

**Annual Report
2018-2019**

Auckland Regional Amenities Funding Board

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Chair's Report

Tēnā koutou katoa

Kua raranga tahi tātou he whāriki, hei hāpai ake ngā whānau o Tāmaki Makaurau.

Collectively, we weave a mat that elevates the people of Auckland.

As we conclude the 10th Annual Report of the Funding Board, the Funding Board has had the opportunity to reflect on the amenities' progression over the past decade.

At the time the Auckland Regional Amenities Funding Act 2008 (the Act) came into being, many of the amenity organisations were struggling financially. Today, ten years later, these organisations have all come a long way on their journey to sustainability and 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 to the residents of, and visitors to, Auckland and they have expanded their reach across the city over the past decade. 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 2018-2019 year.

The arts organisations continue to provide world-class shows and performances and have expanded their outreach programmes to many school and facilities across the region. The rescue-oriented organisations have seen support for their clubs and units increase over the years, and Auckland now benefits greatly from the huge amount of support these organisations receive from their large volunteer bases. The education orientated amenity organisation Stardome Observatory and Planetarium expanded its young person's outreach programmes as well as maintained their in-house shows and astronomical research programmes.

As at 1 July 2019, the Funding Board, through the funds provided by Auckland Council in support of the specified amenities, has contributed in excess of \$166 million over the ten-year period to enable them to continue providing their excellent services and facilities.

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 nine specified amenities. The Funding Board has built up a comprehensive knowledge database of information about the specified amenities which greatly assists deliberations when assessing requests for funding.

Included in this report are narratives provided by each amenity outlining the range of activities undertaken during the past 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, and visitors to, Auckland. More comprehensive information about the achievements of each amenity is available from their respective websites; a list of these addresses is included at page 56 of this report.

Furthermore, all the amenity organisations 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.

This past year has also seen new members appointed to the Board. It is always great to welcome members that bring new perspectives to the healthy discussion that the Board undertakes when assessing funding applications and deliberating on other matters.

In June 2019, long-serving inaugural Board member and Chair, Vern Walsh stepped down from the role of Chair. Vern has been elected by the Funding Board to this role annually and has held the role for the past 10 years, a testament to the high regard and enormous respect in which the Funding Board holds him. Vern currently remains as a Board member and has signalled he will retire from the Board at the end of his term in May 2020. Vern has made an outstanding contribution to the Funding Board and to ensuring the ongoing sustainability of arts, educational, rescue and community organisations that contribute to the well-being of the Auckland region. As the inaugural Chair, Vern established systematic procedures and processes that ensure both the purpose and requirements of the Act are adhered to. We thank Vern for his leadership, commitment and friendship over the past decade.

The Funding Board operates successfully due to the hard work, commitment, enthusiasm, professional manner, and good humour consistently exhibited throughout the year. A diversity of viewpoints, skills and experience are paramount when discharging the duties of the Funding Board in order to best serve the requirements of the Act. I would like to acknowledge and thank all of the Funding Board members for their contribution this year.

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 to us for board meetings.



Anita Killeen
Chair

Auckland Regional Amenities Funding Board

Legislative Framework

The Board operates under the Auckland Regional Amenities Funding Act 2008. This legislation allows the Funding Board to fix a levy to be imposed on Auckland Council; that is then paid to the Auckland Regional Amenities Funding Board to be distributed as grants to the specified amenities named in the legislation.

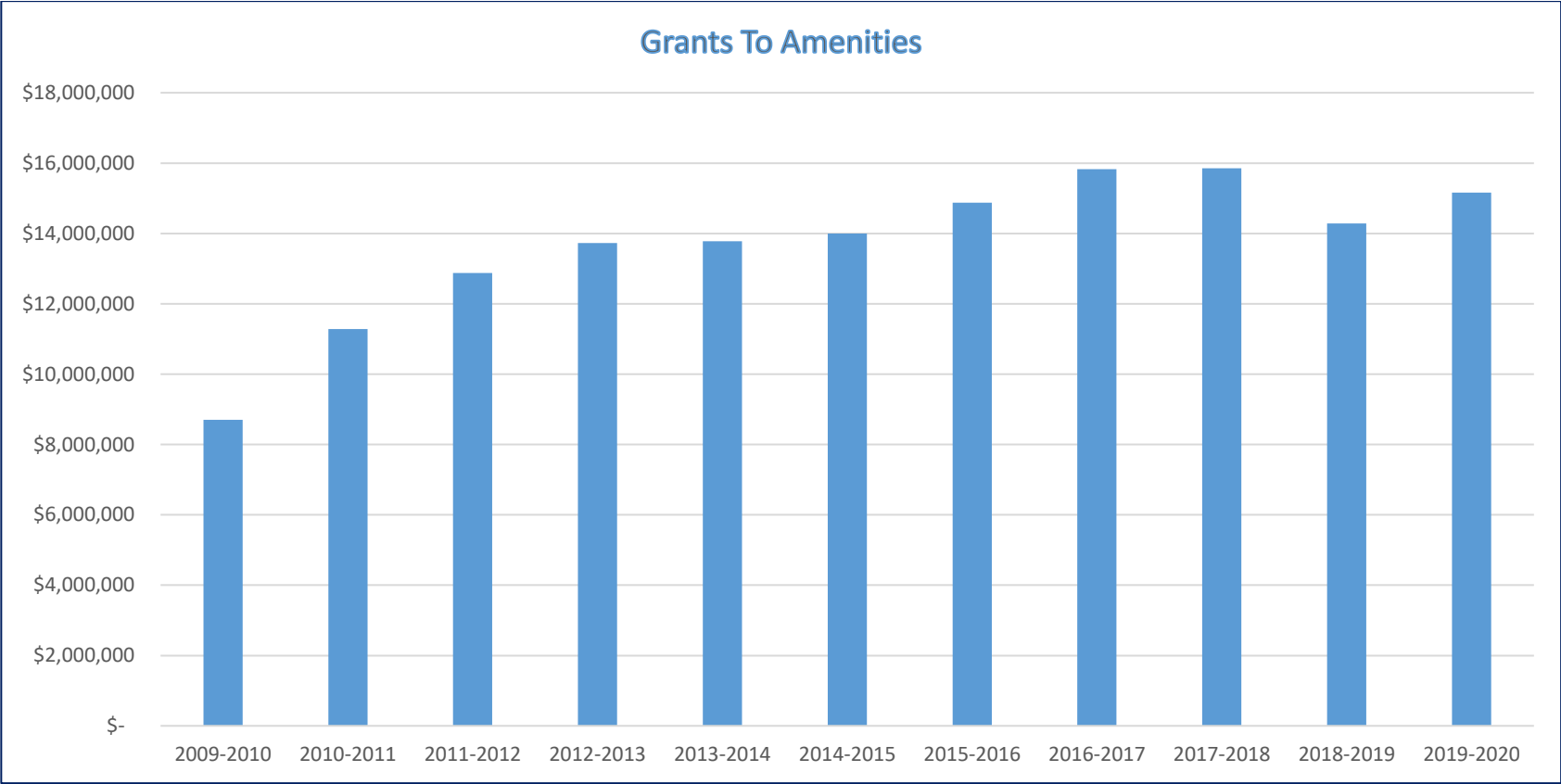
The purpose of the funding is to establish a mechanism that will ensure the on-going sustainability of these specific organisations that deliver arts, culture, recreational, heritage, education and rescue services and facilities to the Auckland region.

The annual grants distributed to the 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 2009, just on \$166 million has been distributed to the amenities, including \$15 million that was distributed in August 2019 for the 2019-2020 year. This is illustrated in the graph overleaf.

The funding has had the effect of bringing a high degree of financial stability to these organisations as well as enabling a diverse range of services and facilities to be provided to Aucklanders.

Total Funding provided to Amenities 2009 - 2020



NOTE: The reduction in funding between 2017-2018 and 2018-2019 can be attributed to the New Zealand National Maritime Museum Trust being wound up and merged with Regional Facilities Auckland.

Funding Board Financial Summary

There were no unexpected events for the Funding Board to attend to in the 2018-2019 year. As a result, the Board was able to post a modest surplus for the year.

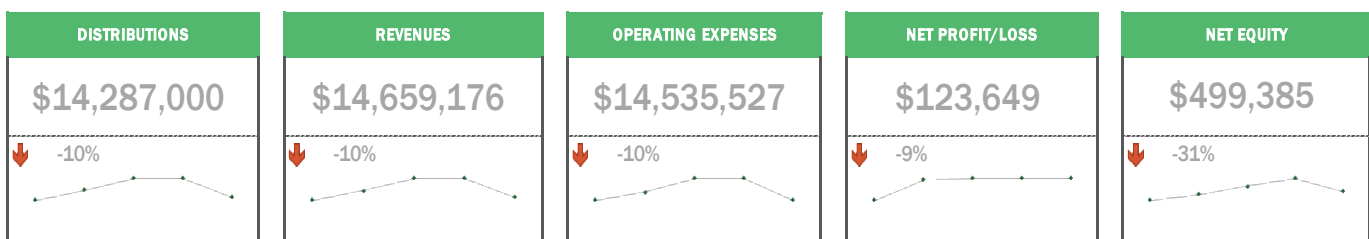
A high-level summary of the trading and other results is provided below. The table below indicates trends over the last five years.

From 2018-2019 the New Zealand National Maritime Museum merged with Regional Facilities Auckland and ceased to be a Specified Amenity for the purpose of funding under the Act.

Summarised Financial Results (30 June 2019)

2019

Auckland Regional Amenities Funding Board



METRIC	THIS YEAR (2019)	LAST YEAR (2018)	% CHANGE	5 YEAR TREND
REVENUES	\$14,659,176	\$16,243,988	↓ -10%	
OPERATING EXPENSES	\$14,535,527	\$16,107,591	↓ -10%	
NET PROFIT/LOSS	\$123,649	\$136,397	↓ -9%	
NET EQUITY	\$499,385	\$725,737	↓ -31%	
DISTRIBUTIONS	\$14,287,000	\$15,850,500	↓ -10%	

Overview of Amenities

Each of the specified amenities has provided commentary about their activities for the twelve months ended 30 June 2019. This includes highlights, financial summaries and achievements against a broad range of Key Performance Indicators. Any other significant matters relating to that entity are also outlined.

A high-level summary of the trading results for each of the nine amenities for the year ended 30 June 2019 is also provided on pages 57-58.

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 ARTS FESTIVAL



Auckland Festival Trust

Auckland Arts Festival

The Year in Review: July 2018-June 2019

The Auckland Arts Festival (AAF) was held from 7-24 March 2019 and received extremely positive feedback from audiences and artists. This was the eleventh Auckland Arts Festival, the fifth annual event, and the second programmed by Artistic Director Jonathan Bielski. An estimated 92,000+ people attended both ticketed and free community events from dance, music and theatre, through to circus and special events.

While the majority of work was presented in major CBD arts venues, an increased emphasis was placed on taking work into the community, with the Festival having its widest geographical reach to date. Events took place in Piha, Waimauku, Warkworth, Devonport, Waiheke Island, Howick, Pukekohe, Glen Innes, Devonport and Māngere.

There were very good attendances generally with a number of sold-out shows. Sadly, many people were deeply affected by the terrible Christchurch Mosque attacks and its effect rippled throughout the country and globally. Many artists in the second half of the Festival gave sensitive acknowledgement to what occurred while attendances and box office were subdued. Overall ticket revenue reached 95% of target with the slight reduction in revenue offset by lower than budgeted expenditure for the year.

AAF's Te Reo Language Plan was finalised and signed with Te Taura Whiri i Te Reo Māori in May 2019. Planning, budgeting and implementation of this plan is well under way. AAF is the first arts organisation to complete a Language Plan with Te Taura Whiri. Te Reo was expressed throughout the AAF 2019 programme with five Toitū Te Reo events, and integration into marketing and communications print collateral and online channels.

AAF worked in partnership with a large number of leading Auckland and national arts organisations including Auckland Live/Regional Facilities Auckland, Auckland Philharmonia Orchestra, Auckland Art Gallery, Auckland Theatre Company, NZ Opera, Q Theatre, Silo Theatre, Taki Rua, Te Rēhia Theatre, Te Tuhi and Te Uru Waitakere Contemporary Galleries. International partnerships included working with Arts Projects Australia, Traverse Theatre Edinburgh, Komische Opera Berlin and Perth and Adelaide festivals. The Festival also worked closely with major Auckland venues to communicate and market shows and build long term audiences.

Following the 10th AAF anniversary outdoor project at Silo Park in 2018 the Festival returned to Aotea Square in 2019 with the Spiegeltent and cabaret, music and talk programmes proving popular with regulars and new audiences alike.

The Festival programmed events that reflected and reached Auckland's diverse communities including *The Dreamer* from Shanghai Dramatic Arts and Gecko Theatre London. Artists came from an array of countries including USA, Great Britain, France, Germany, Portugal, Ireland, Australia, Samoa, China and Canada.

There was a rich programme of Māori and Pacific work. The festival launched with *Tira* – a free concert featuring Māori singers and musicians in Aotea Square where a large audience participated in singing in Te Reo and more than 6,000 engaged via live stream. Other Māori and Pacific work included *Tōku Reo Waiata*, *Ka Tito Au: Kupe's Heroic Journey*, *Astroman* (with ATC and Te Reiha Theatre), *Wild Dogs Under My Skirt* (with Silo Theatre), *Te Kuia Me Te Pūngāwerewere* (with Taki Rua), *Pacific Sisters* (with AAG) and *Blood, Water, Earth* at Te Uru Gallery.

Alongside a strong Māori programme the festival commissioned a new production by acclaimed New Zealand choreographer and dancer Ross McCormack titled *As It Stands* and delivered the third year of a community based project *Whānui* which took place in Howick, Māngere, Mt Roskill, Ōrākei, Hillsborough and Waitākere.

This year's Creative Learning programme offered heavily discounted (and in some cases free) tickets for local and international shows along with workshops and artist talks. The programme directly engaged with 55 schools with more than 4,500 students and their teachers attending 23 ticketed events.

As part of its goal to reach more communities, AAF 2019 extended its Accessibility & Inclusion programme focused on reducing barriers to attendance. This included relaxed performances, touch tours and audio-described and/or signed performances catering to the deaf, hard of hearing and vision-impaired communities. The Festival grew its Pay-What-You-Can programme (initiated in 2018) by 50% and offered heavily discounted tickets for schools, tertiary students and the arts industry.

AAF continued to play an active arts advocacy role during the year and maintained contact with international and national arts networks. Senior staff continued to mentor smaller arts organisations, undertook leadership roles and participated at arts forums and meetings nationally and internationally. AAF is recognised by Creative NZ and other key stakeholders as a major arts leadership organisation, contributing to Auckland and New Zealand, well beyond the actual three-week annual festival period.

The Trust met or exceeded the majority of its KPIs for the year, including commissioning and staging major and mid-scale new NZ works, including Māori and Pacific works, collaborating with Auckland and national arts organisations, increasing the attendances of low-decile students, taking work to regional venues, and operating safely. The 2019 Auckland Arts Festival delivered an outstanding experience for those who bought tickets, with audience satisfaction at 84% and likelihood to recommend at 88%.

The next Festival will take place from 9 – 27 March 2020, with the full programme released early November 2019.

Financial

The 2019 AAF had some real successes, reaching 95% of its box office target. The financial result for the year was a surplus of \$308,729 partially offsetting the deficit incurred in 2017/18. The Festival is on target to return to positive reserves by 2021.

The Trust's goals include bringing world-class works that would otherwise not tour to Auckland, presenting works of diversity to appeal to Auckland's many communities, developing new NZ work, taking the arts across regional Auckland and its communities, and continuing its significant arts leadership role.

The challenge for the Trust now is to secure significantly increased funding to continue to programme a Festival that meets its goals and Aucklanders' expectations.

The Auckland Festival Trust thanks its key funders: Auckland Council through the Auckland Regional Amenities Funding Board, Creative New Zealand and Foundation North. The Trust also acknowledges all funders, sponsors, patrons, partners, staff, volunteers and audiences for making the 2019 Auckland Arts Festival possible.



Auckland Philharmonia Trust

Auckland Philharmonia Orchestra

The Year in Review: July 2018-June 2019

Looking back on this year of concerts it is difficult to pinpoint highlights because there were so many wonderful performances, supported by a great year of ticket sales with 10 full houses and a further 12 concerts at 85% capacity or more between July 2018 and June 2019. We were happy to see that sold out and high-performing concerts sales-wise covered a variety of events, from mainstage to APO Connecting concerts for children and our contemporary concerts designed to reach out to new audiences.

Our Music Director Giordano Bellincampi continues to inspire our musicians and our audiences with wonderful performances, and a focused dedication to the quality of the music-making across the season.

Concert highlights included our Opera in Concert, Verdi's *Aida*, which played to a sold-out hall, Messiaen's enormous - and enormously challenging - *Turangalila* Symphony, presented in partnership with the Auckland Arts Festival and the Australian National Academy of Music, the first performance of this work in over 20 years.

Other highlights included Rachmaninov's Second Piano Concerto with New Zealander Henry Wong Doe, a stirring interpretation of *St Matthew Passion* led by Stephen Layton, concerts with jazz trumpeter and multi-instrumentalist James Morrison, a fun night with the Koi Boys and two sold out performances of *Planet Earth II* with live orchestra.



We celebrated the 125th anniversary of women winning the right to vote in New Zealand, with a special event called *A Woman's Place*. The concert, presented in association with Auckland Museum, featured a programme of classical and contemporary music composed and performed by women and contributions from prominent New Zealand women speakers, including Dame Rosanne Meo, Selina Tusitala Marsh, Georgina Beyer and Dr Siouxsie Wiles.



Our digital reach continues to expand, and our combined live and digital audience now exceeds a quarter of a million people a year from around the world, raising the awareness and profile of APO, Auckland and New Zealand. This is a positive contribution to gaining international recognition for Auckland as a city of culture, consistent with the Auckland Plan.

We ended 2018 (also the end of our financial year) reaching over 100% of our overall sales budget for the first time, a result we are delighted with.

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 continues to provide crucial financial support that makes it possible for us to deliver our diverse programme of activities. Our core funders remain the APO's 'backbone' and in particular funding received through the Funding Board and CNZ is deeply valued and appreciated. Special thanks also to Four Winds Foundation, together with Foundation North who complete our "quartet" of core funders.

APO AT A GLANCE

FROM JUL18-JUN19

MORE THAN **389,000**

PEOPLE EXPERIENCED THE APO PERFORM LIVE

APO PERFORMED

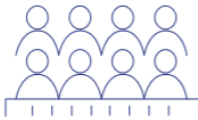
67

SELF-PRESENTED CONCERTS

APO ACHIEVED

10

FULL HOUSES



APO DELIVERED OVER

600

HOURS OF MUSIC MENTORING TO SCHOOLS AND YOUTH ORCHESTRAS



COMMISSIONED AND PERFORMED

2



WORLD PREMIERES FROM NEW ZEALAND COMPOSERS

50%

OF APO REVENUE WAS SELF-GENERATED

OVER

290,000

PEOPLE TUNED IN TO APO LIVESTREAMS FROM **122 COUNTRIES**



CELEBRATED THE

125TH



ANNIVERSARY OF WOMEN WINNING THE RIGHT TO VOTE IN NEW ZEALAND WITH A SPECIAL CONCERT – A WOMAN'S PLACE



OUR AUDIENCES

389,454

PEOPLE EXPERIENCED THE APO PERFORM LIVE JUL18-JUN19

67 SELF-PRESENTED CONCERTS

59,033 PEOPLE ATTENDED

41,848

MAIN STAGE AND COMMUNITY CONCERTS

4,832

EDUCATION CONCERTS FOR SCHOOLS

9,964

CONCERTS FOR CHILDREN AND FAMILIES

2,389

APO FREE COMMUNITY CONCERTS

OTHER CONCERTS

39,770 PEOPLE HEARD THE APO AT OTHER PERFORMANCES

23,969

NZ OPERA AND ROYAL NEW ZEALAND BALLET PERFORMANCES

15,801

OTHER HIRES

APO LIVESTREAMS

290,651

TOTAL AUDIENCE VIEWS JUL18-JUN19

INTERNATIONAL AUDIENCE FROM **122 COUNTRIES** – ALBANIA TO ZIMBABWE

Watching the stream in a hospital ward. Love the APO whanaui! Keep going team!

Hello, from Toronto, Canada! Thank you for this wonderful opportunity to enjoy a live concert... at 9am! Nothing makes one's day like live music by the Greats!

Watching from Romania!!!! My son lives in Auckland!!!!

Hello from Ipswich, UK. So nice to be able to listen to such beautiful music. Loved our visit to Auckland on our world cruise 6 years ago.

AUDIENCE FEEDBACK

THE COMPOSER IS DEAD

The Composer is Dead more than tickled all the boxes - it was wonderfully entertaining, a great way to learn about the different instruments, beautiful music and performances and all around AWESOME.

KARIN SANG, CONCERTGOER & PARENT

TEEKS & APO

Congratulations to TEEKS and Auckland Philharmonia Orchestra for an amazing performance last night. This is what meaningful engagement and reciprocal collaboration with indigenous arts look like.

NATIVESEWOKI, FACEBOOK

NZ HERALD PREMIER SERIES ELGAR'S CELLO CONCERTO

Last night's Elgar concert, and especially your soloist was fabulous. We loved the concert. Thanks!

LESLEY WHYTE, CONCERTGOER



APO SOCIAL

10,552

FACEBOOK FOLLOWERS

Organic Facebook posts: 12,267 likes 769 comments 3,602 shares

1,777

TWITTER FOLLOWERS

Impressions ≈ 5,960 per month on our tweets

6000

VIEWS PER MONTH ON YOUTUBE

Watch time ≈ 300 hours per month

APO WEBSITE

≈134,883

USERS JUL18-JUN19

546,995

PAGE VIEWS JUL18-JUN19



**AUCKLAND RESCUE
HELICOPTER TRUST**



Auckland Rescue Helicopter Trust

Auckland Rescue Helicopter Trust:

The Year in Review: July 2018-June 2019

Operations

A major focus of our Intensive Care Paramedics (ICPs) this past financial year has been overseeing the medical fit out of our first AW169 helicopter as well as planning for dedicated and secure space at both Ardmore and Whitianga bases for controlled drugs and medical supplies – to ensure best practice patient care and comply with National Ambulance Sector Office (NASO) and Ministry of Health requirements.

National guidelines from NASO have seen a significant increase in the number of crew employed during the day (two teams of four) and night (one team of four). In order to fulfil a requirement for two medical personnel attending all accident and emergency missions, the primary aircraft consists of an Intensive Care Paramedic and prehospital and retrieval medicine (PHRM) Doctor, while the secondary aircraft consists of two ICPs.

With more room to move at Ardmore than at Mechanics Bay, plans for a purpose-built medicine education and training facility at Ardmore are underway. This will be an exciting new addition in the next financial year.

The fit out of the new Westpac 2 helicopter (IZB) continues into the new financial year.

In order to operationalise our two new AW169 aircraft, seven pilots were flown to Italy, where they are manufactured, for training. A further nine pilots have also been trained here in New Zealand. The aircrafts' arrival in our country prompted a number of initiatives including:

- The development of a Civil Aviation Authority (CAA) approved twelve-day AW169 ground theory course, full training course and exams for pilots and crew.
- The introduction and use of a Virtual Interactive Pilot and Trainer and appointment of two Flight Examiners for Required Navigation Performance (RNP).
- The certification of night vision technology for the AW169s, following test flight approvals, and the certification of flight instruments with CAA-approved training plans.

In June 2019, we were excited to hear the government announce a \$2 million investment in Satellite Based Augmentation System (SBAS) technology. SBAS technology benefits patients in remote areas when weather conditions are inclement. SBAS allows instrument approaches to much lower minima which increases the likelihood of achieving visual contact with the ground and landing at the patient's location.

Moving away from Mechanics Bay has presented a few challenges for the PHRM team. A focus on establishing a potential third central clinical base of operations, in conjunction with the Auckland District Health Board (ADHB), is now considered a priority. We are now working closely with the ADHB to explore the establishment of a hangar on top of the Auckland Hospital carpark beside the current helipad, which will hopefully be extended as part of this project.

As the first and only critical care team in New Zealand to carry doctors on board 365 days of the year, we continue to lead the way in providing patients with the best possible medical care. This was clearly evident with the addition of a PHRM doctor to night-time duty crew from 1st April 2019, meaning our doctors are now available at any given hour of the day or night. The Auckland Rescue Helicopter Trust (the Trust) remains the only rescue helicopter service in New Zealand to provide pre-hospital blood transfusions to patients, within a strict governance system

overseen by our partner New Zealand Blood Service. Nineteen patients received pre-hospital transfusions last financial year. The youngest patient was 11 years old.

With the move to Ardmore, it is the South Auckland and Franklin communities who have largely benefited from having a doctor/ intensive care paramedic team at the ready, when not busy on our rescue helicopters, to assist with a road response to local high priority accidents and emergencies.

Some 59 patients required advanced airway interventions this year just over one a week. Using advanced medical simulation training technology such as iSimulate REALITI, and medical equipment such as video laryngoscopes, purchased thanks to our community, our medical team can train for and deliver a truly world-class standard of care.

In our commitment to continuous improvement and knowledge sharing, our team also partnered with police and ambulance to develop our response to major incidents. This involved multiple tactical medicine simulation demonstrations with our emergency partners.

We continue to be the only service in New Zealand accredited to provide training in PHRM through the Australasian College of Emergency Medicine. This enabled us to welcome two senior advanced trainees as Auckland PHRM fellows who will work with us for a year each. Our unique relationship with Canada remains strong, with us welcoming two senior training doctors, each for six-month positions.

While we have a new government contract with NASO, the Trust is still very reliant on the generosity of our community. Both corporate and individual donors fully fund all capital items associated with our charity. It is the goodwill from donors, as well as people who left gifts in their wills, that enabled us to purchase our biggest assets yet – the two new AW169 helicopters valued at \$15 million each including fit outs. We also enjoy support from selected very generous donors who have enabled the funding for our PHRM doctor service and the purchase of a new AW169 simulator we are importing to train pilots.

Our sponsor relationships remain a key part of our funding support network and this year we have been able to increase the contribution of the sponsor group through establishing new relationships with a diverse range of partners.

Our events calendar is continually evolving following a change in our Event Manager including the highly successful Waiheke Island based Summer Lunch and new events including a peer-to-peer physical challenge. We maintain excellent relationships with media houses and are grateful for the support we received from TVNZ and NZME in terms of contra exposure over the past financial year.

Major sponsor Vodafone has chosen the Trust as one of four partners in their 5G launch, further cementing this important relationship. In addition to the support of our naming rights sponsor Westpac, we have received additional support from long standing sponsor Manson who doubled their commitment through the Ted Manson Foundation. PB Tech have also come on board as a major sponsor providing both tech and financial support.

Statistics

1036 Missions

- Greater Auckland
- Coromandel Regions
- Northland
- Other Areas



Numbers* by Mission Type



- 595 Medical Emergencies
- 291 Accidents
- 26 Search & Rescues
- 92 Rapid Response Vehicle
- 30 Medical Transfers
- 2 Organ Transport

*2018/19 Missions

38 Winch Rescues



RRV Missions up by 59%

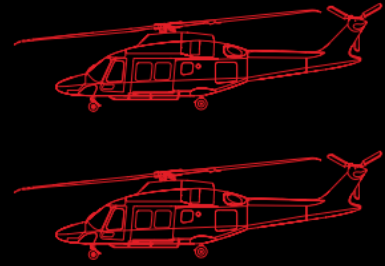
Median Time to Get Airborne

☀ Daytime 8 mins
🌙 Night time 12 mins

🎯 Target 10 mins
🎯 Target 20 mins

787.3
Flight Hours

2 New AW169 Helicopters Fully Operational



2905 Volunteer Hours



🕒 = 100 Hrs 🕒 = 5 Hrs



28 Units of Blood Transfused

320 Volunteers

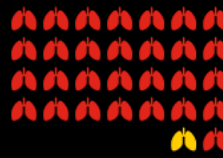


👤 = 10 Volunteers

11 Years Old

Youngest patient to receive a Blood Transfusion

59 Advanced airway interventions



👤 = 2 Airway Interventions
👤 = 1 Airway Interventions

19 patients had pre-hospital blood transfusions

AUCKLAND THEATRE COMPANY



A Man of Good hope – by Isango Ensemble/Young Vic. 2019. Image credit: Keith Pattison

Auckland Theatre Company Limited

Auckland Theatre Company

The Year in Review: July 2018-June 2019

Auckland Theatre Company (ATC) has had a year of two halves. The last six months of 2018 included both highlights and lowlights, and the first six months of 2019 has seen the Company back on form and exceeding box office and audience targets.

Despite being a hit with audiences and critics alike, the Company experienced a financial loss following the world premiere of *Shortland Street - The Musical*. A capital injection received from The Theatre Foundation returned the Company to financial sustainability enabling us to continue to programme and present works that are thought-provoking, entertaining, and celebrate the diversity of Auckland. While the loss was regrettable, the existence of reserve funds, held independently in The Theatre Foundation, enabled ATC to weather the storm without call to funders. This demonstrates the critical importance of such reserves.

Whilst we ended 2018 behind our audience targets, the box office success of our programme in 2019 has seen us make up the deficit.

We continue to make progress on our Māori Partnership and Pacific Engagement strategies and this year presented *Astroman* a mainstage work co-produced with Te Rēhia Theatre Company. Our second co-production for the year, with Prayas Theatre, *A Fine Balance* was also successful. Both co-productions introduced new audiences to the Companies and provided an opportunity for sector development and growth.

Our self-produced works and our programmed hirer and MICE activities at ASB Waterfront Theatre offer Auckland audiences a range of performances and experiences to engage with. We continue to take a balanced approach to programming the theatre, ensuring access for Auckland based art companies and community groups as well as national and international touring companies.

Our commitment to sector sustainability, as evidenced through our Open House programme at Balmoral and partnership programme at ASB Waterfront Theatre, continues.

Key Achievements from our ATC-Produced Programme Strands

Of the eight works presented in our mainstage subscription season, five were New Zealand works. We premiered *Rendered*, by Stuart Hoar and *Shortland Street - The Musical*, book by Guy Langford and Simon Bennett, music and lyrics by Guy Langford. Other New Zealand works presented were companion works *The Daylight Atheist* and *Joan* by Tom Scott, performed in repertoire, and *Astroman* by Albert Belz, co-produced with Te Rēhia Theatre Company. In our New Works and Creative Learning programmes, we also presented five New Zealand works. Run-away success *Still Life With Chickens* toured to Waiheke Island, a first for the Company as well as to regional centres across New Zealand on a self-funded basis. Our Creative Learning programme toured new work *Icarus* by Benjamin Henson to Auckland primary and intermediate schools. HERE & NOW, our youth arts festival, presented three new New Zealand works; *The Gangster's Paradise* by Leki Jackson-Bourke, *8 Reasonable Demands* by Joni Nelson, and *Watch Party* created by Binge Culture with the young cast.

ATC rounded out our produced programme with international hits *Filthy Business* by Ryan Craig, *The Audience* by Peter Morgan, and *A Fine Balance* adapted by Sudha Bhuchar and Kristine Landon-Smith from the novel by Rohinton Mistry.

Key Achievements from our Creative Learning, Youth Arts, and New Works Programme Strands

At our Balmoral Studios, our Open House programme continues to provide much needed support to the performing arts community in Auckland, supporting the development of 25 new New Zealand works.

Our New Works programme supported the development of a number of works this year. Highlights include new Pasifika works *Sione's Wedding The Musical* by Oscar Kightley, James Griffin and Luke Di Soma; and new work by Māori Playwrights Katie Wolfe, *The Haka Party Incident*, and Amber Cureen, *Mahuika!* Other works in development for presentation by ATC include *Black Lover* by Zimbabwean-New Zealander Stanley Makuwe, *The Things That Matter* by Gary Henderson based on a memoir by David Galler and ATC commission *The Made* by Emily Perkins.

Our Creative Learning and Youth Arts programmes continue to be well supported by schools across the Auckland region. Both Mythmakers and the School Matinee programme, including the accompanying teacher and student workshops, attract repeat bookings from schools indicating the high level of support for the programme. Our annual summer school and HERE & NOW festival attract high numbers of participants. The Young Writers Table ran for the second year, with eight emerging playwrights aged between 18 and 30 mentored by established director and playwright Ahi Karunaharan and guests. One play begun in this programme was programmed for HERE & NOW (*8 Reasonable Demands*).

Key Achievements from our Partnership and Performing Arts Programme Strands

Our presenting partnerships at ASB Waterfront Theatre continue to strengthen. At ASB Waterfront Theatre we supported presentations by New Zealand arts companies Matariki Festival 2018 (*Te Taumata Kapa Haka – Wahine Toa*), Black Grace (*Crying Men* and *The Guerrilla Collection*), Wild Dreamers Productions (*Meera*), young people's performing theatre company Auckland Performing Arts Academy (*Beauty and The Beast*) and Peach Theatre Company (*Once*).

ASB Waterfront Theatre also supported community arts groups New Zealand Chinese Students Association and the Gay and Lesbian Singers to present one-off concerts.

Of our arts partnerships, we hosted the New Zealand International Film Festival for the third time, presenting 82 screenings. We also partnered with Auckland Arts Festival for the second time, presenting New Zealand work *As It Stands* (Muscle Mouth) and two international works *A Man Of Good Hope* (Isango Ensemble/Young Vic) and *Ulster America* (Traverse Theatre Company). And new partner, Pacific Dance held their festival launch event and two festival performances of *Leeches* (Aloalii Tapu and Friends).

Our venue continues to attract international hirers with Lunchbox Productions returning with two shows; *The Mousetrap* and *Potted Potter* and Frankie Valli tribute act *Oh What A Night!* performing a sell-out one night only performance.

Key Achievements from our MICE Programme Strand

Our MICE (meetings, incentives, conferences, events) business has continued to establish itself as a great option in the marketplace. Highlights include returning technology events *AI Day* and *Techweek* and new technology event *Blockworks*. We also hosted the *ATEED Tripartite Sister City* conference, a great boost for the venue. The venue attracted a number of awards and launch events including the high energy *Checker Of The Year 2018* and *L'oreal Awards* and TVNZ Season Launch event. Air New Zealand hosted their Kapa Haka awards in the theatre, and PwC held their annual awards dinner on the stage. The small meetings business continues to grow, and we continue to focus on improving yield.

**OPEN
HOUSE
PROGRAMME**

163 REHEARSAL DAYS

217

PERFORMING ARTISTS

**NEW
WORKS
PROGRAMME**

30 EVENTS

127

PEOPLE

**CREATIVE
LEARNING &
YOUTH ARTS
PROGRAMME**

156 EVENTS

9,483

AUDIENCE

1,590

PARTICIPANTS

**PERFORMING
ARTS
PROGRAMME**

166 PERFORMANCES

57,679

AUDIENCE

Key Achievements

85 PERFORMANCES

26,862
AUDIENCE

**NEW ZEALAND
WORKS ON THE
MAINSTAGE**

59 PERFORMANCES

11,190
AUDIENCE

**NEW ZEALAND
LOW COST AND FREE
WORKS**

196 PERFORMANCES

59,695
AUDIENCE

**ALL ATC
PRODUCED
WORKS**



Coastguard Northern Region

Coastguard Northern Region

The Year in Review: July 2018-June 2019

For the third consecutive year the number of calls for assistance to Coastguard Northern Region's Operations Centre has increased, reflecting what we believe is a general growth in boating activity across the region, with the majority in the Hauraki Gulf.

While no definitive measurement of boating activity exists, evidence of the growing popularity of our waterways can be seen in the expansion of our region's marinas and in growing activity at launch ramps. Looking at our own information sources, Coastguard has seen an increase in the number of Trip and Bar Crossing Reports received in the last 12 months. With a long period of settled weather from January until the end of May, our seasonal peak was stretched well into autumn.

Through the course of the year, Coastguard Northern Region's units have undertaken 2,402 Calls for Help, enabling 6,276 people to return home safely. These incidents include 214 urgent Search and Rescue events where life was threatened. In the twelve months between July 2018 and June 2019 it is calculated that fourteen lives were saved across Coastguard Northern Region's area of responsibility.

A typical incident is reported in our Performance Report involving three men who found themselves in trouble after a day's fishing near Orewa. Their story serves to highlight the importance of having a reliable means of communication and the value of a lifejacket to help keep you afloat until help arrives. Reflecting on the story of the three rescued boaties, it's very satisfying to see how a team with the right resources can respond quickly and effectively to make a life-saving difference.

This incident, one of many over summer, followed our busiest single day on record. Boaties were out on the Hauraki Gulf in force on a sunny Waitangi Day, meaning Coastguard volunteers were kept busy logging more than 2,450 Trip Reports and assisting at a record 51 incidents, between dawn and dusk.

This year's Drowning Report from Water Safety New Zealand re-affirms that while Auckland region has one of the lowest drowning tolls per capita in New Zealand, there is no doubt that on-water activity is increasing year on year. While it's great to see our rivers, lakes and coastlines being so well utilised for recreation and business, as an organisation we need to continue to work proactively to give boaties the tools and support they need to keep themselves safe when they're on the water. Despite encouraging signs that more and more boaties are hearing the lifejacket message, it is precisely because we experience first-hand the difference they can make that Coastguard Northern Region continues to deliver our annual Old4New Lifejacket Campaign.

Coastguard Northern Region supports 14 units and nearly 1,000 volunteers across the Auckland region who are the front-line for both our preventative and reactive services. While the region is in good health, it experiences the same challenges of diverse communities and competing pressures on volunteer time as many other organisations.

In February this year Coastguard received the results of a survey of its volunteers undertaken by Volunteering New Zealand. The survey identifies many strengths of the organisation while also confirming that Coastguard, like many volunteer-powered organisations, is required to continually invest in its people, processes and technology if we are to continue to enjoy long-term success. That investment is progressing well including improved tools for volunteers, additional support staff and most recently the start of a review of Coastguard's Training Matrix. In the

last year CNR has created a Head of Operations role based at the Auckland Marine Rescue Centre and employed an additional Unit Support Manager for the purpose of improving support for our volunteers and developing our Operations Team’s capability.

In the last 12 months, CNR has worked with Kordia to modernise the region’s VHF communications infrastructure, resulting in a high-quality, resilient network across Northland and Auckland. The positive impact of this has seen improved VHF coverage and more extensive channel monitoring. Importantly the investment reduces Coastguard’s reliance on equipment located in the Auckland Marine Rescue Centre strengthening our ability to sustain services in the event of a loss of the 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 our fundraising competency. This year’s financial results reflect the success of our diversified income strategy, prudent expenses management and our ability to make careful but effective use of the goodwill linked to the Coastguard brand, to work in partnership with commercial and philanthropic organisations and to deliver projects with clear life-saving outcomes.

THE DIFFERENCE WE’VE MADE IN THE LAST YEAR

Statement of Service Performance

Provision of critical safety, information and communication services.

 **126,366** Trip Reports logged with Coastguard Radio

 **15,000** app downloads in first year

 **14,941** Trip Reports made via the Coastguard app

 **18,148** Bar Crossing Reports monitored

“**Awesome app. Quick and easy to use. Easy to update a trip report if you end up staying out longer.**”
David, Coastguard app user

Search-and-rescue capability ready at a moment’s notice.

 **24/7** availability **365** days of the year

 **2,402** calls for help

 **6,276** boaties helped home to safety

 **14** people are alive because Coastguard was there

 **993** trained and skilled volunteers across the Region

 **121,062** volunteer hours dedicated to saving lives at sea

Delivery of boating education and community initiatives.

**BOATIES
BEST
MATE.**

31,300 Coastguard Members nationwide, administered by the Northern Region

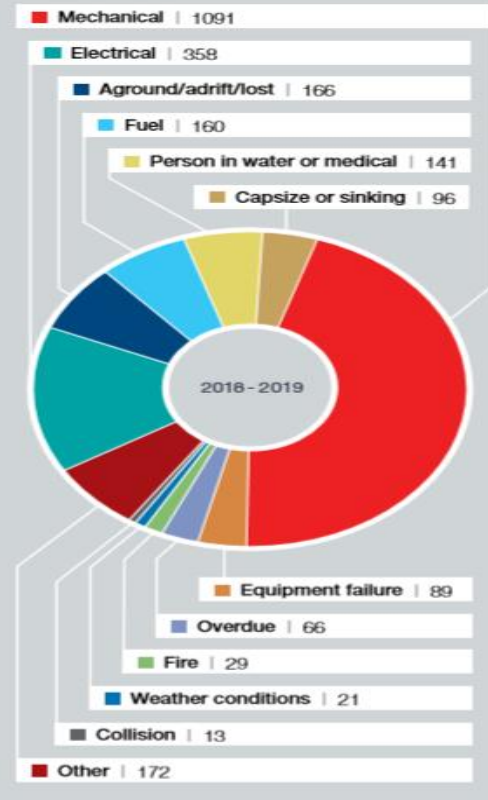
1,964 people attended education courses

7 Free Bar Safety events delivered to **445** boaties

13,500 old lifejackets traded in over 5 years of the Old4New campaign

We are prepared for any type of incident

Mechanical failure, electrical and fuel-related issues account for over two-thirds of incidents (67%).



NZ OPERA



New Zealand Opera Limited

New Zealand Opera:

The Year in Review: July 2018-June 2019

NZ Opera has had another busy and rewarding year, and we are proud to have presented an engaging and participative range of creative activities for the people of Auckland and its visitors. As a national arts company, we once again acknowledge the ongoing and vital support of Auckland Council through the Auckland Regional Amenities Funding Board in prioritising our relationship with the City. Through our partnership we have continued to enrich the cultural life of our communities and provide opera experiences for people throughout Auckland - connecting with new audiences and introducing more people to opera.

For the 2018-2019 funding year, we presented two main scale operas in Auckland, including performances and partnership projects with Auckland Arts Festival and the Auckland Philharmonia Orchestra.

La bohème

In September 2018, we presented one of the best-loved works in the operatic repertoire, *La bohème*, a production that featured a brilliant young antipodean cast. Over 7,500 people in Auckland saw the production and we received excellent reviews and audience response to the work; in particular the casting of young singers.

The Barber of Seville

In June 2019 we presented a lively and vibrant take on Rossini's madcap comic opera *The Barber of Seville*. This was attended by over 5,300 people in Auckland. Directed by Lindy Hume and designed by Kiwi powerhouse Tracy Grant Lord, this monumentally mad opera was bursting with energy, sass and colour. The vibrant on-stage visuals set the scene for a cracking score and madcap tale, performed by a thrilling internationally renowned ensemble with stunning voices and undeniable acting chops.

Participation Programme

Alongside these main scale productions, there has been an extensive participation programme (community, education and outreach) that offers Aucklanders a wide range of opportunities to experience and participate in opera. For blind and low vision patrons, we provided Audio Description and a pre-show touch tour for both our main scale works. Free pre-performance talks by the key members of the creative and artistic teams are always popular and well attended. We continue to offer a range of ticket prices, with student discounts, free companion tickets for blind and low vision patrons, an opera for one package, and low price tickets for students to attend dress rehearsals.

Thanks to funding from Foundation North, we were able to offer residents and schools in South Auckland a guided tour of the NZ Opera Centre, where they learnt about some of our processes involved with *The Barber of Seville* production, observed a portion of rehearsal, before joining us for a pre-performance talk, and free tickets to a matinee performance at the Aotea Centre.

The Barber of Seville Opera in Schools tour travelled across Auckland – a fully staged production adapted for a school's audience and accompanied by a resource pack for teachers. Our most ambitious tour to date comprised 45 performances in Auckland and other main centres. In Auckland we visited 12 schools across the region including Mt Eden, Te Atatu, Takapuna, Hillcrest, Epsom, Hobsonville, Pakuranga, Albany and Remuera, reaching over 3,000 students and teachers. The 45-minute adaptation of the show featured our Dame Malvina Major Emerging Artists performing in English.

We partnered with Auckland Live to present three free-for-families performances and workshops of *The Elixir of Love* (one of our main scale productions in the previous funding years) as part of their Pick & Mix programme, at Māngere Arts Centre, Bruce Mason Centre in Takapuna, and at the Town Hall, attracting an audience of over 1,600 people of all ages.

We were also part of Auckland Live's Sounds of Summer free-for-families programming in January with our second annual appearance with the Royal New Zealand Navy Band, performing at two Town Hall concerts which attracted audiences of 600 people combined, with mostly new faces to us – and some returning the next day! A huge success and vibrant kick-off to the year.

Our annual Auckland Anniversary weekend concert in the Dingle Dell Reserve as part of the Auckland Council Music in Parks series, was again a huge success, attracting an audience of over 3,000 people. The artistic line-up was supplemented by the new Dame Malvina Major Emerging Artists Will King, Pasquale Orchard and Angus Simmons, accompanied by Grace Francis.

At the Freemasons Concert at St Thomas's Church, Remuera, a capacity audience of 130 patrons enjoyed performances from six Freemasons NZ Opera artists, accompanied by Rosemary Barnes. Positive feedback received from audience members included that the concert "remains a highlight and gets better every year".

The Opera Centre in Parnell hosted a free Open Day to all-comers on Saturday 18 May. The general public was invited to visit our studio for an up close and personal look at everything from make-up and wigs to sets and wardrobe. Artists in rehearsal for the *Barber of Seville* rounded off the experience and added to the excitement of this fun and informative afternoon which was attended by over 250 people.

Other participation activities include a workshop programme in schools to facilitate the discovery of opera as an art form and career, a substantial ambassador and internship programme and masterclasses.

We are committed to supporting and nurturing the creative ecosystem of Auckland. To this end we have provided employment and contracting opportunities in Auckland for administration, technical, creative and artistic workers and the Freemasons New Zealand Opera Chorus.

One of our key roles is to identify talented New Zealand singers and provide them with support through the many stages of their operatic career. This includes The Dame Malvina Major Emerging Artists internship which for the 2018/2019 season was awarded to Will King, Pasquale Orchard and Angus Simmons. All three artists participated in the Company's professional development programme that included coaching, career guidance and performance opportunities.

The Opera Centre in Parnell is the base for our administration and artistic activities. It houses our wigs, make-up and costume departments, as well as our props, and the music room and studio serves as rehearsal, coaching and performance space for both NZ Opera and other arts organisations activities.

Key benefits for Auckland

- 23,000+ people experienced live opera in Auckland
- Two main scale operas: *La bohème* & *The Barber of Seville* with a combined audience of over 12,800 people in Auckland
- The Opera in Schools programme visited 12 schools across Auckland, reaching 3,000+ students and teachers
- Employment opportunities for 500+ arts workers and artists in Auckland

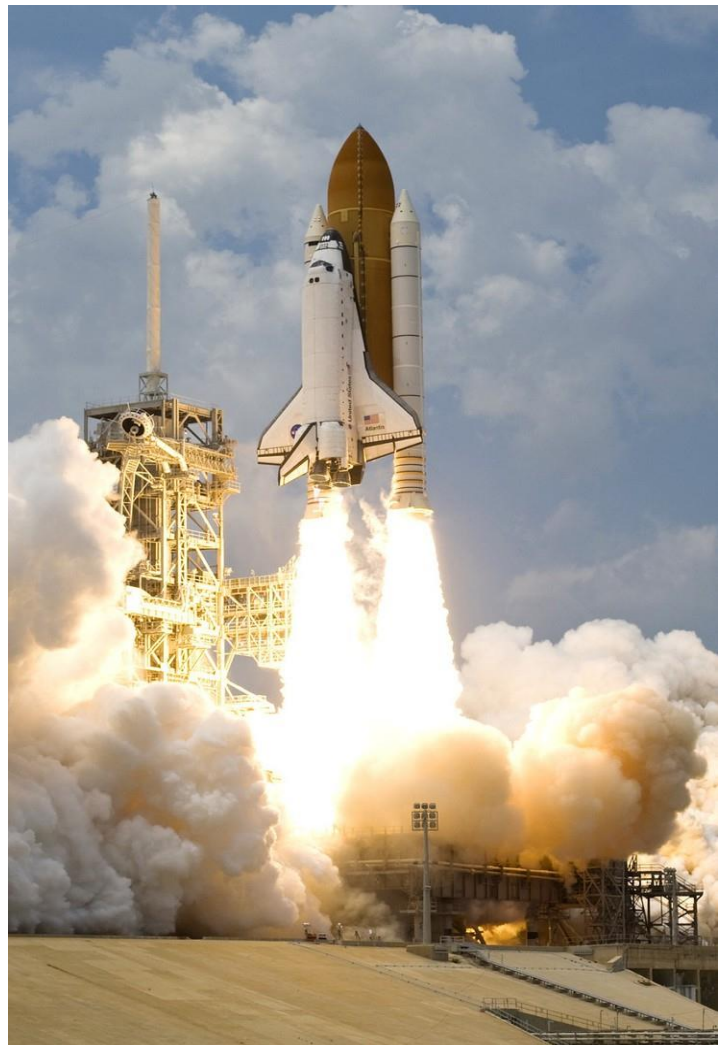
- Free and Family programming attracting 5,000+ people in Auckland
- Low cost or free opera experiences across Auckland, in diverse spaces and places
- Collaborations with APO, AAF, NZ Navy Band, Auckland Live

Financial Position and Sustainability

New Zealand Opera delivered a surplus of \$855,030 for the year ended 30 June 2019, and at year end had equity of \$748,554. This year's result is in contrast to 2018's deficit of (\$900,109).

Financial viability is a key part of sustainability and we recognise that the company has to operate within its expected income. The scale of an opera project, the choice of repertoire and the relatively short time span of a season invariably leads to high risks, particularly to box office income. The unpredictability of benefaction also makes this income stream variable. New Zealand Opera continues to move towards financial sustainability with future production budgets both realistic and workable, as well as continually revised box office targets to accommodate changes in the entertainment sector. The 2018 result reinforced the requirement for New Zealand Opera to build reserves, so a modest surplus is always budgeted to rebuild reserves and allow small degrees of fluctuation of current year box office, benefaction and other income. Rebuilt reserves will further facilitate New Zealand Opera to increase project activity and manage future programming risks.

Auckland Regional Amenities Funding is a vital part of our financial stability, ensuring a secure staff structure, and allowing us a permanent home consisting of administration offices, rehearsal studios and technical facilities. The Funding Board has also ensured there is an opera company resident in Auckland to deliver the art form to the public.



Stardome Auckland Observatory & Planetarium Trust Board

Stardome Observatory and Planetarium

The Year in Review: July 2018-June 2019

Stardome aims to share its love of space science as far and wide as possible, and this year's programmes have ensured the facility and the wonders of space are as accessible to as many Aucklanders as possible. Stardome had a positive year with a total visitor footfall of 142,397 attending a planetarium show, education session, or wandering through the Space Gallery and Exhibits.

The education programme reached a major milestone of 105,000 visitors through the Low Decile Scheme since its inception. This subsidised scheme has played a central role in Stardome's ability to be as accessible as possible to all Aucklanders, particularly for those who may not have otherwise visited an educational facility like Stardome. Similarly, Whanau Day was very successful with over 400 South and West Auckland Kohanga Reo and preschool children visiting Stardome free of charge.

Telescope Upgrade

The facility started in 1967 as the Auckland Observatory; centred on the Zeiss telescope. It has grown around it over the last 52 years, but the telescope remains central to its identity. Throughout the years it has been integral to an astronomical research programme with international standing as well as public viewing nights. The telescope began its upgrade in September 2018 that will be completed at the end of September 2019. Its 1950's technology has been brought into the 21st century with added technological capabilities which will significantly enhance public viewing sessions, further inspiring and encouraging visitors to look up, as well as enable further scientific research.



Shows and Events

Stardome partnered with the Auckland Arts Festival and artist Anthonie Tonnon to deliver sold out performances of 'A Synthesized Universe'. The show is a 360-degree planetarium experience with live music, laser lights, audience interaction and planetarium visuals. The evenings introduced a broad new audience base to Stardome. It proved the innovative capabilities of the planetarium experience and showcased the incredible technology that the facility has to offer, reinforcing the benefits and importance of establishing and maintaining local and national partnerships.

The world was treated to a unique encounter with Mars where the red planet came the closest to Earth it will until 2035, making it bigger and brighter than usual. This exciting celestial event provided Stardome with a unique opportunity to get the general public fascinated with space science and what's happening in the sky. The close approach spanned several months, with the closest occurring at the end of July. Stardome hosted an open night where 1,563 visitors came through the doors to experience this exciting celestial sight.

One of the facility's greatest strengths is the ever-growing library of premium, 360-degree planetarium shows. This year saw several new shows added to the library which are rotated on a seasonal basis, ensuring visitors always have something new to see. These included Tales of a Time Traveller, a show narrated by David Tennant, which transports visitors on a journey exploring the fascinating concept of time including the birth of the universe and our current understanding of black holes; Matariki Night Sky, a live tour show which was originally designed by the education team for pre-schoolers but can be scaled up or down dependant on the audience; and the final release of the Stardome-produced Stories in the Sky series. This series delves into the hidden stories among the stars using both Greek and Māori myths and legends to explore the night sky. The continuous innovation and changes in planetarium shows allow us to keep visitors engaged and interested in returning to Stardome to learn and explore something new.

School Holidays

The education team run four school holiday programmes a year with the aim of educating and entertaining the youngest customers in a fun and interactive environment. Each programme is designed around a central theme, allowing the team to showcase the vast planetarium show library as well as push the boundaries in the type of science content delivered. Over 9,800 visited the programme this year, with fantastic feedback from all.

Online Content and Virtual Visitation

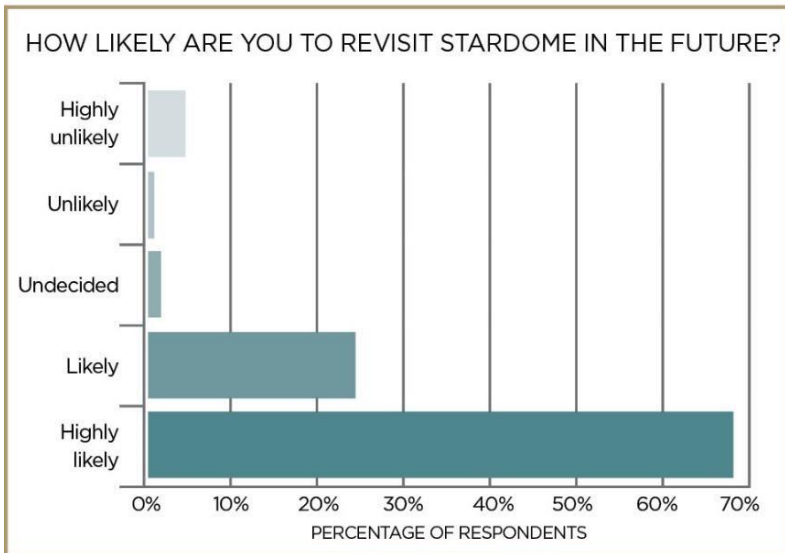
The team realises that the learning and experiences before and beyond student's visits can also play a big role in their learning outcomes. For the fifth year running, they developed comprehensive teacher resources which are uploaded to the website for free download and use within classrooms. The topics explored range from Matariki to deep sky objects to spectroscopy and cater from preschool through to secondary school. The resources are sent out monthly to the email newsletter of 800+ teachers as well as remaining accessible for anyone online. This year there were 4,217 downloads of these. Creating this content allows the team to extend their teaching beyond the confines of Stardome, ensuring thought leadership in their space science and promotes virtual visitation.

Strategy

Stardome's Leadership Team are embarking on a new era of growth in the coming twelve months. The team are working on a new visitor experience strategy, enhanced brand presence and aiming for international partnerships and recognition. Working with the staff and trustees, the team plan to make the facility a world-class educational and entertainment destination, and it is this vision that will guide the strategy for the coming years.

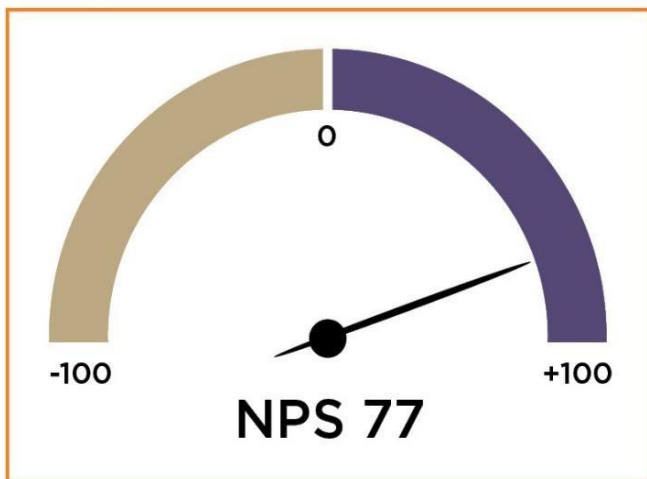
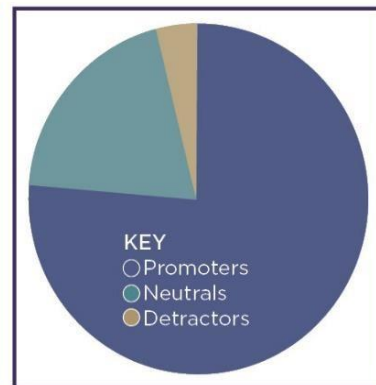
CUSTOMER SATISFACTION AND EXPERIENCE

In 2018-2019 we surveyed 972 customers on site after their experience at Stardome. This short survey asks customer satisfactions and the Net Promoter Score measurement (NPS) and have received consistently positive feedback. We have used the responses to aid our customer experience planning.



“IF YOU WANT TO FEEL PART OF THIS **BIG, BEAUTIFUL UNIVERSE** COME TO STARDOME”

“The show exceeded my expectations, and I was expecting something pretty special. Beautiful and fun. I’ll be back!”



“Everyone should experience what Stardome has to offer at least once”



SURF LIFE SAVING
NORTHERN REGION



Surf Life Saving Northern Region Incorporated

Surf Life Saving Northern Region

The Year in Review: July 2018-June 2019

The 2019 Financial Year saw strong delivery across all areas of the organisation and a hugely successful season on our beaches. It is pleasing to note that progress has continued on all strategic priorities despite a challenging summer and increased operational activities on the beaches.

Operational Performance

Surf Life Saving Northern Region (SLSNR) continues to be successful in its mission ensuring Auckland beachgoers enjoy the coastline safely, our remit and operational activity continues to grow annually as do our successes in these areas.

Despite it being one of the busiest seasons to date, the drowning toll did not increase, and we reduced the injury toll despite far more public activities on our coastlines throughout the year. This is a huge success for the SLSNR and the public we serve and could not be achieved without the hard work of our volunteer lifeguards and leaders. In the last year SLSNR completed a combined total of 177 critical rescues on Auckland's coastlines where if lifeguards had not intervened death would most likely have occurred. This is a significantly lower number than the previous year's toll of 253 rescues and a 10% reduction on our ten-year average.

This reduction was achieved as a result of critically reviewing patrolling times at the most popular and dangerous Auckland locations and encouraging clubs to better align their volunteer patrol coverage to when rescues and key public usage was occurring. While the 15% increase in patrolling hours was not easily achieved the outcome has been remarkable and demonstrates organisational agility from our member clubs and their volunteer lifeguards. Outside of 'critical rescues' lifeguards made 300 additional rescues where patients in trouble were rescued and returned to shore and assisted an additional 19,580 members of the public intervening prior to them needing rescuing.

First Aid interventions

The number of critical First Aid interventions continues to be high with 93 Auckland beachgoers requiring lifesaving first aid intervention while on or near the coastline. The range of incidents continue to be broad from medical incidents such as: heart attack or strokes; motor vehicle accidents on or near beaches; and accidents at the beach such as, drowning, near drowning, spinal injuries, head injuries and major lacerations.

Outside of these critical injuries 460 less critical first aid responses were carried out dealing with a range of incidents from allergic reactions, broken bones, lacerations and difficulties breathing.

Search and Rescue Tasking

Category 1 SAR work tasked by NZ Police continues to grow as beach usage patterns change and members of the public engage with the coastline year-round.

Numbers of callouts and taskings have more than doubled from previous years for formal SAR taskings from police and at Auckland locations member clubs performed 144 out of hours rescues or search and rescue responses. It is clear that a growing and significant number of SLSNR's rescues in Auckland are now taking place well outside of patrol hours and further resourcing is required if we are to continue to perform in this space.

Delivery to Strategic Outcomes

Outside of our lifesaving delivery on the beaches the organisation has continued to thrive and deliver on all of its strategic priorities ensuring we are well placed to deliver to Auckland's future.

The 2019 year marked the first year of delivery to our 2018 – 2021 Strategic Plan. Our ambition is to drive a high-performance culture, putting our member clubs at the heart of SLSNR, remaining true to our values and our purpose of working to ensure we have a well-educated public participating in the enjoyment of our coastlines.

SLSNR has continued to support and grow club capability and SLSNR has worked to address some key challenges to growth in this season adding resource where necessary. Our patrolling capability continues to increase, and it is important this continues in future years to ensure we can ensure our service levels match public demand and key locations have access to formal lifeguard supervision in a co-ordinated manner.

Member development has continued to be a priority with increased access to learning and development opportunities providing increases in qualification gained and the organisations capability and capacity to deliver services.

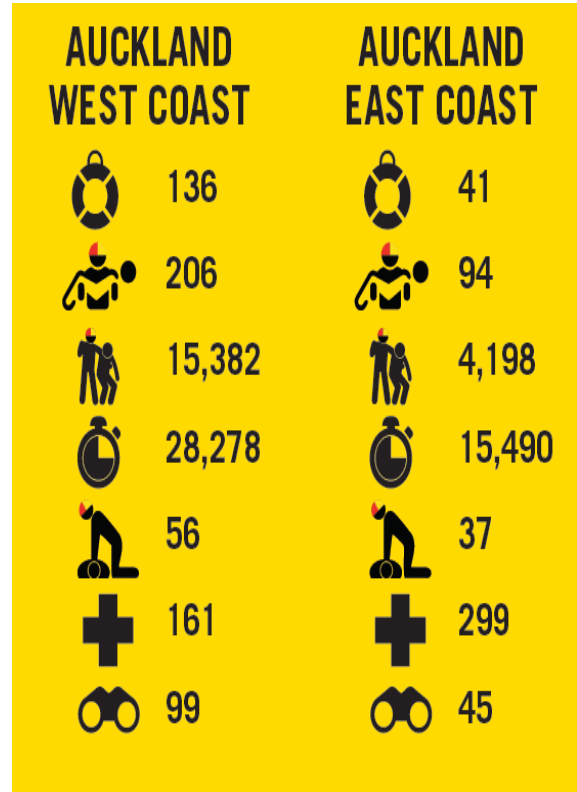
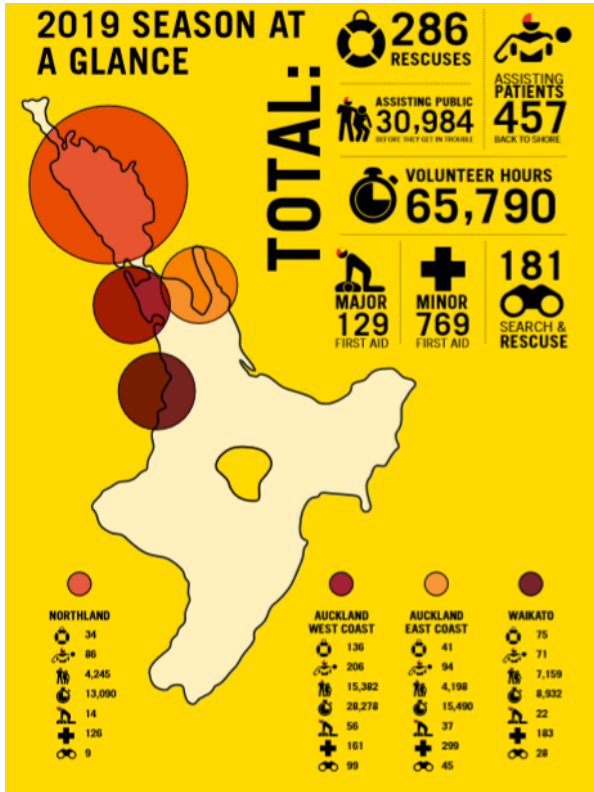
It is pleasing to note that in partnership with Drowning Prevention Auckland we have significantly increased the reach of our education programmes working with tertiary institutes and new immigrant groups reaching these audiences within one week of them arriving into the country.

Our clubs continue to be well led and supported by the Region with more than \$1million in distributions for delivery of lifesaving service (regional figure not just Auckland).

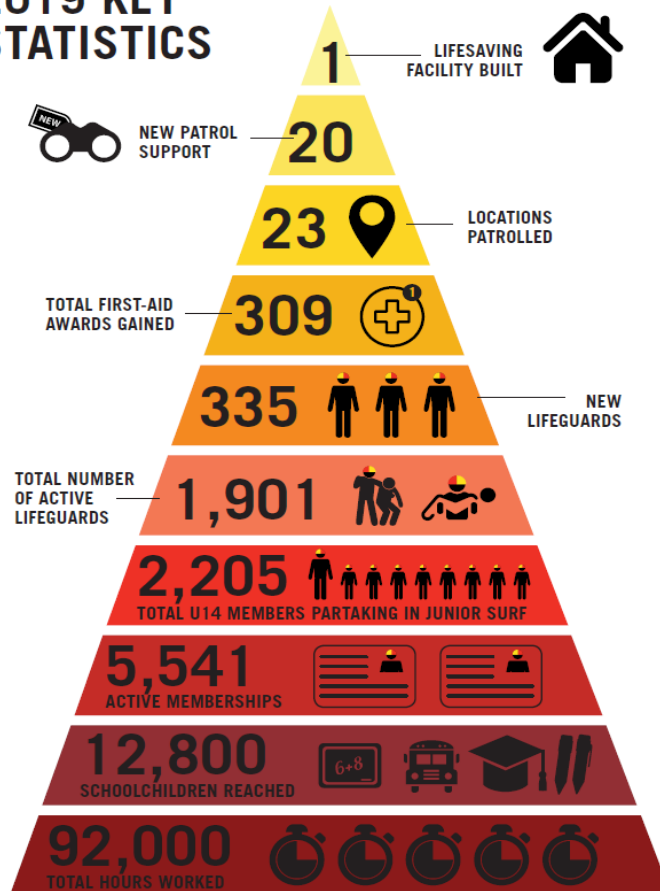
Financial Performance

The region has further strengthened its financial position with overall revenue exceeding \$9 million for the first time and revenue for the parent exceeding \$4 million.

We continue to have a dynamic funding mix as displayed with local government funds making up half of our total revenue.



2019 KEY STATISTICS



Drowning Prevention Auckland



WaterSafe Auckland Incorporated

Watersafe Auckland t/a Drowning Prevention Auckland

The Year in Review: July 2018-June 2019

Watersafe Auckland Inc (trading as Drowning Prevention Auckland (DPA)) has had a year of growth with our delivery numbers above forecast and our reach into different community projects valued by those sectors.

We launched our e-Learning platform in November 2018, which is designed around the 15 water competencies that research recommends in order to be safe in, on and around water. We have developed a platform that will change the way water safety education is taught both in New Zealand and internationally. We are very proud to have received the Recreation Aotearoa Innovation Award for the platform. Our initial module focuses on youth which includes interactive videos demonstrating the water safety competencies. These are followed up by a quiz to ensure that the content has been absorbed by the users. The seven videos currently on the platform will also have a Te Reo translation. Three videos on Māori specific water activities including Kai Moana Gathering, Waka Ama and Net Fishing have also been created.

Our partnership with the John Walker Find Your Field of Dreams Foundation (FYFoD) continues to grow with the addition of 10 secondary schools in East Auckland added to the 15 secondary schools we already educate in South Auckland.

Our Māori Water Safety Pou (Guiding Principles) is being finalised. This strategy has been developed based on the programmes that we offer the community and as such we are already 'living' this document. It has also become an integral part of our delivery and way that we work.

Creating additional revenue has once again been a focus for us. In addition to our already successful Pool Lifeguard Practicing Certificate (PLPC) training we have developed an Emergency Care training course which we are implementing at Belgravia Leisure and Auckland Council operated pools. This puts lifeguards and facility staff into a training environment that is as close to the real thing as we can get. Feedback has been very positive. To add value to our PLPC course we are also offering different levels of first aid, oxygen and defibrillator training.

EDUCATION

Providing professional learning and development (PLD) to schools remains a priority. We know that if aquatic education is to be consistently offered in schools, then the classroom teacher, is the person who is best placed to provide this. This year aquatic education PLD has been provided to 343 teachers in 23 schools across Auckland as part of the FYFoD initiative. As a result of the PLD provided, over 90% of teachers indicated shifts in their knowledge and understanding of aquatic education, the water competencies for drowning prevention, and in their confidence to plan and teach aquatic education. We also promote and utilise the Water Skills for Life initiative, the national framework for aquatic education in New Zealand primary schools. We aim to give children the skills and knowledge they need to assess risk and make smart decisions around water.

DPA operates a free Lifejacket Loan Scheme to encourage and enable Auckland schools to incorporate lifejackets as part of their pool, class and outdoor education time. Our staff work with teachers, to provide them with resources and skills to deliver water safety education to classes in, on and around the water.

COMMUNITY

The kai moana gathering programme is becoming popular with local communities and schools. We have increased our numbers significantly this past financial year to reach 519 participants. Schools are repeating the programme with new cohorts of students, a positive indication on how much they value the programme and seeing positive changes in their youth. We teach theory of how people get into difficulty while diving, how to avoid these issues, and run practical sessions in the pools to apply all the necessary techniques using the right equipment.

This year we delivered a range of water competence programmes for Auckland's growing new settler communities including, exploring the wild West Coast, crab fishing, a gender-based water competence programme, practical workshops and seminars, along with interactive presentations.

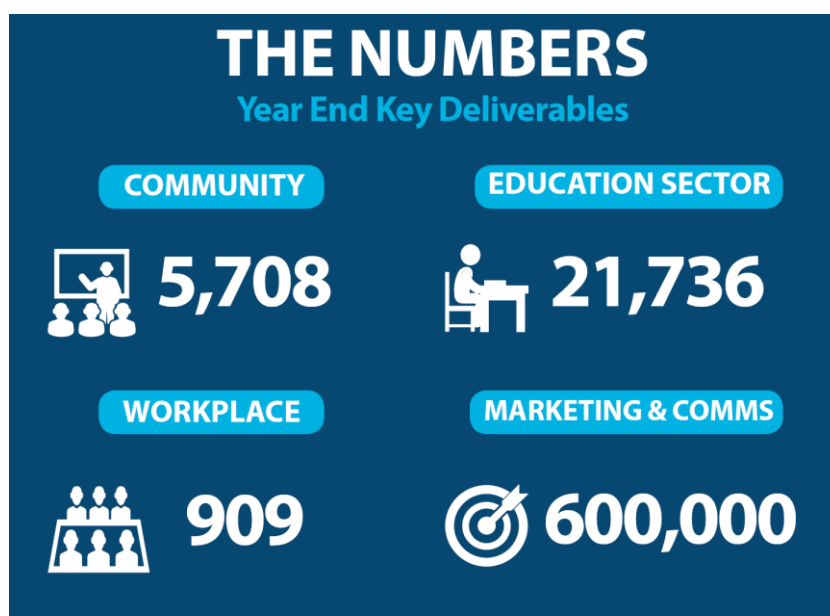
WORKPLACE

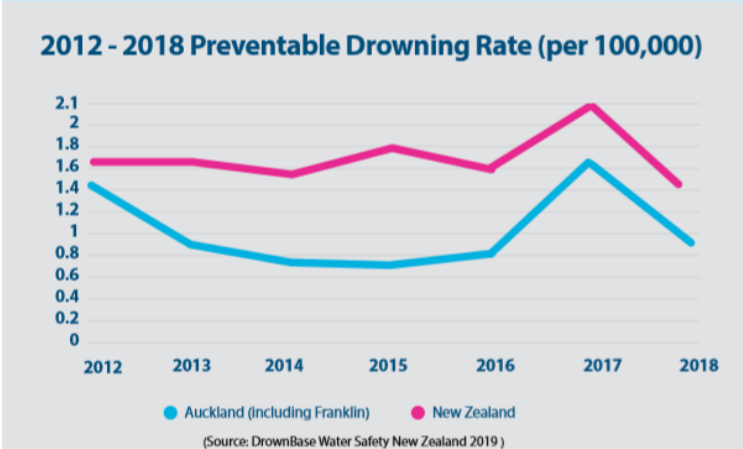
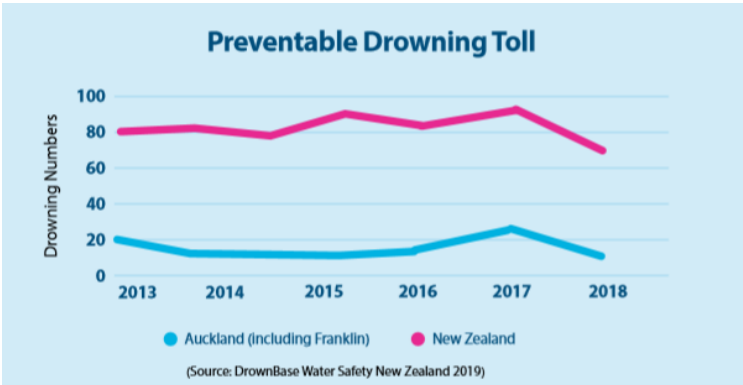
We have continued to partner with the following organisations: Surf Life Saving New Zealand, Safe for Kids, MERC, Watercare, DOC, Belgravia Pool and Leisure, Auckland Council, Northern Express Group, Auckland Rescue Helicopter, Auckland Dive and Coastguard Boating Education. Belgravia Pool and Leisure participate in our pool lifeguard training, assessment and first aid. They have led the way with increasing their lifeguard standard and consistency throughout the country.

In 2018, two thirds (64%) of preventable drowning in Auckland occurred at beaches and one half (50%) occurred while swimming. Both these figures are double that of the previous year, and much higher percentages than New Zealand figures (beaches, 30%, swimming 26%).

The trend of increased percentages of drowning among older adults continues. In 2018 more than one third (36%) of preventable drownings in Auckland were adults aged over 65 years. These statistics reinforce the importance of the WSNZ funded study '*Older, wiser, riskier?: Perceptions of water competency and drowning amongst older adults*'. 389 participants completed surveys at Mitre 10 stores in Auckland and Waikato, and at the Auckland Boat Show.

Preliminary results show older adults have significantly less exposure in aquatic recreation, lower perceived swimming and floating competence, safer attitudes, greater risk perception but less frequency and recency of aquatic participation. The results will be circulated and delivered at the 2019 World Conference on Drowning Prevention in Durban.





Key Data - 2018 Auckland Drowning

Male **79%**

15- 24 year olds **21%**

65+ year olds **36%**

Swimming **64%**

Beaches **64%**

11

Auckland Regional Amenities Funding Board Annual Report Financial Statements year ended 30 June 2019

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STATEMENT OF RESPONSIBILITY

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

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

In our opinion these financial statements fairly reflect the financial position and operations of the Board for the year ended 30 June 2019.

<p><u>Anita Killeen</u></p> <p>Chair Auckland Regional Amenities Funding Board</p>	
<p><u>Catherine Harland</u></p> <p>Deputy Chair Auckland Regional Amenities Funding Board</p>	
<p>Date: 26 November 2019</p>	

STATEMENT OF COMPREHENSIVE REVENUE AND EXPENDITURE
FOR THE YEAR ENDED 30 JUNE 2019

	Note	Actual 2018	Budget 2019	Actual 2019
Revenue				
Levies Received		16,165,500	14,602,000	14,602,000
Interest		78,488	0	57,176
Total revenue	2	16,243,988	14,602,000	14,659,176
Expenditure				
Audit Fees	3a	7,825	8,000	8,217
Grant Expenditure	3	15,850,500	14,287,000	14,287,000
Depreciation	15	73	0	36
Legal Fees		14,606	31,000	554
Advisory Officer/Admin Services		54,950	56,500	56,781
Consultants		0	31,000	2,160
Board Member fees	12	172,500	178,250	173,481
Other expenses	3a	7,137	10,250	7,298
Total expenditure		16,107,591	14,602,000	14,535,527
Surplus/ (deficit)		136,397	0	123,649
Total comprehensive revenue/(expenditure)		136,397	0	123,649

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 2019

	Actual 2018	Actual 2019
Balance at 1 July	589,339	725,736
Total comprehensive revenue/(expenditure)	136,397	123,649
Distribution to Auckland Council	0	(350,000)
Balance at 30 June	725,736	499,385

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2019

	Note	Actual 2018	Actual 2019
Assets			
Current Assets			
Cash and cash equivalents and investments	4	731,522	506,289
Receivables	5	4,189	3,779
Total current assets		735,711	510,068
Non-Current Assets			
Computer Equipment	15	36	0
Total non-current assets		36	0
Total assets		735,747	510,068
Liabilities			
Current Liabilities			
Creditors and other payables	6	10,010	10,683
Total current liabilities		10,010	10,683
Total liabilities		10,010	10,683
Total equity		725,736	499,385

The accompanying notes form part of these financial statements.

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE 2019

	Note	Actual 2018	Actual 2019
Cash flows from operating activities			
Levies received		16,165,500	14,602,000
Interest received		78,488	57,176
Total income from operating activities		16,243,988	14,659,176
Payments to suppliers, amenities		(16,107,517)	(14,535,491)
Distribution to Auckland Council ex Retained Earnings			(350,000)
Net increase (decrease) in receivables, payables		(796)	1,083
Net cash from operating activities	8	135,675	(225,232)
Net cash from investing activities		0	
Net (decrease)/increase in cash, cash equivalents and bank overdrafts		135,675	(225,232)
Cash, cash equivalents, and bank overdrafts at the beginning of the year		595,847	731,521
Cash, cash equivalents, and bank overdrafts at the end of the year		731,522	506,289

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 2019

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 2019. The financial statements were authorised for issue by the Board on 26 November 2019.

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 2018-2019 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 2018	Actual 2019
Revenue from non-exchange transactions		
Levies Received	16,165,500	14,602,000
Total	16,165,500	14,602,000
Revenue from exchange transactions		
Interest	78,488	57,176
Total Revenue	16,243,988	14,659,176

3 Grant expenditure

The grants for the year ended 30 June 2019 were distributed as follows in August 2018.

Specified Amenity	2017-2018 Grant \$	2018-2019 Grant \$
Auckland Festival Trust	3,337,000	3,437,000
Auckland Philharmonia Trust	3,112,000	3,157,000
Auckland Rescue Helicopter Trust	450,000	450,000
Auckland Theatre Company Ltd	1,520,000	1,600,000
Coastguard Northern Region Incorporated	712,000	764,000
New Zealand National Maritime Museum Trust Board	2,139,500	0
New Zealand Opera Ltd	1,025,000	1,100,000
Stardome - Auckland Observatory and Planetarium Trust Board	1,239,000	1,363,000
Surf Life Saving Northern Region Incorporated	1,266,000	1,366,000
WaterSafe Auckland Incorporated (Drowning Prevention Auckland)	1,050,000	1,050,000
Total Funding Distributed	15,850,500	14,287,000

3a Other expenses

	Actual 2018	Actual 2019
Audit fees paid for financial statement audit	7,825	8,217
Other expenses	7,137	7,298
Total Other Expenses	14,962	15,515

4 Cash and cash equivalents and investments

	Actual 2018	Actual 2019
Cash at bank and on hand	731,522	506,289
Net cash, cash equivalents, and bank overdrafts for the purposes of the statement of cash flows	731,522	506,289
Investments in short term deposits	0	0
Total cash and cash equivalents and investments	731,522	506,289

5 Receivables

	Actual 2018	Actual 2019
Receivables from exchange transactions		
GST Receivable	4,189	3,779
Interest Receivables	0	
Total Receivables	4,189	3,779

The carrying value of receivables approximates their fair value.

6 Creditors and other payables

	Actual 2018	Actual 2019
Audit fees payable	8,999	9,462
Other Creditors	1,011	1,221
Total creditors and other payables	10,010	10,683

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 2019 (30 June 2018: Nil).

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

	Actual 2018	Actual 2019
Surplus/(deficit)	136,397	123,649
Add/(less) non-cash items:	73	36
Add/(less) items classified as investing or financing activities:		(350,000)
Add/(less) movements in working capital items:		
Debtors and other receivables	(886)	410
Creditors and other payables	90	673
Net cash from operating activities	135,675	(225,232)

9 Capital commitments

There were no capital commitments as at 30 June 2019 (30 June 2018: 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 2019 (30 June 2018: Nil).

Contingent Assets

The Board had no contingent assets as at 30 June 2019 (30 June 2018: Nil).

11 Related party transactions

The Funding Board received \$14,602,000 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 2018-2019 the Funding Board reimbursed Auckland Council a total of \$173,258.90 for member honorariums.

The Funding Board resolved to make a distribution of \$350,000 back to Auckland Council in respect of accumulated reserves. This distribution was made on 1 July 2018.

12 Board fees

	Actual 2018	Actual 2019
Vern Walsh – Chair (until 30 June 2019)	30,000	31,000
Anita Killeen Deputy Chair (until 30 June 2019)	22,500	23,250
Victoria Carter	15,000	15,500
Precious Clark	15,000	15,500
Catherine Harland	15,000	15,500
Lyn Lim	15,000	15,500
Megan McSweeney	15,000	15,500
Bryan Mogridge	15,000	15,500
Hilary Poole (1 June 2018 – 21 September 2018)	1,233	4,750
Scott Pearson	1,233	15,500
Paula Browning (from 26 January 2019)	0	5,981
Total Board Member fees	172,500	173,481

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

	2018	2019
Net book value as at 1 July 2018	109	36
Additions	0	
Less: Depreciation	(73)	36
Less: Disposals	0	
Net book value as at 30 June	36	0
	2018	2019
Cost Price	3,050	3,050
Accumulated depreciation	(3,014)	3050
Net book value as at 30 June	36	0

16 Explanation of significant variances against budget

Explanations for significant variations from the Board's budgeted figures in the 2018-2019 Funding Plan are as follows:

The 2018-2019 budget for the Funding Board was considered and approved by Auckland Council as part of the process of approving the 2018-2019 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 2017), 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 2019 (30 June 2018: 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 2019, if the average interest rate on interest-bearing deposits over the year had been 50 basis points higher or lower, with all other variables held constant, the surplus for the 12 months would have been approximately \$10,350 (2018: \$12,723) higher or \$10,350 (2018: \$12,723) 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 (30 April 2019 – 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 nine 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 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 2018-2019, the nine amenities received a total of \$14,287,000 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 financial statements 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 Dec	CC23611 & CC23607	www.apo.co.nz
Auckland Rescue Helicopter Trust	30 June	CC21935 & CC46529	www.rescuehelicopter.org.nz
Auckland Theatre Company Ltd	31 Dec	CC23655, CC23658, CC48094 & CC50332	www.atc.co.nz
Coastguard Northern Region Inc	30 June	CC30031	www.coastguard.org.nz
New Zealand Opera Limited	31 Dec	CC22724 & CC21944 & CC51542	www.nzopera.com
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 nine 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 2019, as detailed in the Act.

Copies of the annual returns, including fully audited financial statements, 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 2019.

Auckland Regional Amenities Funding Board - Specified Amenities Trading Results

INCOME AND EXPENDITURE RESULTS FOR PERIOD ENDED 30 JUNE 2019

	Auckland Festival Trust	Auckland Philharmonia Orchestra	Auckland Rescue Helicopter Trust	Auckland Theatre Company	Coastguard Northern Region	New Zealand Opera	Surf Life Saving Northern Region	Stardome Observatory	Watersafe Auckland Inc
Income									
ARAFB Grant	\$ 3,437,000	\$ 3,157,000	\$ 450,000	\$ 1,600,000	\$ 764,000	\$ 1,100,000	\$ 1,366,000	\$ 1,363,000	\$ 1,050,000
Other	\$ 4,844,710	\$ 8,475,990	\$ 13,924,625	\$ 5,470,599	\$ 5,818,106	\$ 4,840,084	\$ 2,739,750	\$ 1,136,729	\$ 353,410
Total	\$ 8,281,710	\$ 11,632,990	\$ 14,374,625	\$ 7,070,599	\$ 6,582,106	\$ 5,940,084	\$ 4,105,750	\$ 2,499,729	\$ 1,403,410
Expenditure									
Direct Costs	\$ 7,954,012	\$ 12,058,547	\$ 12,891,743	\$ 6,778,977	\$ 5,656,024	\$ 4,814,286	\$ 3,885,259	\$ 2,217,819	\$ 1,356,141
Depreciation	\$ 18,970	\$ 157,256	\$ 364,509	\$ 170,230	\$ 171,182	\$ 270,768	\$ 117,886	\$ 293,970	\$ 19,284
Total	\$ 7,972,982	\$ 12,215,803	\$ 13,256,252	\$ 6,949,207	\$ 5,827,206	\$ 5,085,054	\$ 4,003,145	\$ 2,511,789	\$ 1,375,425
Net Surplus/(Loss)	\$ 308,728	-\$ 582,813	\$ 1,118,373	\$ 121,392	\$ 754,900	\$ 855,030	\$ 102,605	-\$ 12,060	\$ 27,985
Net Surplus/(Loss) excl Depreciation	\$ 327,698	-\$ 425,557	\$ 1,482,882	\$ 291,622	\$ 926,082	\$ 1,125,798	\$ 220,491	\$ 281,910	\$ 47,269
Actual Balance Date	30-Jun	31-Dec	30-Jun	31-Dec	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 2019

	Auckland Festival Trust	Auckland Philharmonia Orchestra	Auckland Rescue Helicopter Trust	Auckland Theatre Company	Coastguard Northern Region	New Zealand Opera	Surf Life Saving Northern Region	Stardome Observatory	Watersafe Auckland Inc
ASSETS									
Current Assets	\$ 86,558	\$ 4,432,956	\$ 1,461,132	\$ 1,881,456	\$ 4,786,688	\$ 737,899	\$ 2,000,076	\$ 809,381	\$ 593,489
Total Current Assets	\$ 86,558	\$ 4,432,956	\$ 1,461,132	\$ 1,881,456	\$ 4,786,688	\$ 737,899	\$ 2,000,076	\$ 809,381	\$ 593,489
LIABILITIES									
Current Liabilities	\$ 604,325	\$ 1,860,141	\$ 7,932,542	\$ 1,919,862	\$ 2,252,886	\$ 478,543	\$ 669,398	\$ 354,904	\$ 170,989
Total Current Liabilities	\$ 604,325	\$ 1,860,141	\$ 7,932,542	\$ 1,919,862	\$ 2,252,886	\$ 478,543	\$ 669,398	\$ 354,904	\$ 170,989
Working Capital	-\$ 517,767	\$ 2,572,815	-\$ 6,471,410	-\$ 38,406	\$ 2,533,802	\$ 259,356	\$ 1,330,678	\$ 454,477	\$ 422,500
NON CURRENT ASSETS	\$ 37,973	\$ 935,463	\$ 35,796,414	\$ 701,967	\$ 2,597,582	\$ 695,140	\$ 322,948	\$ 2,369,611	\$ 76,973
Net Fixed Assets	\$ 37,973	\$ 935,463	\$ 35,796,414	\$ 701,967	\$ 2,597,582	\$ 695,140	\$ 322,948	\$ 2,369,611	\$ 76,973
Non Current Liabilities	\$ -		\$ 316,188		\$ 736,985	\$ 205,943		\$ 1,791,900	
Net Assets	-\$ 479,794	\$ 3,508,278	\$ 29,008,816	\$ 663,561	\$ 4,394,399	\$ 748,553	\$ 1,653,626	\$ 1,032,188	\$ 499,473
Equity									
Retained Earnings/Other Equity	-\$ 788,522	\$ 4,091,091	\$ 27,890,443	\$ 542,169	\$ 3,639,499	-\$ 106,477	\$ 1,551,021	\$ 1,044,248	\$ 471,488
Current Year Earnings/(Loss)	\$ 308,728	-\$ 582,813	\$ 1,118,373	\$ 121,392	\$ 754,900	\$ 855,030	\$ 102,605	-\$ 12,060	\$ 27,985
Total Equity	-\$ 479,794	\$ 3,508,278	\$ 29,008,816	\$ 663,561	\$ 4,394,399	\$ 748,553	\$ 1,653,626	\$ 1,032,188	\$ 499,473
Actual Balance Date	30-Jun	31-Dec	30-Jun	31-Dec	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 2019. For the three organisations with non-30 June balance dates, unaudited annual and financial reports have been submitted for the year ended 30 June 2019, in addition to a full set of audited financial accounts as at 31 December 2018 - the balance date of the three 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.

Independent Auditor's Report

To the readers of Auckland Regional Amenities Funding Board's financial statements and performance information for the year ended 30 June 2019

The Auditor-General is the auditor of Auckland Regional Facilities 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 and performance information of the Board on his behalf.

Opinion

We have audited:

- the financial statements of the Board on pages 43 to 54, that comprise the statement of financial position as at 30 June 2019, 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 43 to 54:
 - present fairly, in all material respects:
 - its financial position as at 30 June 2019; 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 26 November 2019. 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 and the performance information, we comment on other information, and we explain our independence.

Basis for our 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 them to prepare financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Board 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 and the performance information

Our objectives are to obtain reasonable assurance about whether the financial statements and the performance information, 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 budget.

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

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 and the performance information, 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 evaluate the appropriateness of the reported performance information within the Board's framework for reporting its performance.
- 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 and the performance information 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 [Entity type] to cease to continue as a going concern.
- We evaluate the overall presentation, structure and content of the financial statements and the performance information, including the disclosures, and whether the financial statements and the performance information 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 3 to 42, 55 to 59 and 64, but does not include the financial statements and the performance information, and our auditor's report thereon.

Our opinion on the financial statements and the performance information 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 and the performance information, our responsibility is to read the other information. In doing so, we consider whether the other information is materially inconsistent with the financial statements and the performance information 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

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Chair:	Vern Walsh until 30 June 2019 Anita Killeen from 1 July 2019
Deputy Chair:	Anita Killeen until 30 June 2019 Catherine Harland from 1 July 2019
Directors:	Victoria Carter Precious Clark Lyn Lim Megan McSweeney Bryan Mogridge Hilary Poole (from 1 June 2018 to 21 September 2018) Scott Pearson Paula Browning (from 26 January 2019)
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

Anita Killeen

Chair

Auckland Regional Amenities Funding Board

26 November 2019

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