

**Annual Report
2020-2021**

Auckland Regional Amenities Funding Board

Contents

CHAIR'S REPORT	3
LEGISLATIVE FRAMEWORK	5
TOTAL FUNDING PROVIDED TO AMENITIES 2009 - 2022	6
FUNDING BOARD FINANCIAL SUMMARY	7
OVERVIEW OF AMENITIES	8
AUCKLAND FESTIVAL TRUST	9
AUCKLAND PHILHARMONIA TRUST	12
AUCKLAND RESCUE HELICOPTER TRUST.....	16
AUCKLAND THEATRE COMPANY LIMITED	20
COASTGUARD NORTHERN REGION	25
NEW ZEALAND OPERA LIMITED	29
STARDOME AUCKLAND OBSERVATORY & PLANETARIUM TRUST BOARD	33
SURF LIFE SAVING NORTHERN REGION INCORPORATED.....	36
WATERSAFE AUCKLAND INCORPORATED	40
AUCKLAND REGIONAL AMENITIES FUNDING BOARD ANNUAL REPORT FINANCIAL STATEMENTS YEAR ENDED 30 JUNE 2021	44
SPECIFIED AMENITIES FINANCIAL RESULTS	55
AUDIT REPORT	59
DIRECTORY	62

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.

Welcome to the 12th Annual Report of the Funding Board. Starting in early 2020 and continuing to date, the Funding Board has experienced a very different year than any other year it had been through since its inception in 2009.

Having endured the first ravages of the COVID-19 pandemic in the first half of 2020, the second half of 2020 appeared to slowly settle to new operating environments for the eight amenities. Each organisation has had very different challenges to develop new strategies for to ensure they can continue to best serve their respective communities, with the personnel engaged in that industry, or the customers they served.

Although there were further restrictions on trading into the earlier part of 2021, all organisations were adapting to the new environment. The individual reports from the amenity organisations that appear later in this report, outline how each entity was able to respond to the pandemic that reflected the needs of each entity.

The on-going impacts of COVID-19 on the Funding Board have been limited due to the nature of business undertaken by the board. The board has seamlessly moved to video business meetings, largely due to wealth of experience of the directors who are encountering similar requirements in other roles they hold.

The impact on each of the amenities has been significant, and it has been especially pleasing to see how each organisation has again risen to the challenges and implemented further changes to their business models to better cater to and reflect the nature of their ever-changing operations.

Several organisations continue to utilise on-line services to extend their reach to customers, while others were able to use the opportunity to review their operating models, operations and undertakings.

Prior to the pandemic however, the arts organisations were continuing to provide world-class shows and performances and had expanded their outreach programmes to many school and facilities across the region. The rescue-oriented organisations had 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 2021, the Funding Board, through the funds provided by Auckland Council in support of the specified amenities, had distributed in excess of \$180 million over the thirteen-year period to enable them to continue providing their excellent services and facilities.

During 2020-2021 the Auckland Rescue Helicopter Trust implemented a new business operating model as a direct consequence of changes introduced by central government. The Funding Board and Trust spent a considerable amount of time examining the new operating model to ensure continued compliance with the provisions of the governing legislation. The Funding Board is satisfied that the new operating and governance models and continues to welcome funding applications from the Trust.

This report contains narrative provided by each amenity outlining the range of activities undertaken during the past year. These commentaries illustrate how each organisation is adapting to the new operating environment; how each is coping with the impacts of sudden lockdowns requiring immediate plan changes to events that may have been months in the planning.

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.

To varying degrees all amenity organisations continue to develop their policies that cater for the diverse nature of the Auckland demographic makeup – including, where appropriate, specific programmes or events have been implemented to recognise the unique role of Māori in Auckland.

Since 2009 the Funding Board has operated successfully due to the hard work, commitment, enthusiasm, professional manner, and good humour consistently exhibited by the directors throughout the year. The 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.

On 30 June 2021, inaugural board member and chair from 2009 to 2019, Vern Walsh retired from the board, concluding over 12 years of dedicated service. A function to mark this significant event was held in May 2021. The amenities, whom Vern had faithfully represented when seeking funding from Auckland Council, were in attendance to express their gratitude for the dedication to the role Vern has shown.

June 2021 also saw the departure of another highly respected board member, Catherine Harland. Catherine had served on the board for over seven years, bringing a wealth of experience and making a significant contribution to the operation of the board.

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 and other support 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.

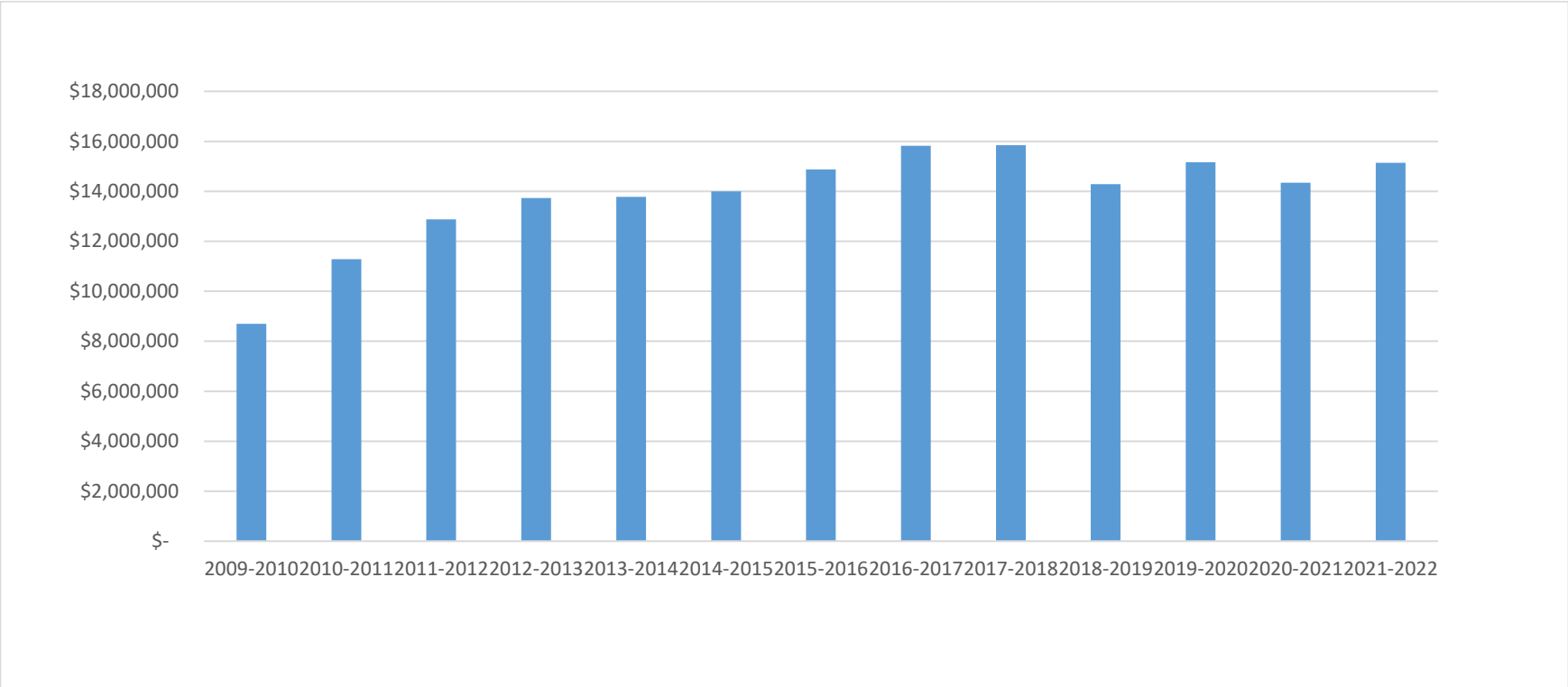
The purpose of the funding is to establish a mechanism that will ensure the on-going sustainability of these specific organisations that deliver arts, culture, recreational, heritage, education and rescue services and facilities to the Auckland region.

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 \$180 million has been distributed to the amenities, including \$15.15 million that was distributed in July 2021 for the 2021-2022 year.

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 - 2022



NOTE: The reduction in funding between 2017-2018 and 2018-2019 is attributed to the New Zealand National Maritime Museum Trust being wound up and merged with Regional Facilities Auckland, and in 2020-2021 Coastguard Northern Region merging with Coastguard New Zealand



Funding Board Financial Summary

There were no unexpected events that impacted the Funding Board's financial performance in the 2020-2021 year. As a result, the Board was able to post a modest surplus for the year.

Full details appear further on in this report.

Impacts of COVID-19 on the Funding Board

The COVID-19 pandemic and the earlier associated state of national emergency has had little, to no impact on the day-to-day business of the Funding Board. The nature and role of the board meant that other than utilising the special provisions allowed for by the government to hold on-line business meetings (versus in-person meetings as required under LGOIMA), no other board work has been directly impacted.

To ensure the Specified Amenities were supported during this particularly difficult time, the board released the 2020-2021 annual grant payments as soon as practicable on 13 July 2020, and in doing so the board has forgone interest [in 2020-2021] it would ordinarily have derived from the short-term investments prior to releasing the funds.

COVID-19 has had a greater impact on the operations of the eight Specified Amenities. The impacts and challenges are referred to in the individual reports that appear in the following pages from each organisation.

Overview of Amenities

Each of the specified amenities has provided commentary about their activities for the twelve months ended 30 June 2021. 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 eight amenities for the year ended 30 June 2021 is also provided on pages 57-58.

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

TE AHUREI | AUCKLAND
TOI O TĀMAKI | ARTS FESTIVAL



Auckland Festival Trust

Auckland Arts Festival

The Year in Review: July 2020-June 2021

Auckland Arts Festival (AAF) ran from 11 March – 11 April 2021 and, with international border restrictions due to the global COVID-19 pandemic: the programme was comprised of 100% Aotearoa artists.

This was the thirteenth Auckland Arts Festival, the seventh annual event, and the first programmed by Artistic Director - Shona McCullagh.

For the second year in a row, AAF was impacted by changing COVID-19 alert levels, requiring a delayed start by seven days. However, with an extension of the original festival period into April, over 80% of the original programme was presented. The programme received extremely positive feedback from audiences and artists alike. 60,000+ people attended AAF2021, participating in ticketed and free events across dance, music, theatre, circus and special events. While the majority of events were programmed in key CBD venues, a strong focus was placed on increasing the number of works taking place outside the Auckland CBD. This included taking performances to suburbs of Tāmaki Makaurau (Auckland), Warkworth, Mangere, Waiheke Island and Piha.

There were very good attendances for presented performances although overall box office income was heavily reduced due to show cancellations. This reduction in revenue was offset to some extent by Creative New Zealand Resilience Funding which contributed to the payment of all AAF2021 artists in full, regardless of any show cancellations together with central government assistance from the COVID-19 Wage Subsidy and Resurgence Support.



The festival continued to deliver to the goals in its Te Reo Language Plan through inclusion of four Toitū Te Reo events, plus other Māori work in the 2021 programme, alongside events that reflected and reached the diverse communities of Tāmaki Makaurau. Highlights of the programme of Māori and Pasifika works included: ***Polynesian Panthers 50th Anniversary: The Dawn Raids – Educate to Liberate*** exhibition; ***Che-Fu & The Krates: Return of the Navigator*** 20th anniversary concert, the Pasifika drama/comedy ***Tropical Love Birds***, kapa haka showcase ***Pūmanawa*** and the closing outdoor family event ***Kia ora, Tāmaki***.

AAF worked in partnership with a large number of leading Auckland and national arts organisations including Auckland Live/Auckland Unlimited, Auckland Philharmonia Orchestra, Auckland Art Gallery, MOTAT, Auckland Theatre Company, NZ Opera, Q Theatre, Te Rēhia Theatre, Taki Rua, Te Uru Waitakere Contemporary Gallery, Te Oro and Te Tuhi.

Although no international works were able to be programmed in AAF2021, discussions with our international partners continued with organisations such as Arts Projects Australia, and the Sydney, Melbourne, Perth and Adelaide festivals for longer term projects beyond 2021. Festival personnel also worked closely with all its major venue partners to market shows.

This year's Creative Learning & Community Engagement Programme again offered heavily discounted tickets for shows and artist talks, although due to COVID-19 alert level changes some AAF2021 schools shows and public shows with schools' allocations were cancelled. A total of 15 schools engaged through the 2021 festival school programmes resulting in 692 students attending a range of shows/performances and education programmes. Those attendees reported very positive feedback and deep engagement.

Community Development was predominantly targeted through the ***Aroha Arts Project*** as well as Community Day projects developed with various cultural and tertiary communities. A new collaboration with the Refugee and Muslim communities from the Mt Albert/Mt Roskill area was established.

As part of its goal to achieve greater community engagement, AAF2021 re-appointed the role of programme coordinator to extend engagement in the Access & Inclusion programme, focusing 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. AAF continued its \$20 flat rate ticket for participants with accessibility requirements and a companion and offered 800 tickets under its Pay What You Can (PWYC) initiative.

AAF continued to play an important active arts advocacy role during the year and maintained contact with international and national arts networks. Senior staff actively contributed to working parties and advocacy groups addressing current sector-wide challenges as well as continuing to mentor smaller arts organisations and provide advice on producing, presenting and touring shows. AAF is recognized by Creative New Zealand and other key stakeholders as a major arts leadership organisation, contributing to the Auckland and New Zealand creative sector 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 new, New Zealand, Māori and Pasifika works; collaborating with Auckland and national arts organisations; taking works to the regions and operating safely.

AAF2021 delivered another outstanding experience for those who attended with overall audience satisfaction surveyed at 89% and likelihood to recommend at 72%.

The next Auckland Arts Festival will take place from 10th – 27th March 2022, with a full programme release planned for mid-November 2021.



Financial

Despite a second year of reduced box office and major rescheduling costs due to changing COVID-19 alert levels, the Trust is in a stable financial position at 30 June 2021 and is moving into 2021-22 with a financial surplus.

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

With the ongoing effect of the COVID-19 pandemic, a limited return to international programming is the aim in 2022, with the plan to return to a fuller international programme in 2023. With the continued need to focus on programming artists from Aotearoa/New Zealand, the Trust welcomes the opportunity to support the New Zealand arts sector as well as commissioning, developing more New Zealand work.



Auckland Philharmonia Trust

Auckland Philharmonia Orchestra

The Year in Review: July 2020-June 2021

If one was to look for the silver lining in the last twelve months, it would certainly be the way our Auckland Philharmonia Orchestra (APO) company came together to tackle COVID-19 and its subsequent impact on our operations.

We returned to the concert hall in the second half of our 2020 concert season and have been thrilled to see our concerts full, and in many cases sold out, once again.

Over the last twelve months our focus has been on looking after our people (musicians, staff, audiences, and other stakeholders), continuing our artistic momentum, and focusing on financial sustainability.

OUR PEOPLE

The opportunity to return to the concert stage in July 2020 made us much luckier than many of our orchestral colleagues around the world at that time.

But we still face ongoing disruption due to COVID-19 with border closures and global travel restrictions impacting our ability to present international soloists and conductors as originally planned.

Despite these challenges we turned these necessary programme changes into an opportunity to celebrate the depth of talent here in New Zealand and especially within our orchestra. Our own APO musicians stepped up as soloists to great acclaim. A particular highlight was the world premiere performance by Principal Oboist Bede Hanley of a newly commissioned oboe concerto by renowned Canadian composer Gary Kulesha.

The 2020-2021 period saw important personnel changes within the APO. Of particular note was the departure of Principal Horn Nicola Baker after 28 years of service. Violinist Mark Bennett, another long-standing member, also left to take up a position as a Professional Teaching Fellow at the University of Auckland's School of Music.

Current travel restrictions are making the processes of auditioning and filling permanent positions within the orchestra difficult, but by the end of the year we were delighted to announce that Music Director Giordano Bellincampi had accepted our invitation to continue in his leadership role for a further three years 2022-2024. The appointment of Vincent Hardaker as Creative New Zealand's inaugural New Zealand Assistant Conductor-in-Residence also proved opportune. This position is administered by the APO on behalf of all professional orchestras across New Zealand and having Vincent on hand enabled the APO to successfully re-programme much of our 2020 season. Without his expertise on hand, many of these performances may well have needed to be cancelled.

ARTISTIC MOMENTUM

The orchestra has worked hard to maintain its artistic development in line with the momentum of previous years. Our pivot to increase our digital output in response to lockdown restrictions was a success with our

content reaching more than 4 million views globally by the end of our 2020 season. This strategy of adapting our performance activity to create online content continues to be part of our artistic and operational strategy in 2021.



The necessity of turning to locally based or New Zealand born artists during the 2020-2021 seasons has delivered some exciting and adventurous artistic choices. Our 2021 season opened with the Southern Hemisphere Premiere of the Aho Timpani Concerto featuring our Principal Timpanist Steven Logan as soloist. The next concert on our calendar featured New Zealand Arts Laureate pianist Michael Houston in his final APO appearance ahead of his planned (and since then, indefinitely postponed) retirement.

Another standout success on both an artistic and audience front has been the reconfiguration of the original 2020 Beethoven Festival. All nine symphonies by the composer were repackaged and spread across 5 performances in 2021. All performances are under the baton of our Music Director Giordano Bellincampi and within the first six months of 2021 performances of Symphonies No. 1 – 5 have all resulted in sold-out concert halls.

To complement our work in the concert hall we have also continued our outreach activities out in our communities. This work is a vital part of our remit as the only professional Metropolitan orchestra in New Zealand

The APO Connecting programme continues to flourish and whenever live performance was possible, we put the stories of Aotearoa at the heart of our programming. Our Kiwi Kapers concerts in late 2020 saw us partnering with Massive Theatre Company. The production was an innovative partnership between orchestral music and physical theatre and was enjoyed by more than 3500 students from across Auckland. The production shared the stories of three extraordinary wāhine; Nancy Wake, Jean Batton, and Māori tennis legend Ruia Morrison through music and movement.

Our APO Connecting team continued this momentum into the new year with our annual Summer School, before undertaking a prestigious recording contract filming all the musical content for Carnegie Hall's own global education programme 'Link Up'.



Meanwhile, behind the scenes we undertook a special research initiative to help quantify the value of our APO Connecting activities. Led by data and social policy experts Impact Lab, this research project has provided us with the data to measure the return on investment associated with our community outreach initiatives and demonstrate that indeed "Music Opens Minds".

SUSTAINABILITY

For several years, the APO board and management have been aware of issues associated with the under-remuneration of our musicians and with the support of Auckland Council through the Funding Board we have finally been able to address this. Despite the one-year implementation delay caused by COVID-19 it has become increasingly obvious that the move to a salary model for our musicians will give the organisation more flexibility with less marginal cost. Discussions between musicians and management to work through the details of the musicians' first-ever employment contracts have continued, despite lockdowns and disruptions. We expect to move to a salary model in early 2022.

These last twelve months have been a testing time for our sector and our board has worked tirelessly to help guide the orchestra through this period. At the end of 2020 four members retired from the board, three of whom had served a combined term of almost 40 years.

We feel honoured to have begun the 2021 season with four exceptional new board members, Sylvia Ding, Elizabeth Kerr, Kate Vennell, and Lucy Whineray. Their skills and input are already playing a valuable role during this extraordinary period in our history.

On behalf of the board, musicians, and management we would like to thank APO's supporting organisations for their steadfast commitment to the future of Auckland's orchestra, especially within the current COVID-19 climate.

The APO relies on the support of our core funders: Auckland Council, through the Auckland Regional Amenities Funding Act, Creative New Zealand, Foundation North, and Four Winds Foundation. With this ongoing support, we can deliver even greater value back to our city. The dedicated backing of the Auckland Philharmonia Foundation, under Chairman Robert Clark, and the APO Friends, led by Jackie Wilkinson, also allows us to deliver on our strategy.



Our thanks also go to all the many other corporate partners, trusts, foundations, and individual donors who were able to stand by us at this time. Their support is an investment in a better quality of life and a cultural legacy for the next generation.

2021 has not been a return to pre-COVID-19 "normal" and we stand ready to embrace the challenges and the opportunities ahead of us; knowing that we can make a difference for our city, thanks to the support of our wonderful community.

OUR AUDIENCES

- 4,162,458 people experienced the APO perform in 2020 (live and online)
- Despite 50% of the APOs 2020 season being cancelled
 - 36 live performances took place
 - 25,170 people attended
- Members of the APO spent 350 hours working in schools in 2020
- Our APO musicians visited 96 venues across Tāmaki Makaurau (Auckland)



**AUCKLAND RESCUE
HELICOPTER TRUST**



Auckland Rescue Helicopter Trust

Auckland Rescue Helicopter Trust:

The Year in Review: July 2020-June 2021

While COVID-19 presented the fundraising team with its greatest challenge this past financial year it also enabled us to innovate and pursue new opportunities to fundraise.

As evidenced by being named one of New Zealand's Most Trusted charities by Readers Digest for the fifth consecutive year in a row, our charity is fortunate that our various stakeholders understand just how essential our service is.

This community goodwill was reflected in our tele-fundraising efforts which continued to go from strength-to-strength despite the current climate, accounting for 61.5% of revenue raised and a record \$6,750,000 for the past financial year.

The complexities of COVID-19 around large gatherings severely impacted our ability to progress our events fundraising calendar however we were still able to hold the Westpac Chopper Swim, raising \$70,000 in donations.

The rollout of the charity's first Dollar-Match Appeal in conjunction with our media partner, NZME was one of our success stories. A donor, who wishes to remain anonymous, offered to match \$250,000 in donations resulting in a total in excess of \$500,000 being raised. Not only did the acquisition side of the campaign, an insert with the Herald, help generate new fundraising leads, it also reactivated lapsed donors. It paid for itself almost twice over. Most acquisition campaigns are lucky to break even. An adaptation of the insert was also used in Coromandel newspapers helping keep our charity top of mind in a region we are actively involved with.

Another fundraising success story was the roll out of our first ever lottery. Partnering with Ford and Shelby New Zealand and Classic Car Cover, the public was offered the chance to win a Shelby GT-H Mustang valued at \$160,000. Tickets were sold at a premium of \$100 per ticket however sales were limited to just 6,000 tickets, significantly increasing the ticket holder's chance to win compared to similar lotteries. The lottery was an outstanding success with all 6,000 tickets sold and \$600,000 raised. The car was won by Marie from Lower Hutt. This campaign generated many new donor leads for the charity and we discovered viable new ways to fundraise through the use of digital and new partnerships such as the Whangamata Beach Hop.

This past financial year saw the production of an exciting new television series entitled First Responders which will highlight the work of Auckland Rescue Helicopter Trust (ARHT) alongside the Northland Emergency Services Trust and other emergency partners. Feedback from the crew about the filming process has been largely positive to date. TVNZ will air the series in the new financial year.

Overall, a very successful year for ARHT fundraising, despite the most challenging of circumstances. The diversified initiatives that have been established, coupled with our tried and true methods of fundraising, have placed us in a strong position as we enter the upcoming financial year.

VOLUNTEERS

ARHT volunteers contributed 579 hours in the last financial year. This is comparatively less than previous financial years due to the impact of COVID-19 and some of our major events being cancelled. Man O War, Easter Show, Chopper Cup Regatta and Humminbird Fishing Tournament were all cancelled as a direct or indirect consequence of the pandemic. These events traditionally represent \$600,000 in revenue for ARHT and a further 400+ volunteer hours.

Comparatively speaking, those who were able to volunteer made a significant contribution. In 2019-2020 financial year our volunteers contributed a total of 1480 valuable hours and helped us raise \$1,000,000 in donations. In 2020-2021 they gifted just 579 hours yet still helped raise \$800,000.

We simply wouldn't be able to achieve our fundraising goals without their passion and dedication.

DEMONSTRATING LEADERSHIP

This past financial year, we were able to launch the Diploma in Pre-Hospital and Retrieval Medicine (DipPHRM). The Auckland Rescue Helicopter Trust is the only aeromedical service in New Zealand accredited to provide training for this Australasian professional qualification. It provides doctors, who have a background in emergency, critical care and intensive care medicine, the opportunity to obtain formally recognised qualifications in the practice of Pre-Hospital and Retrieval Medicine (PHRM). This six-month training programme comprises a number of online learning modules and significant practical experience opportunities working with a retrieval service. Trainees require considerable pre-requisite knowledge and experience in emergency medicine, anaesthetics and/or critical care medicine to be involved. Such training sets high clinical standards for the patients we serve.

IMPROVING PATIENT OUTCOMES TOGETHER

During the past financial year, we've continued to strengthen and progress the PHRM Doctor and Intensive Care Paramedic model of patient care. This includes adapting to the COVID-19 landscape and building robust standard operating procedures (SOPs) that ensure our people and patients are protected and that patients receive optimal pre-hospital care.



This collaborative approach to improving patient care has extended to encompass other regions as well. ARHT, in partnership with the Northland Emergency Services Trust, hosted our first Northern Rescue Helicopter Limited (NRHL) Pre-Hospital and Retrieval Medicine (PHRM) Training Workshop in Northland.

During the year we were also able to train with our clinical colleagues in both the Central and Southern Aeromedical regions.

INVESTING IN INNOVATION

ARHT launched its first class to train our flight Intensive Care Paramedics (ICPs) and PHRM doctors in the use of prehospital Point-of-Care Ultrasound (POCUS) using our new Butterfly ultrasound transducers. We are grateful for the ongoing support of our community that enables us to purchase this life-saving equipment.

New Zoll cardiac monitors/defibrillators have also been procured and implemented onto all ARHT aircraft. This included making modifications to our stretchers to accommodate the monitors and a training and roll out phase.

A number of innovations have evolved post several high-profile water rescues over the past years. This has allowed us to refine water rescue operations and training. Significant resource has also been placed on rescue swimmer PPE including harnesses, wetsuit and helmets. Ops-Core rescue swimmer helmets have been introduced into service. These helmets enable our rescue swimmers to effectively communicate with the aircraft while in the water during winch operations, leading to enhance safety for our rescue teams.

We are also currently working on an alternative rear cabin /clinician helmet. These are being used overseas and offer improvements to the hearing and visual protection that our current helmets provide. Unlike the current flight helmets that we use, these helmets will be able to be worn and offer protection to our clinicians on the aircraft and at accident scene. The goal will be to individually issue helmets to all members of the clinical team once complete.

EQUIPMENT AND TRAINING INITIATIVES

A number of initiatives were introduced to upskill staff and ensure their safety.

A new Air Crew Officer (ACO) harness was purchased, allowing training with an Activity Safety Officer (ASO) to happen whilst maintaining operational hoist capability.

A dedicated ACO training programme has enabled two of our Air Crew Officers to use the AW-169 flight simulator. Two ACOs have been signed off as non-flying pilot assistants.

New safety straps were introduced into the AW-169 and BK-117 fleet. These safety straps are an improvement to what we had. Primarily, they enable crew to jettison themselves from the safety strap if required to do so.

A significant trial schedule and evaluation of ARHT training was conducted over a few months. Results of this were passed on to key stakeholders.



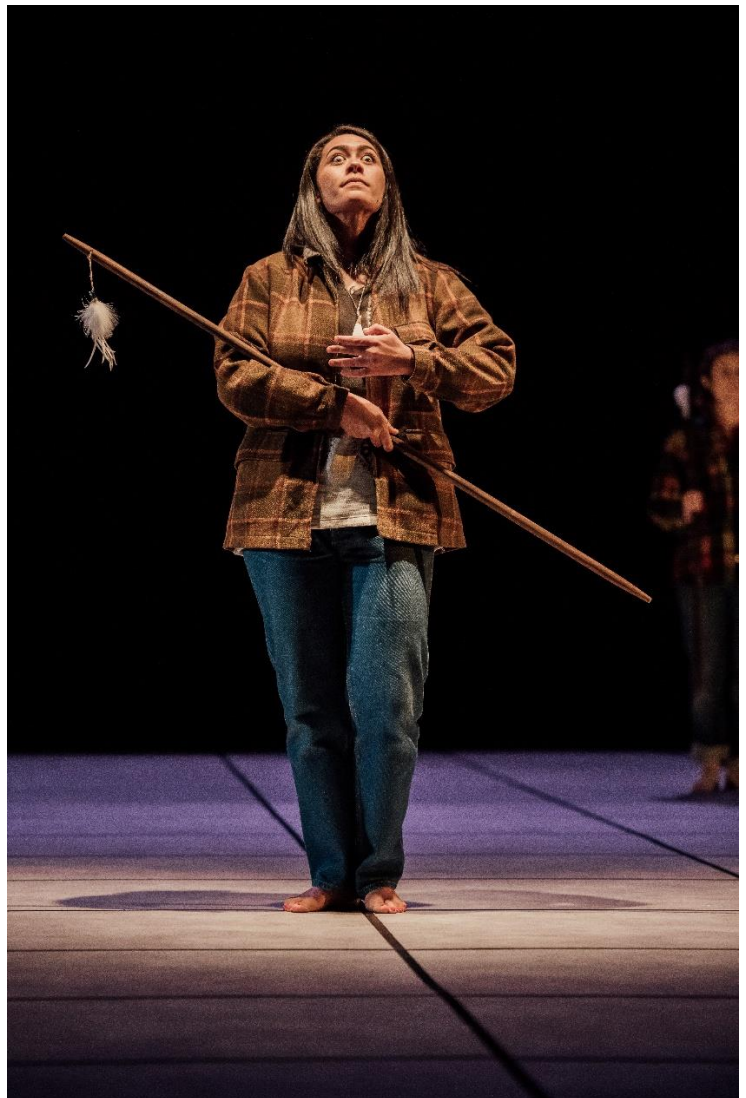
KEEPING BUSY

We are currently part of a sector wide rapid dispatch trial which immediately responds aircraft to patients that have a high probability of being severely unwell or injured. The ability to respond and attend patients faster is an exciting development for ARHT which we continue to support. An estimated 20% increase in annual mission numbers is the direct outcome of positive reforms in patient care such as this across New Zealand.

This has not come without its challenges however specifically around crew sickness, non-workplace injury, and fatigue as well as aircraft availability. ARHT is managing to stay within NASO's Key Performance Indicators (KPIs) none-the-less. To ensure we could uphold a high standard of care, we employed additional crew over summer and a new Co-Pilot was also recruited later in the year – a welcome and valued addition to the Air Crew Officer cadre.

Interestingly, Covid-19 lockdowns over the past financial year didn't significantly affect the daily number of missions crew were tasked to. Average missions have increased from three to four a day.

AUCKLAND THEATRE COMPANY



Auckland Theatre Company Limited

Auckland Theatre Company

The Year in Review: July 2020-June 2021

2020-2021 has been a year of transition and change for Auckland Theatre Company (ATC). Significantly impacted by COVID-19, the Company began the year reshaping to operate in the changed environment. During the year, the ATC board embarked on a process to consider the place of ATC in Auckland, reflecting on the past 27 years and looking forward to the next 30. We ended the year with the appointment of Jonathan Bielski in the new combined leadership role Artistic Director & CEO. The refocused leadership has been tasked by the board to engage more deeply with Auckland communities, artists, and stories; better reflect Auckland's diverse communities; and increase the revenue generated from our work.

Although our planned 2020 programme was cancelled, the Company pivoted to offer digital programmes and initiatives for our audiences and participants. The Company downsized in response to the financial constraints and planned a programme for 2021 that would appeal to broad audiences whilst remaining true to ATC's strategic objective to entertain, challenge, and tell big hearted stories that reflected the people of Auckland.

In response to the disruption caused by COVID-19, ATC developed a COVID-19 response plan. A living document, the plan considers how the artistic and operational needs of the company will be safely delivered during heightened Alert Levels and mitigate risks, we developed a three-zoned system for operating our ASB Waterfront Theatre and updated artistic contracts to allow us to pivot to digital projects within the engagement.



Clockwise from top left: rehearsal photos: *Black Lover*, *Two Ladies*, *48 Nights on Hope Street*, *The Life of Galileo*, *Single Asian Female*, *The Haka Party Incident*, *The Master Builder*. Cover image: Roimata Fox in *The Haka Party Incident* by Katie Wolfe. Image Credits: Andi Crown

The three-zoned approach at ASB Waterfront Theatre allowed us to continue performing during Alert Level 2 in 2020 and 2021. Although reducing audience capacity, the approach safely offered audiences a much-needed social activity. Operating the venue ourselves was key to the success of this. We had the ability to control the environment, the costs, and welcome people to the theatre with the same level of manaakitanga and whanaungatanga our audiences are used to, whilst maintaining COVID-19 safety protocols. Post show feedback demonstrated a high level of confidence in our approach.

At our ASB Waterfront Theatre our hirer programme has been significantly disrupted. A community amenity well used by other Auckland arts companies and community groups, the instability caused by COVID-19 caused a lot of planned activity to be cancelled or postponed.

KEY ACHIEVEMENTS

FROM OUR SUBSCRIPTION SEASON PROGRAMME

Although disrupted, our year has been artistically rewarding. It opened with the presentation of our digital production *The Master Builder* by Henrik Ibsen reimagined by Colin McColl. Intended to be a full-scale theatrical production, the production design and outcome was changed to be a filmed studio performance. The production premiered to online audiences in August and had a cinema screening at ASB Waterfront Theatre in October.

Having cancelled the remainder of our 2020 subscription season, ATC presented Back on the Boards, a mini festival of theatre featuring *Still Life with Chickens* by D.F. Mamea and *Black Lover* by Stanley Makuwe from our canon and entirely new work *48 Nights on Hope Street* by Freya Daly Sadgrove, Leki Jackson-Bourke, Nathan Joe, Ana Scotney, and Cian Elyse White, an ensemble piece by emerging writers.

Our 2021 season opened strong. Our seasons of *Two Ladies* by Nancy Harris, *The Haka Party Incident* by Katie Wolfe, *Single Asian Female* by Michelle Law, and *The Life of Galileo* by Bertolt Brecht reimagined by Colin McColl all had box office success. Notably, *Single Asian Female* was our first production not disrupted by COVID-19 since *Winding Up* in February 2019.

Of the seven plays presented this year, four were New Zealand works, *Still Life with Chickens*, *Black Lover*, *48 Nights on Hope Street*, and *The Haka Party Incident*.

In 2021 we were pleased to be able to offer an Audio Described and an NZSL interpreted performance in all our subscription seasons.

Despite the cancellation of three seasons and disruption to two, **36,273** people attended **107** performances in our subscription season programme.

FROM OUR CREATIVE LEARNING AND YOUTH ARTS PROGRAMMES

Our Creative Learning and Youth Arts programmes responded to the disruption of COVID-19 by moving some activities online and creating new digital opportunities until in person activity could resume. School-based programmes Storyworlds and Mythmakers proceeded, but the majority of our schools' matinee programme was disrupted and our HERE & NOW youth festival was cancelled.

Mythmakers show *Mahuika!* by Amber Cureen, revised and remounted, once again enthralled audiences. Thanks to funding support, Mythmakers is now offered free to schools up to Decile 5, a significant step forward in removing and reducing participation barriers of geography and cost.

Responding to COVID-19, online initiatives included Meet the Maker workshops, *100(ish) Word Plays* video project. Our youth initiative The Collective met online and in person when permitted. Aligned to HERE & NOW, a festival programme of workshops for young people was delivered in the October school holidays. Young Writers Table, our initiative for young emerging playwrights, proceeded in person and our Summer School operated in an expanded two-week format in January. Youth Forum performances accompanying our subscription season continued with some disruption.

Although severely impacted by COVID-19 disruption, our Creative Learning and Youth Arts programme delivered **175** events to **8,119** participants.

FROM OUR NEW WORKS AND SECTOR DEVELOPMENT PROGRAMMES

In our New Works programme, development of new plays for the stage continued although workshops and play reading were postponed. Work continued on *The Made* by Emily Perkins and *Things That Matter*, by Gary Henderson adapted from the memoir of Dr David Galler, as well as rapid new work development project *48 Nights on Hope Street*.

New emerging talents Sherry Zhang and Nuanzhi Zheng were supported to develop their play *Yang/Young/杨* for inclusion in our HERE & NOW youth arts festival in July 2021.



Clockwise from top left: *Single Asian Female*, *The Life of Galileo*, *Two Ladies*, *48 Nights on Hope Street*
Photo credit: Andi Crown

Our Open House programme continued in Alert Level 1. The programme offers a valuable resource to independent theatre makers across Auckland providing much needed free space for theatre makers to create new work, develop new scripts, workshop, and rehearse. The Engine Room initiative for mid-career directors postponed from 2020 was able to proceed in 2021.

Our New Works and Sector Development programmes delivered **137** events involving **385** participants

AT ASB WATERFRONT THEATRE

COVID-19 has been particularly challenging for our ASB Waterfront Theatre activity. As an events venue, it was unable to operate for a large portion of 2020 and has had to respond to the environment. For reasons related to COVID-19 a significant number of planned events were cancelled or postponed, often into a different financial year. MICE activity has become increasingly short lead, and performing arts hirers are grappling with the same issues as ATC.

Further, the strategic decision made by ATC to present all their seasons at ASB Waterfront Theatre in 2021, to reduce our risk, decreased the number of hireable periods available. The combined affect is significantly less activity was delivered than planned.



Top Row: Summer School. Bottom Row: *Mahuika!*

Despite the disruption, we were delighted to have hosted performances and events from Pacific Dance New Zealand, Atamira Dance, Gramsci, and Women in Film and Television. ATC also worked with the local film distributor to present a collection of four National Theatre Live films utilising our state of the art cinema system

to present live theatre. Following the cancellation of the in-cinema component of Whānau Mārama: New Zealand International Film Festival in 2020, and with the support of the Festival, ATC presented two Festival weekends screening 17 films.

Other activity includes awards evenings for the University of Auckland Alumni and Equity, events include the Big Screen Symposium, Silver Linings, and Show Me Shorts opening celebration. Youth Performing Arts companies Encore Theatre Collective and APAA both presented seasons.

As ASB Waterfront Theatre we welcomed **28,106** people to **144** events.

FINANCIAL COMMENTARY

2020-2021 was the Company operating with lower cash as the effects of the pandemic adversely impacted the finances. The Company determined not to seek a recapitalisation grant from owners, The Theatre Foundation, in 2021 and instead operate with reduced cash with a view to a grant being made should it become necessary.

Although performing strongly at the box office in the final two quarters of the year, we have ended the year with a loss. Significantly reduced 2020 box office and events revenue could not be offset by tight expense management and a box office rebound in 2021. This has been compounded by one-off restructuring costs incurred at the end of 2020 and beginning of 2021.

Although we ended the reporting year with a deficit, this is in part due to timing. Production costs relating to *The Life of Galileo* were all expensed in the 2020-2021 year, and revenue from the production, released as the performances occur, was received in the 2021-2022 year. Similarly, funding received from Creative New Zealand, responding to the COVID-19 disruption costs incurred in March 2021, was received in July 2021. The costs associated with the disruption were expensed in this financial year, and the funding received in the next.

2021-2022 also sees the start of a significant infrastructure upgrade supporting ATC business systems and operating platforms (the Digital Transformation Project) with the project costs offset by funding received from Creative New Zealand.

NZ OPERA



New Zealand Opera Limited

New Zealand Opera:

The Year in Review: July 2020-June 2021

New Zealand Opera presents main-scale opera, touring productions, festival productions, concerts and other events on the stages of the Aotea Centre, ASB Waterfront Theatre and Auckland Town Hall, as well as in non-traditional performance spaces. In the 2020-2021 funding period, New Zealand Opera affirmed its creativity and resilience in the face of myriad challenges – not least those brought about by COVID-19. The Company planned and delivered a wide range of activity in Auckland, including:

- The site-specific production of Handel's *Semele* at the Holy Trinity Cathedral in Parnell. A production that garnered rave reviews and a hugely positive response from new and established audiences alike.
- *Ihitai `Avei`a – Star Navigator* at the Vodafone Events Centre in Manukau. Not only did this production sell out, but it also attracted a new audience for New Zealand Opera: 47% of those who bought a ticket for *Ihitai `Avei`a* had never purchased a New Zealand Opera ticket before. In terms of audience development, this is an unprecedented success that shows unequivocally how artistic collaboration, pushing the boundaries of traditional opera and reimagining opera within the context of Aotearoa New Zealand has the potential to bring in new audiences and satisfy traditional opera patrons. The Minister for Culture and Heritage, Hon. Carmel Sepuloni gave a speech on opening night, endorsing the Company for its ability to present traditional productions alongside exciting new works that are unique to Aotearoa.
- The main-scale work *The Marriage of Figaro* at the Kiri te Kanawa Theatre (Aotea Centre). This production enjoyed full houses, positive reviews and warm feedback from our audiences. Led by an all-female creative team, the rehearsal process ran very smoothly with strong alignment of purpose and theme. As with our other main-scale productions, New Zealand Opera offered free tickets for students to attend dress rehearsals, pre-performance talks, workshops, and masterclasses around the season. The final performance of a national tour (in Christchurch) was broadcast by live-stream free of charge and we were delighted that 1660 people from 26 countries tuned in.
- A free family outdoor concert at Glover Park in St Heliers (attracting over 3,500 people).



Alongside our productions, our Participation programme created a wide range of opportunities for Aucklanders to experience and participate in opera – including an Opera in Schools Auckland-wide tour, free community performances, talks and workshops. In Term 1 of 2021, our bite-sized touring production of Donizetti’s *Don Pasquale* reached over 2800 students and teachers from seven schools, despite a lockdown during the tour which curtailed the scheduled dates and led to the cancellation of nine planned performances.

New Zealand Opera has a long-term strategic agenda that seeks to reimagine what opera might mean in New Zealand with the goal of developing our Company into a more relevant and inclusive national cultural organisation. The commissioning and development of new work is integral to delivering this ambitious agenda. By encouraging and supporting new work we are embracing the diversity and richness of our culture and paving the way for an understanding of – and appetite for – opera that tells our own stories.

To this end, work began on two new opera commissions during the funding period. *The Unruly Tourists* is composed by Luke Di Somma with a libretto by The Fan Brigade’s Amanda Kennedy and Livi Reihana, and will be presented within the 2022 Auckland Arts Festival. We also commissioned and workshopped a new opera titled *Dua (Prayer) for a Broken Shelter* by Michael Williams (music), Tracey Slaughter and Nida Fazi (text).

Last year we launched a ground-breaking new initiative, *6:24 Voices of Aotearoa*, bringing together teams of artists (each comprising a musician, a singer, a writer, and a composer) for a series of weekend workshops to develop new opera material collaboratively. 6:24 is designed to seed new work, discover new voices, challenge opera’s parameters and who is permitted to participate in its creation.



The inaugural 6:24 Voices of Aotearoa participants.

2020 also saw New Zealand Opera step into the digital sphere in a much more intentional way, with a feature-length opera film of Handel’s *Semele* created in partnership with production company GreenstoneTV and acclaimed film director Rebecca Tansley. *Semele* the film premiered in cinemas in Auckland, Wellington, and Christchurch, which subsequently led to partnerships with Rialto Distribution and SkyArts – a huge pivot for

New Zealand Opera, and one with the potential to futureproof the company and our artform in the face of further event restrictions.

New Zealand Opera's co-production with Black Grace, *(m)Orpheus*, was scheduled to open in Auckland in September 2021. When the August 2021 Alert Level 4 lockdown was announced, much preparation on *(m)Orpheus* had already been done, with the design completed, tickets selling well, set construction underway, orchestras and venues contracted, and artists through Managed Isolation and Quarantine and poised to begin rehearsals. The decision has been made to postpone the production to 2023.

Since July 2020, the Company has made excellent progress on its bi-cultural journey, working with Te Amokura Consultants and Tūtira Mai NZ to reach the milestones in our Diversity Action Plan. Activities within the reporting period have included a Marae Wānanga at Mataatua Marae, the creation of a New Zealand Opera waiata tautoko, and workshops covering implicit bias and Te Tiriti o Waitangi. Our 2020 Toi Māori intern was engaged as Kaihere Ao, a new role established to further progress and implement this agenda.

As always, New Zealand Opera is committed to supporting and nurturing the creative ecosystem of Auckland. To this end we provided employment opportunities for Aucklanders to create work here in New Zealand, employment for technical staff and the Freemasons New Zealand Opera Chorus and a structured career development programme for nurturing young and emerging artists.

Our Parnell HQ, The Opera Centre, is the base for New Zealand Opera's administration and artistic activities and is the national hub for opera in Aotearoa. It houses our wigs, makeup, and costume departments, our props and costume collections. The music room and studio serve as rehearsal coaching and performance spaces for New Zealand Opera and other arts organisations.

KEY ACHIEVEMENTS AND HIGHLIGHTS FOR AUCKLAND

- 21,000 people experienced live opera in Auckland through 45 events
- 16 Auckland venues utilised
- 27 free events attracting 6,277 people
- Collaborations with AUT, Auckland Museum, Auckland Philharmonia Orchestra, Manukau Symphony Orchestra, The Graduate Choir and Auckland Choral
- 13 sold-out performances
- Semele film screenings attended by 171 people

FINANCIAL STATEMENT

New Zealand Opera delivered a surplus of \$198,007 for the year ended 30 June 2021, and at year end had equity of \$1,195,773.

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, choice of repertoire and relatively short time span of a season invariably leads to high risks, particularly to box office income. The unpredictability of benefaction and the COVID-19 economic climate makes our income stream including box office revenue and income from trusts and foundations highly vulnerable. Further implications of COVID-19 has meant the postponement or cancellation of previously planned seasons and events, negatively affecting our KPI measures.

While in the midst of the COVID-19 pandemic New Zealand Opera continues to maintain financial sustainability with realistic and workable production budgets, as well as continually revised box office targets to accommodate changes in the pandemic economic outlook. Prior year results reinforced the requirement for New Zealand Opera to build reserves, so a modest surplus is generally budgeted to sustain reserves and allow small degrees of fluctuation in box office returns, benefaction and other income. Rebuilt reserves continually allow New Zealand Opera to manage future programming risks.

Auckland Regional Amenities Funding is a vital part of our financial stability that secures our staff structure, allows a permanent home with administration offices, rehearsal studios and technical facilities in Parnell, all of which ensures there is a national opera company resident in Auckland to deliver the art form.



Stardome Auckland Observatory & Planetarium Trust Board

Stardome Observatory and Planetarium

The Year in Review: July 2020-June 2021

As we all have learnt to cope with the impact of the pandemic, operating under COVID-19 has become our new normal. This year, Auckland saw a total of 78 days of COVID-19 restrictions - 31 at Alert Level 3, and 47 at Alert Levels 2 and 2.5.

Despite these disruptions, we performed better than we had anticipated. This is due to careful management of our resources, including changing our pattern of expenditure, improving operational efficiency, and increasing the frequency of budget reforecasting.

We started the year uncertain about how our visitors would respond following COVID-19 restrictions. We were therefore thrilled when Aucklanders enthusiastically returned to Stardome. Some of our monthly results this year were amongst the best we have seen for several years, and we thank the people of Tāmaki for coming out in support of cultural institutions across the city.

As well as responding to COVID-19 events as they developed, we continue to plan for possible future volatility and uncertainty. Our kaimahi (staff) have swiftly adapted to the various upheavals, and the board and management are grateful to them for their agile response and resilience.

As well as our pleasing result under the circumstances, this year we began the development of a new Five-Year Strategic Plan to come into effect from July 2021. This is a significant milestone for Stardome and one that will set a course for transformation over the next five years. We look forward to implementing this in 2021-2022.

We remain immensely grateful to the ratepayers of Auckland for the significant operational funding we receive from Auckland Council, via the Funding Board, particularly as it provides financial certainty in uncertain times.

We approach the future with renewed energy and a new vision that will ensure Stardome is a place of trust and integrity for celestial stories, astronomy, mātauranga Māori and cosmological science; one that honours and shares the first stories told about the skies over Tāmaki Makaurau and Aotearoa; that upholds the mana of Maungakiekie; is environmentally and financially sustainable; and above all inspires and excites the minds of our tamariki and rangatahi.

Below are a few highlights from the year.

EDUCATION

For many Aucklanders, their relationship with Stardome begins with a pre-school or school visit. We feel their warmth when they revisit us as adults, often with their own children. Our education programme is a vital part of Stardome that builds a platform for future visitation.

Kōhanga reo, kura kaupapa, preschools, and schools of Tāmaki Makaurau also reflect the diversity of our city and by serving this audience we reduce barriers for many groups who might otherwise find it difficult to visit. Despite the impact of COVID-19 on school visitors this year, we continue to manaaki them in healthy numbers at our whare whetū.

The story of education visitation in 2021 is a story of the impact of COVID-19 on our hard-working and resilient educators and learners. Our education visitors have however, adapted quickly to the necessities of learning under COVID-19 restrictions and when restrictions were lifted, they returned with some confidence.

This is the second year that schools have been heavily disrupted by COVID-19. Overall, our education numbers reflect the impact of COVID-19, however, when compared to 2019-2020 – when COVID-19 first reached our shores – visitation was 36% higher and this has provided us with some optimism.

Our low-decile programme, whereby Stardome subsidises entry and transportation for schools that might not ordinarily be able to visit, was once again well-subscribed. This year, it brought over 8,000 students to Stardome. The low-decile programme continues to contribute significantly to our ability to reach a wide geographic range of schools across Tāmaki Makaurau, with almost equal representation from schools from North, South, East, and West Auckland.

PUBLIC PROGRAMMES

In the context of a COVID-19 climate, our public programme performed well in 2020-2021, with a total of 40,456 visitors across evenings, weekends and venue hire. The year began auspiciously with the welcoming of the Matariki season and the announcement from central government that Matariki is to become a public holiday in 2022.

Unfortunately, but not unexpectedly, another level three lockdown occurred in mid-August 2020 and continued until mid-September. We were then able to reopen to the public, although with restrictions to our capacity to ensure adherence to physical distancing and gathering limits.

As our audiences are largely domestic, this provided us with resilience, and we were able to attract them to Stardome once we were able to open safely once again.

A number of exciting astronomical events throughout 2020-2021 provided an opportunity to engage with our visitors, both in person and virtually. The highlights included the Great Conjunction of Jupiter and Saturn; the Opposition of Mars; a Lunar Eclipse; as well as the nail-biting live-viewing of the landing of the Perseverance (Percy) Rover on Mars in February 2021.



MATARIKI

The year began with our emergence out of lockdown and into the launch of our revamped Matariki programme, *Ngā whetū o Matariki*. After excellent reviews, publicity and word of mouth, the season was extended by eight encores to meet public demand.

Our tangata whenua staff took the helm in refreshing the Matariki offering, and this was warmly received by our manuhiri with feedback that it was grounded in authenticity, generosity and a deep understanding of the significance of this celebration to Aotearoa.

DIGITAL ENGAGEMENT

Digital engagement, particularly on social media platforms, has become an important activity for Stardome. Our social media and digital engagement have increased beyond expectation, reflecting a focus on this area of our operation and an improvement in our digital content during 2020-2021. The increase in traffic to our website has also been significant, and is as a result of focused communications, particular with regard to astronomical events, such as the Mars Rover landing, which, combined with SOE has driven visitors to our website.





SURF LIFE SAVING
NORTHERN REGION



Surf Life Saving Northern Region Incorporated

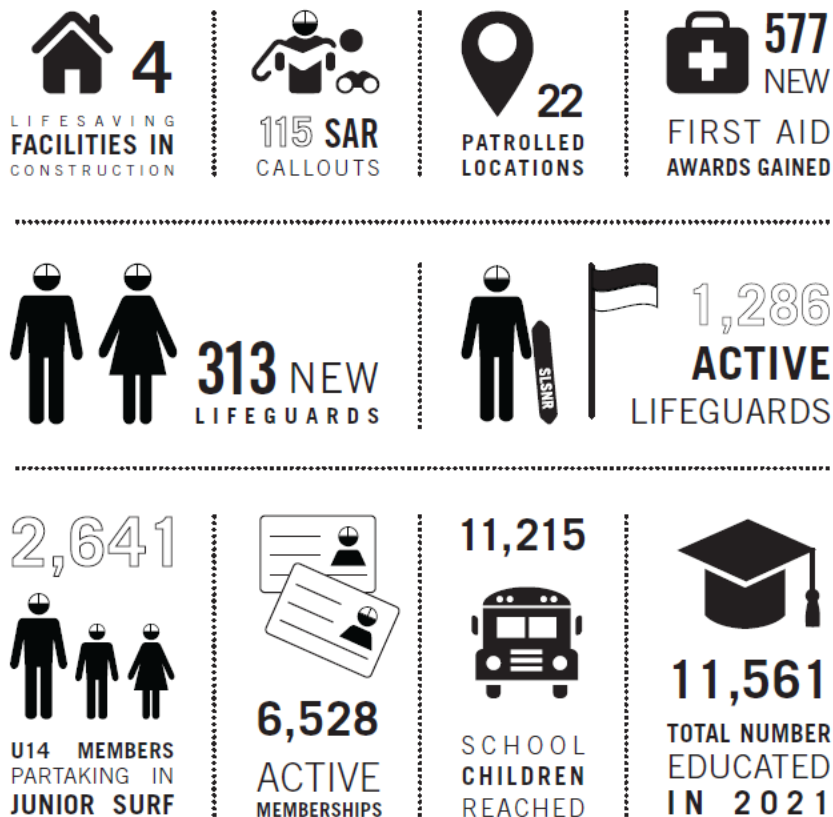
Surf Life Saving Northern Region

The Year in Review: July 2020-June 2021

Surf Life Saving Northern Region (SLSNR) is the primary organisation for the delivery of beach and coastal drowning-prevention services to millions of people in the upper North Island of New Zealand. Our iconic lifeguards continue to be a treasured and time-honoured sight on the coastlines of New Zealand. The extraordinary change we continue to witness across the global landscape has also been paralleled by another extraordinary year of delivery for SLSNR, on our beaches and beyond. It has been a significant year for our movement and one marked with success despite the tail-end of the season truly being disruption personified.

SURF LIFESAVING NORTHERN REGION

2021 SEASON KEY STATISTICS





SURF LIFE SAVING NORTHERN REGION

Today SLSNR consists of 18 member organisations, flying the flag for safe beach recreation at 18 clubs from Raglan north to Cape Reinga and down the east coast to Auckland. Our single and simple purpose is to protect the region’s communities in the water, on our beaches and on our coastline.

The surf lifesaving movement in New Zealand has continued to evolve in recent years as the movement’s role and impact continue to grow. Today’s lifesavers provide support to the public through a vast array of valuable services, many of which weren’t evident in the past.

Our lifeguards are primarily to be found “between the flags”, where they have a long, proud history of providing formal supervision to beachgoers at 22 patrol locations throughout the northern region. Their presence on patrol has traditionally been from Labour Weekend in late October through to April the following year, but the length of the lifeguard season continues to grow with increasing demand from the community to have formal supervision provided for more hours of the day and more days in the year.

While patrolling, lifeguards work closely with the public on the beach to help them avoid the many dangers present, but they are still regularly required to respond to a wide array of emergencies at, or near, the beach and rescue people in difficulties in the water. Their emergency training and resources mean lifeguards are frequently asked to assist in responding to on-beach or near-beach first-aid incidents, ranging from jellyfish stings or sprained ankles through to more serious incidents like cardiac arrests or motor vehicle accidents.

Our lifeguards also contribute a critical element to New Zealand’s search and rescue (SAR) efforts, being called out for on-water or near-beach SAR duties around our coastlines throughout the year, ensuring a rapid response to coastal emergencies at all times.

Outside of our patrolled beaches, SLSNR also provides formal event-safety services to commercial entities and the community, ensuring those events and other forms of organised coastal recreation have access to lifesaving skills and services.

Community education continues to be a huge part of SLSNR's purpose and an important building block in New Zealand's Drowning Prevention Strategy. You will find lifeguards in classrooms, at marae, at tertiary institutions, at public events and on beaches educating people of all ages on critical water-safety competencies throughout the year.

Surf Life Saving also offers more than 15 different sport disciplines for its members to take part in and compete in, through formal and informal sport-and-recreation pathways and frequent large-scale sporting events. These pathways allow thousands of athletes from age six to 60-plus to play, learn, and compete on the water and beach.

Overarching all of this is our role in supporting our member clubs and shaping strategies to ensure our organisation and those clubs continue to be relevant to their stakeholders and provide attractive volunteering opportunities. In the constantly changing landscape that is volunteering, SLSNR works closely with our club members to ensure they are well-placed to deliver to their future aspirations in addition to our continuing role of providing governance, leadership and advocacy for our member organisation

PROGRESS ON MANY FRONTS

Paradoxically, despite reductions in season length, and disruptions to our event calendar and programmes due to COVID-19 impacts, SLSNR again delivered a very strong year across all areas of the business.

COVID-19 and its impacts required a narrowing of the organisations focus to better serve the current needs of our member clubs and ensure the organisation was well positioned to respond to the short and medium term challenges that arose out of the COVID-19 pandemic.

While 2021 marked the third year of delivery to our 2018 – 2021 Strategic Plan and the continued progress of our strategic areas of focus, key strategies were refined to focus on the support and growth of SLSNR member clubs and their current operational needs as a key priority:

- 1. Supporting the lifesaving process through:**
 - a. Developing lifeguarding benchmarks for each club
 - b. Determining the equipment requirements to support club's patrols
 - c. Annual reviews of club facilities to identify where funding or support is required to ensure they properly meet lifeguarding capability.
- 2. Supporting member clubs in the retention and recruitment of members, and membership development (refreshers, Surf Lifeguard Awards, IRB development, First Aid and instructor and examiner progress);**
- 3. Progressing the SLSNR organisational review; and**
- 4. Improving communication and information sharing across all levels and areas of the organisation.**

HIGH PERFORMING CLUBS

The Auckland clubs once again had an excellent season and continue to grow their capability and reach as they respond to increased and changing demands in their service levels and service.

Drowning Prevention Auckland

Education · Research · Advocacy



WaterSafe Auckland Incorporated

Watersafe Auckland t/a Drowning Prevention Auckland

The Year in Review: July 2020-June 2021

This year has been one of commitment to work towards our vision of an Auckland free from drowning, achieved through the development of water competence and changing knowledge, attitudes and behaviours, despite the lingering effects of the pandemic on our ability to educate in traditional ways.

This year has had many positives and achievements:

- Education to 23,450 people from under-fives and their parents to primary aged children and secondary aged young people, to tertiary students in Health and Physical Education and older adults within community settings.
- Impact has continued to grow with expansion into providing the Water Skills for Life programme in partnership with Aktive, in decile 3-6 schools across Auckland.
- Growth in workplace education continues to increase with the training of lifeguards, aquatic first aid courses and emergency care training for pool facilities.
- The establishment of a further five lifejacket hubs to encourage use of lifejackets at a nominal cost. There have been 4,045 lifejackets utilised and over 41,000 lifejacket experiences through our lifejacket loan scheme.
- Growth in the successful Water Safety Advisors initiative at Hūnua Falls which also included the first freshwater site identified on the Safeswim platform including hazard messaging for a waterfall environment.
- Growth in engagement with the eLearning platform with nearly 1,800 active learners online this year.
- Growth in partnerships at all levels and, of particular note, the shared commitment with Water Safety New Zealand to work together on developing a meaningful water safety strategy for Tāmaki Makaurau/Auckland.

IMPACT OF COVID-19

There has been a continued effect from COVID-19 with 12 weeks of impacted delivery over the last 12-months. Our team has proven agile and adaptive in our methods of education with the continued lockdowns. The team have utilised podcasts, webinars and have seen growth in the eLearning platform, available at no cost to the community.

Our anticipated reach in person was not met mainly due to the inability to engage in community events to raise awareness of safe behaviours and attitudes in, on and around water.

FINANCIAL RESULT

We have traded within the revenues sourced during the year. A surplus is attributable to growth in funding sources beyond our traditional sources, deferral of wage increases and temporarily reduced total salaries costs due to unfilled vacancies during the post-COVID period of uncertainty in 2020. Planning for COVID-19 and growth led us to conclude robust operating models need to be developed for a possible new-normal way of operating. The vacancies will be addressed with more skilled personnel as new capabilities are required as Drowning Prevention Auckland (DPA) grows its programme servicing offering.



SUPPORTING AUCKLAND'S MULTICULTURAL POPULATION

Celebrating diversity

Our commitment to diversity continues at the team and board level to match the fast growing and changing population across Tāmaki Makaurau. We have worked hard to ensure Māori, Pasifika and Asian populations are catered for with educators delivering programmes that are evidence based and culturally sound.

Asian Water Safety Advisor

The employment of an Asian Water Safety Advisor has brought us closer to a population that wants more education in and around the water. It is already yielding positive relationships with groups wanting to ensure their families are informed about water safety. Statistic NZ's 2018 census shows that 28.2% of the Auckland population are Asian and in some local board areas this rate is as high as 40%. One fifth (20%) of the people who drowned in Auckland in 2020 were of Asian descent, through swimming and fishing. The purpose of this role is to develop a strategy to educate and support groups identifying as Asian ethnicity, and to prevent further drownings from happening within Auckland. The role will also be responsible for delivering sustainable water-competence educational programmes to our Asian communities.

We have also continued our collaborative work with Auckland Council and Surf Life Saving Northern Region with the continuation of the West Coast Rock Fishing project. This year we were able to recruit and appoint a Rock Fishing Advisor, on a fixed-term contract over the summer period. This role involved surveying rock fishermen and advising them on safety, conditions, and environments. Our Asian Drowning Prevention Advisor is also contributing to this initiative with days spent on the West Coast with the Rock Fishing Advisor, communicating to mandarin speaking fishers.

Lifejacket Hubs

Our lifejacket hubs have been operating since 2014 and are designed to encourage the use of well-fitted lifejackets. These hubs are established to be available from boats clubs, surf clubs, community venues, churches, or marae to enable individuals or groups to access and use lifejackets when boating or using a watercraft.

We added six additional hubs this year along with a trial with Bethells Beach Surf Club targeting the rock fishers on the West Coast. It is hoped that the outcome will see more rock fishers wearing lifejackets with an immediate intervention if they do not have one on the day. This then improves the outcomes we are seeking for rock fishing on the West Coast. We have also included bilingual signage in Mandarin to increase uptake of utilisation. A further two hubs were set up in collaboration with Coastguard New Zealand with Coastguard Units in Papakura and North Shore. This trial is designed to increase use and also increase education on safe recreational boating.

Establishing further lifejacket hubs will further increase accessibility to lifejackets for Aucklanders and increase the opportunity for people involved in recreational boating and other activities to be wearing properly fitted lifejackets which will then increase their chances of survival if they unintentionally end up in the water. Being able to borrow a lifejacket from the hub decreases the financial barrier for some members of the community to then ensure they are enjoying their recreational boating safely.

Gender Specific Programmes

Language and culture are barriers to educating new settler groups in water safety. DPA has developed specific engagement strategies to overcome these barriers. These methods include building relationships with established ethnic community organisations along with national and local government organisations such as Belong Aotearoa formerly known as (Auckland Regional Migrant

Services) and the Auckland Police, to assist with the communication and engagement. Our work with Gender Specific swimming for Muslim women continued this year with three programmes delivered – two with ‘Belong Aotearoa’ at Te Atatu Peninsula Swimsation and one with ‘Refugees as Survivors’ at the Papakura Swimsation.

One of our educators, Leilani Fuemana, presented her work to engage newly settled New Zealanders in water safety through the Gender Specific Water Competence Programme at the Global pre-virtual Injury Prevention Showcase.

SUPPORT OF MĀORI POPULATIONS RECREATING IN AUCKLAND’S WATERWAYS

This year we were able to provide and spread our Kaimoana programme that teaches Māori communities about safe diving safety workshops, across the wider Auckland region, with six additional wānanga for no cost to participants. We have received positive feedback from those who have participated.

Many of the local community participants have really embraced the diving safety programme that has been offered. We have been delighted with the response from the community as they see this programme as an essential kaupapa for anyone seeking to take up recreational diving.

This programme is hugely beneficial to Māori and others as we were able to educate them on how to stay safe in, on and around our water environments through the traditional water activities they partake in. Through the delivery of this programme, we saw a positive change in the participants attitudes and behaviours around water environments and the gathering of kai moana. Through this programme we developed community leaders who will share what they learnt from us with their whānau, friends and community. We are also reducing the risk of drowning amongst the participants that completed the programme.

Thank you

Your support has enabled us to deliver the following

193,380

Indirect Points of Contact

Community

7,355 Direct points of contact

Including Māori Water Safety, Wai Wise, Wai Turama, Gender Specific Water Competence, SPLASH Break-Away holiday programme.

Workplace

914 Direct points of contact

Made via 41 Aquatic-based pool facility trainings; 17 Workplace Health and Safety trainings; and 8 Webinars.

Marketing and Communications

13,542 Total Audience

On our social media platforms and communications database

Education Sector

15,181 Direct points of contact

Including education in early childhood, primary, secondary and tertiary settings.

Events

1,185 Direct points of contact

Made via 12 targeted event promotions.

Lifejacket Loan Scheme

41,641 Lifejacket Experiences

Via 45 education institutions and community organisations.

Lifejacket Hubs

4,035 Lifejackets Utilised

6 new lifejacket hubs, bringing the total number of hubs to 11.

E-Learning

1,797 Students

Research

2,302 Direct points of contact

Auckland Regional Amenities Funding Board Annual Report Financial Statements year ended 30 June 2021

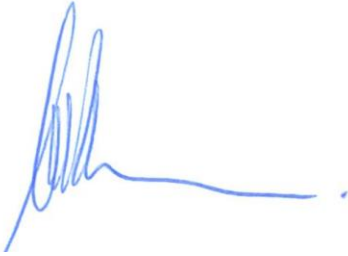
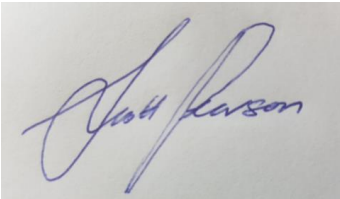
Item	Page
Statement of Comprehensive Revenue and Expenditure	45
Statement of Changes in Equity	45
Statement of Financial Position	46
Statement of Cash Flows	46
Notes to the Financial Statements	47
Audit Report	59

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 2021.

<p><u>Anita Killeen</u></p> <p>Chair Auckland Regional Amenities Funding Board</p>	
<p><u>Scott Pearson</u></p> <p>Deputy Chair Auckland Regional Amenities Funding Board</p>	
<p>Date: 28 June 2022</p>	

STATEMENT OF COMPREHENSIVE REVENUE AND EXPENDITURE
FOR THE YEAR ENDED 30 JUNE 2021

	Note	Actual 2021	Budget 2021	Actual 2020
Revenue				
Levies Received		14,680,500	14,680,500	15,504,500
Interest		10,299	0	55,865
Total revenue	2	14,690,799	14,680,500	15,560,365
Expenditure				
Audit Fees	3a	8,674	9,000	8,397
Grant Expenditure	3	14,340,500	14,340,500	15,089,500
Legal Fees		24,805	35,000	38,033
Advisory Officer/Admin Services		58,500	58,000	58,500
Consultants		2,140	38,000	96,346
Board Member fees	12	189,750	189,750	189,750
Other expenses	3a	156,683	10,250	5,841
Total expenditure		14,781,052	14,680,500	15,486,367
Surplus/ (deficit)		(90,253)	0	73,998
Total comprehensive revenue/(expenditure)		(90,253)	0	73,998

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 2021

	Actual 2021	Actual 2020
Balance at 1 July	573,383	499,385
Total comprehensive revenue/(expenditure)	(90,253)	73,998
Balance at 30 June	483,130	573,383

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2021

	Note	Actual 2021	Actual 2020
Assets			
Current Assets			
Cash and cash equivalents and investments	4	460,811	550,372
Receivables	5	33,877	34,286
Total current assets		494,688	584,658
Total assets		494,688	584,658
Liabilities			
Current Liabilities			
Creditors and other payables	6	11,559	11,275
Total current liabilities		11,559	11,275
Total liabilities		11,559	11,275
Total equity		483,130	573,383

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE 2021

	Note	Actual 2021	Actual 2020
Cash flows from operating activities			
Levies received		14,680,500	15,504,500
Interest received		10,299	55,865
Total income from operating activities		14,690,799	15,560,365
Payments to suppliers, amenities		(14,781,053)	(15,515,690)
Net increase (decrease) in receivables, payables		693	592
Net cash from operating activities	8	(89,560)	44,083
Net cash from investing activities			
Net (decrease)/increase in cash, cash equivalents and bank overdrafts		(89,560)	44,083
Cash, cash equivalents, and bank overdrafts at the beginning of the year		550,372	506,289
Cash, cash equivalents, and bank overdrafts at the end of the year		460,811	550,372

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 2021

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 2021. The financial statements were authorised for issue by the Board on 23 November 2021.

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 2020-2021 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 2021	Actual 2020
Revenue from non-exchange transactions		
Levies Received	14,680,500	15,504,500
Total	14,680,500	15,504,500
Revenue from exchange transactions		
Interest	10,299	55,865
Total Revenue	14,690,799	15,560,365

3 Grant expenditure

The grants for the year ended 30 June 2021 were distributed as follows:

Specified Amenity	2020-2021 Grant \$	2019-2020 Grant \$
Auckland Festival Trust	3,837,000	3,837,000
Auckland Philharmonia Trust**	3,267,000	3,267,000
Auckland Rescue Helicopter Trust	450,000	450,000
Auckland Theatre Company Ltd	1,800,000	1,800,000
Coastguard Northern Region Incorporated	0	824,000
New Zealand Opera Ltd	1,100,000	1,100,000
Stardome - Auckland Observatory and Planetarium Trust Board	1,440,500	1,440,500
Surf Life Saving Northern Region Incorporated	1,396,000	1,396,000
WaterSafe Auckland Incorporated (Drowning Prevention Auckland)	1,050,000	1,050,000
** Less amount paid directly to consultants re APO		-75,000
Total Funding Distributed	14,340,500	15,089,500

** The Funding Board paid \$75,000 directly to consultants engaged to do work as signalled in the 2019-2020 Funding Plan.

3a Other expenses

	Actual 2021	Actual 2020
Audit fees paid for financial statement audit	8,674	8,397
Ex-gratia payment approved by the Board in 2020 to ARHT	150,000	
Other expenses	6,683	5,841
Total Other Expenses	165,357	14,238

4 Cash and cash equivalents and investments

	Actual 2021	Actual 2020
Cash at bank and on hand	460,811	550,372
Net cash, cash equivalents, and bank overdrafts for the purposes of the statement of cash flows	460,811	550,372
Total cash and cash equivalents and investments	460,811	550,372

5 Receivables

	Actual 2021	Actual 2020
Receivables from exchange transactions		
GST Receivable	33,877	34,286
Total Receivables	33,877	34,286

The carrying value of receivables approximates their fair value.

6 Creditors and other payables

	Actual 2021	Actual 2020
Audit fees payable	9,896	9,612
Other Creditors	1,663	1,663
Total creditors and other payables	11,559	11,275

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 2021 (30 June 2020: Nil).

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

	Actual 2021	Actual 2020
Surplus/(deficit)	(90,253)	73,998
Add/(less) non-cash items:	0	0
Add/(less) movements in working capital items:		
Debtors and other receivables	409	(30,507)
Creditors and other payables	284	592
Net cash from operating activities	(89,560)	44,083

9 Capital commitments

There were no capital commitments as at 30 June 2021 (30 June 2020: 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 2021 (30 June 2020: Nil).

Contingent Assets

The Board had no contingent assets as at 30 June 2021 (30 June 2020: Nil).

11 Related party transactions

The Funding Board received \$14,680,500 as Levy income from Auckland Council. The Funding Board has a shared services arrangement with Auckland Council whereby the payment of honorarium for Funding Board members is made by Auckland Council through its payroll system. The Funding Board fully reimburses Auckland Council for the honorariums paid. Any other expenditure incurred by Auckland Council on behalf of the Board is recoverable from the Board. In 2020-2021 the Funding Board reimbursed Auckland Council a total of \$189,750 for member honorariums.

12A Board fees; Other Payments and Meeting/Workshop Attendance

	Honorariums		Other Payments	Meetings Attended
	Actual 2021	Actual 2020		
Vern Walsh	16,500	17,096		6
Anita Killeen	33,000	32,625		6
Victoria Carter	16,500	16,500		6
Precious Clark	16,500	16,500		4
Catherine Harland	24,750	24,529	12	6
Lyn Lim	16,500	16,500	345	4
Megan McSweeney	16,500	16,500		6
Bryan Mogridge	16,500	16,500		4
Scott Pearson	16,500	16,500	1,357	4
Paula Browning	16,500	16,500	660	6
Total Board Member fees	189,750	189,750	2,374	

N=6 – number of business meeting for the year.

13 Events after the reporting period

Legislative Changes:

In August 2020, the Auckland Regional Amenities Funding Amendment Act 2020 was enacted. This clarified the financial reporting requirements of both the Funding Board and Specified Amenities. In particular, the Amendment Act removed the unintended anomaly requiring the Specified Amenities to produce financial statements complying with two different financial reporting standards. Both the Funding Board and Specified Amenities must now produce financial statements that comply with NZ GAAP.

COVID-19

Due to the nature of the role of the Funding Board, there has been no direct impact on the operations of the board arising from the impacts of COVID-19. The state of national emergency resulted in the board holding several board meetings via video conferencing.

There have been significant impacts on the business operations of the Specified Amenities. These impacts will be reported upon in the annual reports and financial statements of each organisation.

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 Explanation of significant variances against budget

Explanations for significant variations from the Board's budgeted figures in the 2020-2021 Funding Plan are as follows:

The 2020-2021 budget for the Funding Board was considered and approved by Auckland Council as part of the process of approving the 2020-2021 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 2019), interest rates on investments remained low and were dropping further. 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 year to cover routine expenditure of this nature.

16 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 2021 (30 June 2020: 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 2021, 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 \$5,387 (2020: \$10,350) higher or \$3,491 (2020: \$10,350) lower. As the official cash rate and policies

of the New Zealand Treasury, coupled with the COVID-19 pandemic has resulted in dramatically reduced interest rates on term deposits, this analysis and observation is of less relevance than previous years.

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 (15 July 2021 – Reserve Bank of New Zealand) - unchanged from previous years.

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.

17 Breach of statutory deadline

The Auckland Regional Amenities Funding Board was required under section 40(2) of the Auckland Regional Amenities Funding Act 2008 to complete its audited financial statements and service performance information by 30 November 2021. This timeframe was not met because Audit New Zealand was unable to complete the audit within this timeframe due to an auditor shortage and the consequential effects of Covid-19, including lockdowns.

Specified Amenities Financial Results

For the 2020-2021 financial year there were eight 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 Trust
- Auckland Theatre Company Limited
- 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 continued 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 2020-2021, the eight amenities received a total of \$14,340,500 in grants via the Funding Board (from Auckland Council / ratepayers of Auckland).

The Act sets out the minimum information that each amenity must provide in respect of its annual report to the Funding Board. The Board collates and reviews this information annually. Each amenity is required to provide audited 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.

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 and company # 7194854	www.rescuehelicopter.org.nz
Auckland Theatre Company Ltd	31 Dec	CC23655, CC23658, CC48094 & CC50332	www.atc.co.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 Inc	30 June	CC21256 & CC23043 & CC53628	www.lifesaving.org.nz
WaterSafe Auckland Incorporated	30 June	CC11454	www.dpanz.org.nz

The eight 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 financial statements, and other information for the year ended 30 June 2021, 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 2021.

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 2021. For the three organisations with non-30 June balance dates, unaudited annual and financial reports have been submitted for the year ended 30 June 2021, in addition to a full set of audited financial accounts as at 31 December 2020 - 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.

Auckland Regional Amenities Funding Board - Specified Amenities Trading Results

INCOME AND EXPENDITURE RESULTS FOR PERIOD ENDED 30 JUNE 2021

	Auckland Festival Trust	Auckland Philharmonia Orchestra	Auckland Rescue Helicopter Trust	Auckland Theatre Company	New Zealand Opera	Surf Life Saving Northern Region	Stardome Observatory	Watersafe Auckland Inc
Income								
ARAFB Grant	\$ 3,837,000	\$ 3,267,000	\$ 450,000	\$ 1,800,000	\$ 1,100,000	\$ 1,396,000	\$ 1,440,500	\$ 1,050,000
Other	\$ 2,898,941	\$ 7,933,135	\$ 20,738,653	\$ 4,452,951	\$ 5,191,593	\$ 3,030,966	\$ 965,215	\$ 439,369
Total	\$ 6,735,941	\$ 11,200,135	\$ 21,188,653	\$ 6,252,951	\$ 6,291,593	\$ 4,426,966	\$ 2,405,715	\$ 1,489,369
Expenditure								
Direct Costs	\$ 5,335,024	\$ 10,614,717	\$ 16,825,936	\$ 6,852,924	\$ 5,761,433	\$ 3,983,288	\$ 1,916,112	\$ 1,314,824
Depreciation	\$ 26,556	\$ 136,123	\$ 3,041,429	\$ 148,742	\$ 332,153	\$ 104,423	\$ 263,099	\$ 39,261
Total	\$ 5,361,580	\$ 10,750,840	\$ 19,867,365	\$ 7,001,666	\$ 6,093,586	\$ 4,087,711	\$ 2,179,211	\$ 1,354,085
Net Surplus/(Loss)	\$ 1,374,361	\$ 449,295	\$ 1,321,288	-\$ 748,715	\$ 198,007	\$ 339,255	\$ 226,504	\$ 135,284
Net Surplus/(Loss) excl Depreciation	\$ 1,400,917	\$ 585,418	\$ 4,362,717	-\$ 599,973	\$ 530,160	\$ 443,678	\$ 489,603	\$ 174,545
Actual Balance Date	30-Jun	31-Dec	30-Jun	31-Dec	31-Dec	30-Jun	30-Jun	30-Jun

Auckland Regional Amenities Funding Board - Specified Amenities Trading Results

FINANCIAL POSITION AS AT 30 JUNE 2021								
	Auckland Festival Trust	Auckland Philharmonia Orchestra	Auckland Rescue Helicopter Trust	Auckland Theatre Company	New Zealand Opera	Surf Life Saving Northern Region	Stardome Observatory	Watersafe Auckland Inc
ASSETS								
Current Assets	\$ 1,745,412	\$ 4,022,290	\$ 2,045,134	\$ 1,082,255	\$ 1,980,169	\$ 1,983,273	\$ 1,636,996	\$ 946,186
Total Current Assets	\$ 1,745,412	\$ 4,022,290	\$ 2,045,134	\$ 1,082,255	\$ 1,980,169	\$ 1,983,273	\$ 1,636,996	\$ 946,186
LIABILITIES								
Current Liabilities	\$ 388,818	\$ 1,974,709	\$ 9,339,846	\$ 2,119,093	\$ 1,091,313	\$ 443,214	\$ 309,731	\$ 221,223
Total Current Liabilities	\$ 388,818	\$ 1,974,709	\$ 9,339,846	\$ 2,119,093	\$ 1,091,313	\$ 443,214	\$ 309,731	\$ 221,223
Working Capital	\$ 1,356,594	\$ 2,047,581	-\$ 7,294,712	-\$ 1,036,838	\$ 888,856	\$ 1,540,059	\$ 1,327,265	\$ 724,963
NON CURRENT ASSETS	\$ 54,136	\$ 762,640	\$ 36,565,770	\$ 656,353	\$ 306,917	\$ 226,363	\$ 1,951,816	\$ 70,963
Net Fixed Assets	\$ 54,136	\$ 762,640	\$ 36,565,770	\$ 656,353	\$ 306,917	\$ 226,363	\$ 1,951,816	\$ 70,963
Non Current Liabilities	\$ -		\$ 541,018				\$ 1,723,950	
Net Assets	\$ 1,410,730	\$ 2,810,221	\$ 28,730,040	-\$ 380,485	\$ 1,195,773	\$ 1,766,422	\$ 1,555,131	\$ 795,926
Equity								
Retained Earnings/Other Equity	\$ 36,369	\$ 2,360,926	\$ 27,408,751	\$ 368,231	\$ 997,766	\$ 1,427,167	\$ 1,328,628	\$ 660,641
Current Year Earnings/(Loss)	\$ 1,374,361	\$ 449,295	\$ 1,321,288	-\$ 748,715	\$ 198,007	\$ 339,255	\$ 226,504	\$ 135,284
Total Equity	\$ 1,410,730	\$ 2,810,221	\$ 28,730,039	-\$ 380,484	\$ 1,195,773	\$ 1,766,422	\$ 1,555,132	\$ 795,925
Actual Balance Date	30-Jun	31-Dec	30-Jun	31-Dec	31-Dec	30-Jun	30-Jun	30-Jun

Independent Auditor's Report

To the readers of Auckland Regional Amenities Funding Board's financial statements for the year ended 30 June 2021

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 of the Board on his behalf.

Opinion

We have audited the financial statements of the Board on pages 44 to 54, that comprise the statement of financial position as at 30 June 2021, 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 44 to 54:

- present fairly, in all material respects:
 - its financial position as at 30 June 2021; 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 28 June 2022. This is the date at which our opinion is expressed.

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

Basis for 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 the preparation of 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 wind-up the Board or to cease operations, or has no realistic alternative but to do so.

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

Responsibilities of the auditor for the audit of the financial statements

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

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

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

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

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

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

exists related to events or conditions that may cast significant doubt on the Board's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Board to cease to continue as a going concern.

- We evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

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

Our responsibilities arise from the Public Audit Act 2001.

Other information

The Board is responsible for the other information. The other information comprises the information included on pages 2 to 43 as well as pages 55 to 58, but does not include the financial statements, and our auditor's report thereon.

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

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

Independence

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

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



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

Directory

Auckland Regional Amenities Funding Board

P O Box 6969

Victoria Street West

Auckland 1142

e: arafb.info@gmail.com

www.arafb.org.nz

Chair:

Anita Killeen

Deputy Chair:

Catherine Harland - until 30 June 2021 - Retired

Directors:

Victoria Carter

Precious Clark

Lyn Lim

Megan McSweeney

Bryan Mogridge

Scott Pearson – Deputy Chair from 1 July 2021

Paula Browning

Vern Walsh – Retired 30 June 2021

Ross Clow – from 1 July 2021

Alastair Carruthers – from 1 July 2021

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