be the cornerstone of our movement and community pillars for decades to come.



This growth has not been without challenge. As we continue to grow and do more for our ever-increasing population, it is important that Surf Life Saving New Zealand understands the unique challenges that catering to the largest and most diverse population in New Zealand provides. It has been valuable working with them over this past year addressing the significance of the service we provide nationally, and engaging with them on the levels of support we will need financially to be able to respond to our communities needs long term. We respect them for the knowledge and professionalism they have brought to these engagements and are committed to working with them for the betterment of surf lifesaving nationally.

During the next year working closely with our local government partners, Auckland Council, Northland Regional Council and Waikato Regional Council will be vital to ensure we continue to thrive and ensure our long-term sustainability. The implementation of a new funding model will reflect a targeted delivery of funding that matches the necessary levels of service that the communities require.

BEACH EDUCATION	NUMBER OF SCHOOLS	BOOKED STUDENTS	STUDENTS ATTENDED
Beach Ed			
Term 4, 2016	101	5,134	4,694
Term 1, 2017	170	10,047	8,888
Total	271	15,181	13,582
Surf to School			
Term 4, 2016	8	1,050	503
Term 1, 2017	16	1,252	1,250
TOTAL	24	2,302	1,753
City Nippers	N/A	598	598
TOTAL SURF EDUCATION NUMBERS		18,081	15,933

AT A GLANCE

299
RESCUES

881
FIRST AID TREATMENTS

98,628 SAFETY INTERVENTIONS

60,832
VOLUNTEER
HOURS ON
PATROL

29,728 PREVENTIVE
ACTIONS

139
SEARCHES

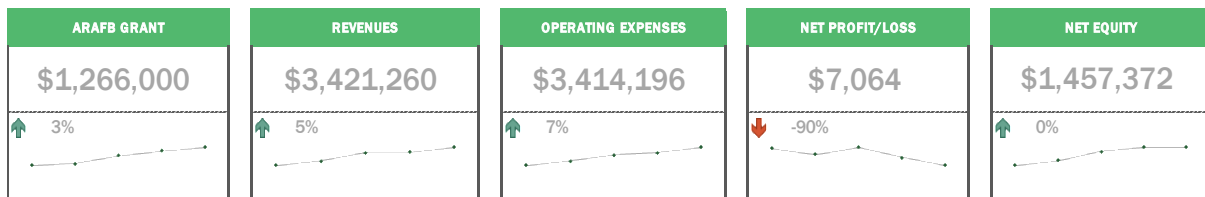
OVER HALF A MILLION
PEOPLE BETWEEN THE FLAGS!



Summarised Financial Results (30 June 2017)

2017

Surf Life Saving Northern Region



METRIC	THIS YEAR (2017)	LAST YEAR (2016)	% CHANGE	5 YEAR TREND
REVENUES	\$3,421,260	\$3,251,038	↑ 5%	
OPERATING EXPENSES	\$3,414,196	\$3,183,505	↑ 7%	
NET PROFIT/LOSS	\$7,064	\$67,533	↓ -90%	
NET EQUITY	\$1,457,372	\$1,450,308	↑ 0%	
ARAFB GRANT	\$1,266,000	\$1,234,000	↑ 3%	
ARAFB % of REVENUE	37.00%	37.96%	↓ -3%	

WaterSafe Auckland Incorporated

The past 12 months has seen WaterSafe Auckland (WAI) focusing on consolidation and setting up for a strong future meeting the needs of the citizens of Auckland, and continuing to be a lead agency in the region for water safety education, drowning prevention and advocacy.

We have developed new preventative educational interventions that will go a long way toward the financial sustainability of the organisation and see us meet these goals in the short and longer term. We have also concentrated on sharing our message through direct contact with people within the wider Auckland and New Zealand water safety sector. For example, we are working with Water Safety New Zealand on a plan to align all of Auckland's water safety organisations to work in a more collaborative manner with the aim of ultimately reducing the drowning toll.



We are very excited about not only the contribution we have made, but that which we will continue to do so in the year ahead, with a great team and board, renewed strategic plan and, new programmes and initiatives. All working toward our vision of a 'water safe Auckland – free from drowning'.

Outcomes – Delivery highlights

Targeted regional events promotions:

4,420 direct points of contact made by our team of Water Safety Ambassadors via **29** targeted event promotions, with **29** organisations, community groups and schools; **818** water safety surveys completed and **10,795** messaging tools/resources disseminated.

Kai Gathering workshops

New to our education intervention tool box this year, delivered by Aquatic Educator Clayton Wikaira, these free workshops have been eagerly received. Three workshops have been delivered to 46 participants, aged 11 to 48 years, from Orakei, Manurewa and Hoani Waititi maraes. Including both theory and practical (pool) sessions, the goal is to promote safer and sustainable diving practices. The workshops have been a resounding success and the calls continue for more.

Gateway Aquatics programme: **27** students from **12** secondary schools received Swimming NZ's Swim Teacher Award (STA) or Pool Lifeguard National Practicing Certificate (PLPC) via Gateway Aquatics Programme.



Lifejacket Loan Scheme

40,745 lifejacket experiences via 75 organisations; including 46 education institutions, from early childhood to tertiary.

Workplace

Workplace water safety courses were delivered to 589 participants, via 29 Puataunofu workshops; 9 one-day courses; and 4 two-day Coastal Awareness courses with:

LandSAR Auckland, Department of Conservation, Auckland Council, Watercare Services, Marine Education Recreation Centre, Mikkabi Youth Centre (Japan), Puataunofu and WorkSafe New Zealand. Key outcomes include:

- 88% of participants evaluated indicated a shift in knowledge and understanding;
- 83% of participants evaluated indicated a shift in improved water competence; and
- 95% of participants evaluated indicated a shift in attitudes.

“From my experience as a participant, I was confident that their product was not only technically sound but a lot of fun as well. The opportunity to take classroom knowledge and apply it in the real-world scenarios makes this product unforgettable. I knew that sending my team would result in a beneficial learning experience.”

Yuin Khai Foong, General Manager / Mana Whakahaere
Sir Peter Blake Marine Education and Recreation Centre



Community

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

3,524 direct points of contact via presentations, workshops or events, potentially influencing children, parents, caregivers, whanau, community members.

Perceived swimming distances improved significantly (88% vs 41%) for Wai Wise participants from the Te Atatu Samoan Methodist Church, who estimated they could swim more than 25 metres

Education Sector

Professional support, early childhood to tertiary.

2,875 direct points of contact via professional learning and development (PLD) activities, potentially influencing teachers, students, whanau.

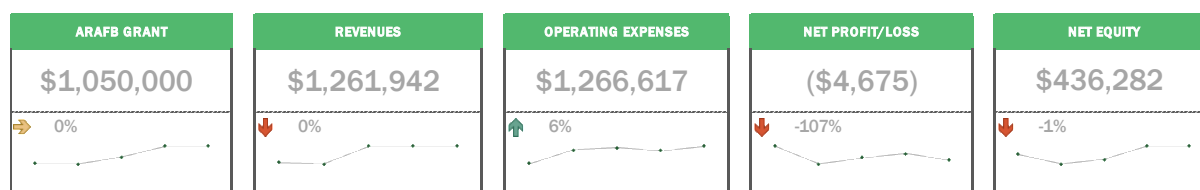
10 Professional Learning and Development Sessions were delivered via **13** Early Childhood Centres



Summarised Financial Results (30 June 2017)

2017

Watersafe Auckland Incorporated



METRIC	THIS YEAR (2017)	LAST YEAR (2016)	% CHANGE	5 YEAR TREND
REVENUES	\$1,261,942	\$1,264,893	↓ 0%	
OPERATING EXPENSES	\$1,266,617	\$1,198,571	↑ 6%	
NET PROFIT/LOSS	-\$4,675	\$66,322	↓ -107%	
NET EQUITY	\$436,282	\$440,957	↓ -1%	
ARAFB GRANT	\$1,050,000	\$1,050,000	⇒ 0%	
ARAFB % of REVENUE	83.21%	83.01%	↑ 0%	

**AUCKLAND
REGIONAL AMENITIES
FUNDING BOARD**

**FINANCIAL STATEMENTS
2016-2017**

Auckland Regional Amenities Funding Board

Annual Report - Financial Statements

Year Ended 30 June 2017



Item	Page
Statement of Comprehensive Revenue and Expenditure	54
Statement of Changes in Equity	55
Statement of Financial Position	55
Statement of Cash Flows	56
Notes to the Financial Statements	57
Audit Report	71

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 2017.

<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: 21 November 2017</p>	

**STATEMENT OF COMPREHENSIVE REVENUE AND EXPENDITURE
FOR THE YEAR ENDED 30 JUNE 2017**

	Note	Budget 2017	Actual 2017	Actual 2016
Revenue				
Levies Received		16,142,500	16,142,500	15,148,400
Interest			66,351	82,034
Total revenue	2	16,142,500	16,208,851	15,230,434
Expenditure				
Audit Fees	3a	7,500	7,675	7,500
Grant Expenditure	3	15,827,500	15,827,500	14,873,400
Depreciation	15	0	311	944
Legal Fees		50,000	0	6,796
Advisory Officer/Admin Services		55,000	53,975	53,075
Consultants		30,000	2,000	5,000
Board Member fees	12	170,000	169,625	166,750
Other expenses	3a	2,500	5,147	5,932
Total expenditure		16,142,500	16,066,233	15,119,397
Surplus/ (deficit)		0	142,618	111,037
Total comprehensive revenue/(expenditure)		0	142,618	111,037

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 2017

	Actual 2016	Actual 2017
Balance at 1 July	335,685	446,722
Total comprehensive revenue/(expenditure)	111,037	142,618
Balance at 30 June	446,722	589,339

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2017

	Note	Actual 2016	Actual 2017
Assets			
Current Assets			
Cash and cash equivalents and investments	4	451,564	595,846
Receivables	5	4,312	3,303
Total current assets		455,876	599,149
Non-Current Assets			
Computer Equipment	15	465	110
Total non-current assets		465	110
Total assets		456,341	599,259
Liabilities			
Current Liabilities			
Creditors and other payables	6	9,619	9,920
Total current liabilities		9,619	9,920
Total liabilities		9,619	9,920
Total equity		446,722	589,339

The accompanying notes form part of these financial statements.

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE 2017

	Note	Actual 2016	Actual 2017
Cash flows from operating activities			
Levies received		15,148,400	16,142,500
Interest received		85,132	66,351
Total income from operating activities		15,233,532	16,208,851
Payments to suppliers, amenities		(15,274,726)	(16,065,324)
Interest paid		0	0
Net Goods and Services Tax received / (paid)		59,047	710
Net cash from operating activities	8	17,853	144,237
Purchase of Computer Equipment		0	0
Sale of Computer Equipment		0	44
Investments in term deposits		0	0
Maturity of term deposits		375,000	0
Net cash from investing activities		375,000	44
Net (decrease)/increase in cash, cash equivalents and bank overdrafts		392,853	144,282
Cash, cash equivalents, and bank overdrafts at the beginning of the year		58,711	451,564
Cash, cash equivalents, and bank overdrafts at the end of the year		451,564	595,846

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 2017

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 2017. The financial statements were authorised for issue by the Board on 21 November 2017.

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 RDR 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 2016-2017 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 2017
Revenue from non-exchange transactions		
Levies Received	15,148,400	16,142,500
Total	15,148,400	16,142,500
Revenue from exchange transactions		
Interest	82,034	66,351
Total Revenue	15,230,434	16,208,851

3 Grant expenditure

The grants for the year ended 30 June 2017 were distributed as follows in August 2016.

Specified Amenity	2015-2016 Grant \$	2016-2017 Grant \$
Auckland Festival Trust	3,305,000	3,325,000
Auckland Philharmonia Trust	3,042,000	3,092,000
Auckland Rescue Helicopter Trust	0	450,000
Auckland Theatre Company Ltd	1,450,000	1,490,000
Coastguard Northern Region Incorporated	683,400	698,000
New Zealand National Maritime Museum Trust Board	2,025,000	2,092,500
New Zealand Opera Ltd	875,000	975,000
Stardome - Auckland Observatory and Planetarium Trust Board	1,209,000	1,389,000
Surf Life Saving Northern Region Incorporated	1,234,000	1,266,000
WaterSafe Auckland Incorporated	1,050,000	1,050,000
Total Funding Distributed	14,873,400	15,827,500

3a Other expenses

	Actual 2016	Actual 2017
Audit fees paid for financial statement audit	7,500	7,675
Other expenses	5,932	5,147
Total Other Expenses	13,432	12,822

4 Cash and cash equivalents and investments

	Actual 2016	Actual 2017
Cash at bank and on hand	451,564	595,846
Net cash, cash equivalents, and bank overdrafts for the purposes of the statement of cash flows	451,564	595,846
Investments in short term deposits	0	0
Total cash and cash equivalents and investments	451,564	595,846

5 Receivables

	Actual 2016	Actual 2017
Receivables from exchange transactions		
GST Receivable	4,312	3,303
Interest Receivables	0	0
Total Receivables	4,312	3,303

The carrying value of receivables approximates their fair value.

6 Creditors and other payables

	Actual 2016	Actual 2017
Audit fees payable	8,809	8,769
Other Creditors	810	1,151
Total creditors and other payables	9,619	9,920

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 2017 (30 June 2016: Nil).

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

	Actual 2016	Actual 2017
Surplus/(deficit)	111,037	142,617
Add/(less) non-cash items:	944	311
Add/(less) items classified as investing or financing activities:	0	
Add/(less) movements in working capital items:		
Debtors and other receivables	61,852	1,009
Creditors and other payables	(155,980)	300
Net cash from operating activities	17,853	144,237

9 Capital commitments

There were no capital commitments as at 30 June 2017 (30 June 2016: 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 2017. (30 June 2016: Nil)

Contingent Assets

The Board had no contingent assets as at 30 June 2017. (30 June 2016: Nil)

11 Related party transactions

The Funding Board received \$16,142,500 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 through its payroll system. 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 2016-2017 the Funding Board reimbursed Auckland Council a total of \$169,525.99 for member honorariums.

12 Board fees

	Actual 2016	Actual 2017
Vern Walsh - Chair	29,000	29,500
Anita Killeen Deputy Chair	21,750	22,125
Steve Bootten	14,500	14,750
Candis Craven (until 31 May 2017)	14,500	13,534
Catherine Harland	14,500	14,750
Grant Lilly (until 31 May 2017)	14,500	13,534
Lyn Lim	14,500	14,750
Diane Maloney	14,500	14,750
Penny Sefuiva (until 31 May 2017)	14,500	13,534
Moana Tamaariki-Pohe (until 31 May 2017)	14,500	13,534
Victoria Carter (from 1 June 2017)		1,216
Precious Clark (from 1 June 2017)		1,216
Megan McSweeney (from 1 June 2017)		1,216
Bryan Mogridge (from 1 June 2017)		1,216
Total Board Member fees	166,750	169,625

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 2016	465
Additions	0
Less: Depreciation	(311)
Less: Disposals	(44)
Net book value as at 30 June 2017	110
Accumulated depreciation	(4,116)

16 Explanation of significant variances against budget

Explanations for significant variations from the Board's budgeted figures in the 2016-2017 Funding Plan are as follows:

The 2016-2017 budget for the Funding Board was considered and approved by Auckland Council as part of the process of approving the 2016-2017 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 2015), 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 2017 (30 June 2016: 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. The Board 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 the Board, and earn interest at the respective short-term deposit rates.

Sensitivity analysis

As at 30 June 2017, 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 \$11,091.09 (2016: \$10,915) higher or \$11,091.09 (2016: \$10,915) 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 A1 and Standard & Poor's AA- for its long-term credit rating (2 October 2017 – 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 specified 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 2016-2017, the ten amenities received a total of \$15,827,500 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 www.charities.govt.nz	Website
Auckland Festival Trust	30 June	CC22145	www.aaf.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, CC23658, CC48094 & CC50332	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 & CC53628	www.lifesaving.org.nz
WaterSafe Auckland Incorporated	30 June	CC11454	www.dpanz.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 2017, 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 2017.

Auckland Regional Amenities Funding Board - Specified Amenities Trading Results

INCOME AND EXPENDITURE RESULTS FOR PERIOD ENDED 30 JUNE 2017

	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
Income										
ARAFB Grant	\$ 3,325,000	\$ 3,092,000	\$ 450,000	\$ 1,490,000	\$ 698,000	\$ 2,092,500	\$ 975,000	\$ 1,266,000	\$ 1,389,000	\$ 1,050,000
Other	\$ 5,635,399	\$ 7,653,103	\$ 14,802,888	\$ 5,367,554	\$ 4,504,594	\$ 3,448,235	\$ 6,132,300	\$ 2,155,260	\$ 1,302,675	\$ 211,942
Total	\$ 8,960,399	\$ 10,745,103	\$ 15,252,888	\$ 6,857,554	\$ 5,202,594	\$ 5,540,735	\$ 7,107,300	\$ 3,421,260	\$ 2,691,675	\$ 1,261,942
Expenditure										
Direct Costs	\$ 9,058,980	\$ 10,487,987	\$ 10,967,610	\$ 7,104,113	\$ 4,707,617	\$ 4,660,652	\$ 6,419,253	\$ 3,414,196	\$ 2,291,962	\$ 1,222,640
Depreciation	\$ 30,749	\$ 179,921	\$ 2,631,613	\$ 170,882	\$ 229,615	\$ 838,029	\$ 262,038		\$ 290,540	\$ 43,977
Total	\$ 9,089,729	\$ 10,667,908	\$ 13,599,223	\$ 7,274,995	\$ 4,937,232	\$ 5,498,681	\$ 6,681,291	\$ 3,414,196	\$ 2,582,502	\$ 1,266,617
Net Surplus/(Loss)	-\$ 129,330	\$ 77,195	\$ 1,653,665	-\$ 417,441	\$ 265,362	\$ 42,054	\$ 426,009	\$ 7,064	\$ 109,173	-\$ 4,675
Net Surplus/(Loss) excl Depreciation	-\$ 98,581	\$ 257,116	\$ 4,285,278	-\$ 246,559	\$ 494,977	\$ 880,083	\$ 688,047	\$ 7,064	\$ 399,713	\$ 39,302
Actual Balance Date	30-Jun	31-Dec	30-Jun	31-Dec	30-Jun	30-Jun	31-Dec	30-Jun	30-Jun	30-Jun

Auckland Regional Amenities Funding Board - Specified Amenities Trading Results

FINANCIAL POSITION AS AT 30 JUNE 2017										
	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
ASSETS										
Current Assets	\$ 951,035	\$ 2,866,324	\$ 8,621,818	\$ 2,557,154	\$ 4,258,826	\$ 966,464	\$ 2,104,804	\$ 1,561,043	\$ 836,683	\$ 493,762
Total Current Assets	\$ 951,035	\$ 2,866,324	\$ 8,621,818	\$ 2,557,154	\$ 4,258,826	\$ 966,464	\$ 2,104,804	\$ 1,561,043	\$ 836,683	\$ 493,762
LIABILITIES										
Current Liabilities	\$ 344,223	\$ 1,720,450	\$ 1,079,347	\$ 2,639,614	\$ 2,017,038	\$ 818,503	\$ 2,047,931	\$ 339,746	\$ 326,264	\$ 98,503
Total Current Liabilities	\$ 344,223	\$ 1,720,450	\$ 1,079,347	\$ 2,639,614	\$ 2,017,038	\$ 818,503	\$ 2,047,931	\$ 339,746	\$ 326,264	\$ 98,503
Working Capital	\$ 606,812	\$ 1,145,874	\$ 7,542,471	-\$ 82,460	\$ 2,241,788	\$ 147,961	\$ 56,873	\$ 1,221,297	\$ 510,419	\$ 395,259
NON CURRENT ASSETS	\$ 130,026	\$ 1,045,669	\$ 14,953,085	\$ 1,017,274	\$ 1,890,541	\$ 9,039,760	\$ 736,760	\$ 236,075	\$ 2,496,070	\$ 41,023
Net Fixed Assets	\$ 130,026	\$ 1,045,669	\$ 14,953,085	\$ 1,017,274	\$ 1,890,541	\$ 9,039,760	\$ 736,760	\$ 236,075	\$ 2,496,070	\$ 41,023
Non Current Liabilities	\$ -				\$ 656,845	\$ 268,000			\$ 1,839,817	
Net Assets	\$ 736,838	\$ 2,191,543	\$ 22,495,556	\$ 934,814	\$ 3,475,484	\$ 8,919,721	\$ 793,633	\$ 1,457,372	\$ 1,166,672	\$ 436,282
Equity										
Retained Earnings/Other Equity	\$ 866,168	\$ 2,114,346	\$ 20,841,893	\$ 1,352,255	\$ 3,210,122	\$ 8,877,667	\$ 367,624	\$ 1,450,308	\$ 1,057,499	\$ 440,957
Current Year Earnings/(Loss)	-\$ 129,330	\$ 77,195	\$ 1,653,665	-\$ 417,441	\$ 265,362	\$ 42,054	\$ 426,009	\$ 7,064	\$ 109,173	-\$ 4,675
Total Equity	\$ 736,838	\$ 2,191,541	\$ 22,495,558	\$ 934,814	\$ 3,475,484	\$ 8,919,721	\$ 793,633	\$ 1,457,372	\$ 1,166,672	\$ 436,282
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 2017. For the three organisations with non-30 June balance dates, unaudited annual and financial reports have been submitted for the year ended 30 June 2017, in addition to a full set of audited financial accounts as at the balance date of the respective organisations.

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.

Audit Report

Independent Auditor's Report

To the readers of Auckland Regional Amenities Funding Board's financial statements for the year ended 30 June 2017

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

Opinion

We have audited the financial statements of the Board on pages 54 to 65, that comprise the statement of financial position as at 30 June 2017, the statement of comprehensive income, 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 on pages 54 to 65:
 - present fairly, in all material respects:
 - its financial position as at 30 June 2017; 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 Reduced Disclosure Regime.

Our audit was completed on 21 November 2017. This is the date at which our opinion is expressed.

The basis for our opinion is explained below. In addition, we outline the responsibilities of the Board and our responsibilities relating to the financial statements, we comment on other information, and we explain our independence.

Basis for opinion

We carried out our audit in accordance with the Auditor-General's Auditing Standards, which incorporate the Professional and Ethical Standards and the International Standards on Auditing (New Zealand) issued by the New Zealand Auditing and Assurance Standards Board. Our responsibilities under those standards are further described in the Responsibilities of the auditor section of our report.

We have fulfilled our responsibilities in accordance with the Auditor-General's Auditing Standards.

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

Responsibilities of the Board for the financial statements

The Board is responsible on behalf of the Board for preparing financial statements that are fairly presented and that comply with generally accepted accounting practice in New Zealand.

The Board is responsible for such internal control as it determines is necessary to enable it to prepare financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Board members is responsible on behalf of the Board for assessing the Board's ability to continue as a going concern. The Board is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting, unless the Board intends to liquidate the Board or to cease operations, or has no realistic alternative but to do so.

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

Responsibilities of the auditor for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements, as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit carried out in accordance with the Auditor-General's Auditing Standards will always detect a material misstatement when it exists. Misstatements are differences or omissions of amounts or disclosures, and can arise from fraud or error. Misstatements are considered material if, individually or in the aggregate, they could reasonably be expected to influence the decisions of readers, taken on the basis of these financial statements.

For the budget information reported in the financial statements, our procedures were limited to checking that the information agreed to the Board's approved budget.

We did not evaluate the security and controls over the electronic publication of the financial statements.

As part of an audit in accordance with the Auditor-General's Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. Also:

- We identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- We obtain an understanding of internal control relevant to the audit 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.
- We evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board.

- We conclude on the appropriateness of the use of the going concern basis of accounting by the Board and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Board's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Board to cease to continue as a going concern.
- We evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the Board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Our responsibilities arise from the Public Audit Act 2001.

Other Information

The Board is responsible for the other information. The other information comprises the information included on pages 4 to 52 and 66 to 70, but does not include the financial statements and our auditor's report thereon.

Our opinion on the financial statements does not cover the other information and we do not express any form of audit opinion or assurance conclusion thereon.

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

Independence

We are independent of the Board in accordance with the independence requirements of the Auditor-General's Auditing Standards, which incorporate the independence requirements of Professional and Ethical Standard 1(Revised): Code of Ethics for Assurance Practitioners issued by the New Zealand Auditing and Assurance Standards Board.

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



David Walker
Audit New Zealand
On behalf of the Auditor-General
Auckland, New Zealand

Directory

Auckland Regional Amenities Funding Board

P O Box 6969
Wellesley Street
Auckland 1141

e: arafb.info@gmail.com

www.arafb.org.nz

Chair: Vern Walsh

Deputy Chair: Anita Killeen

Directors: Steve Bootten
Victoria Carter (from 1 June 2017)
Precious Clark (from 1 June 2017)
Candis Craven (until 31 May 2017)
Catherine Harland
Grant Lilly (until 31 May 2017)
Lyn Lim
Diane Maloney
Megan McSweeney (from 1 June 2017)
Bryan Mogridge (from 1 June 2017)
Penny Sefuiva (until 31 May 2017)
Moana Tamaariki-Pohe (until 31 May 2017)

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

21 November 2017

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