

Annual Report 2024-2025

Auckland Regional Amenities Funding Board

Te Poari ā-Takiwā Tuku Pūtea Taonga Whakaahuru

Contents

CHAIR’S REPORT	3
LEGISLATIVE FRAMEWORK	5
FUNDING BOARD FINANCIAL SUMMARY	5
OVERVIEW OF AMENITIES	5
TOTAL FUNDING PROVIDED TO AMENITIES: 2010 -2025 FINANCIAL YEARS	6
THE AUCKLAND FESTIVAL TRUST	7
AUCKLAND PHILHARMONIA TRUST	11
AUCKLAND RESCUE HELICOPTER TRUST.....	14
AUCKLAND THEATRE COMPANY LIMITED	15
NEW ZEALAND OPERA LIMITED	20
STARDOME AUCKLAND OBSERVATORY & PLANETARIUM TRUST BOARD	24
SURF LIFE SAVING NORTHERN REGION INCORPORATED.....	28
WATERSAFE AUCKLAND INCORPORATED, T/A DROWNING PREVENTION AUCKLAND	32
AUCKLAND REGIONAL AMENITIES FUNDING BOARD ANNUAL REPORT FINANCIAL STATEMENTS YEAR ENDED 30 JUNE 2025	36
SPECIFIED AMENITIES FINANCIAL RESULTS	46
AUDIT REPORT	50
DIRECTORY	53

Chair's Report

Tēnā koutou katoa

Waiho i te toipoto, kua i te toiroa

Let us keep close together, not wide apart.

This whakatauki speaks to the importance of keeping connected, of maintaining relationships and dialogue so that we can keep moving forward together. It also reminds us of the connection to projects that bring people together.

Each of the Amenities that the Funding Board provides a grant to, plays a vital role in Tāmaki Makaurau, either uplifting and entertaining through the arts, by educating and building capability, or by keeping people safe.

All the amenities in their own way bring people together and are vital for the health and well-being of our communities.

Welcome to the 16th annual report of the Auckland Regional Amenities Funding Board.

The last twelve months have been difficult economic times for many and we all, including the Amenities, have been acutely aware of the challenges that ratepayers face while recognising the important contribution the amenities all deliver to the region.

In this report you will find more detailed information on the accomplishments and achievements of each amenity along with links to their websites where you can find out more about them.

All the amenities work hard to engage broadly in Auckland and to be inclusive in the delivery of their work. Special programmes, translated materials and a variety of events recognise the unique role of Māori, Pacifica, Asian and the other diverse communities in Auckland.

Funding Board Updates

After a year of great service we were sad to farewell Bree Torkington from the Advisory Officer Role, but also appreciated the opportunity she had to work in Wellington in a great job. We welcome Haley Tamblyn into the role. Haley has a strong background in project management, people and communications.

Activities of Note this Year

Auckland Theatre Company

This year has seen the Funding Board, Creative New Zealand and Auckland Council work collaboratively with ATC. We all continue to explore ways to strengthen the Auckland Theatre Company.

Auckland Rescue Helicopter Trust (ARHT)

ARHT did not submit a grant request to the Funding Board this financial year.

The Future

The Funding Board is aware that Auckland Council is reviewing whether the existing legislation is still fit for purpose. We recognise the concerns of the Amenities in regard to the certainty of income which the Act was designed to ensure. That funding is not automatic; amenities must meet reporting and accountability requirements under the Act to qualify for ongoing funding. We believe that the Funding Board provides a very thorough external audit and assurance process for the funding that is then invested on behalf of Auckland ratepayers.

Finally,

I would like to thank all the Funding Board Members for the enquiring minds they bring to our decision-making processes, for their enthusiasm, extensive reading and engagement. We all value the enormous contribution that the Amenities make to Tāmaki Makaurau.

Thank you to Buddle Findlay for the continued support of the Funding Board, including making its facilities available to us for board meetings. This is very much appreciated.



Nga mihi nui,

Victoria Carter ONZM

Chairperson

Legislative Framework

The Board operates in accordance with the [Auckland Regional Amenities Funding Act 2008](#) ('The Act'). This legislation allows the Funding Board to fix an annual levy to be paid by Auckland Council. The total annual levy is made up of funds to be paid as grants to the qualifying specified amenities named in the legislation, and an administration budget for the Funding Board.

The funding provisioned by the Act establishes a mechanism that brings sustainability of one revenue source to these specific organisations that deliver arts, culture, recreation, 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 the amenities are mindful of the source of this funding, and as such, each amenity ensures that appropriate acknowledgement is given to Auckland Council and the ratepayers of Auckland.

The funding has brought financial stability to these organisations and enabled a diverse range of services and facilities to be provided to Aucklanders.

Funding Board Financial Summary

There were no unexpected events that impacted the Funding Board's financial performance in the 2024-2025 year. As a result, the Funding Board posted a surplus of \$429,986 for the year, of which \$186,684 was derived from interest earnings.

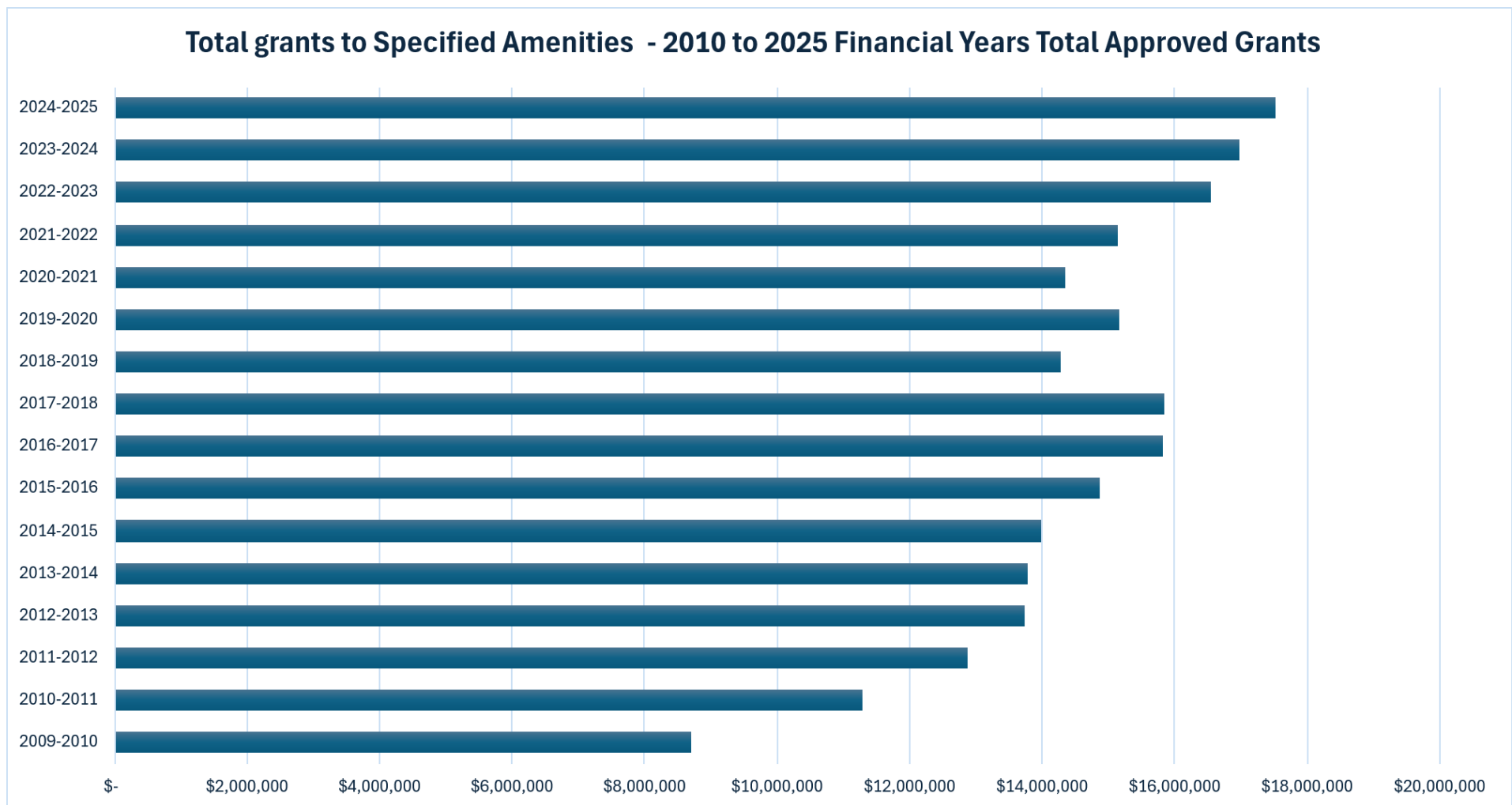
Full details appear further on in this report.

Overview of Amenities

Each of the specified amenities has provided commentary about their activities for the twelve months ended 30 June 2025. This includes highlights, financial summaries, and achievements against a broad range of Key Performance Indicators. Any other significant matters are also outlined.

A high-level summary of the trading results for each of the seven amenities that received grants for the year ended 30 June 2025 is also provided on page 49.

Total Funding Provided to Amenities: 2010 -2025 Financial Years



TE AHUREI TOI O TĀMAKI | AUCKLAND ARTS FESTIVAL



*Left Top, History of House, Jinki Cambronero; Left Bottom, Aotea Square, Jinki Cambronero;
Right Top, Belle-A Performance of Air, John Rata; Right Bottom, Whiua ki te Ao, Jinki Cambronero.
Photos taken at AAF2025.*

The Auckland Festival Trust (TAFT)

The Year in Review July 2024 to June 2025

Te Ahurei Toi o Tāmaki Auckland Arts Festival 2025 (AAF2025) ran from 6 – 23 March 2025.

AAF2025 was the first festival under the Artistic Direction of Bernie Haldane, who together with AAF’s Kaihautū Māori, Ataahua Papa, curated a programme focused on encouraging Aucklanders to fall back in love with their city.

From the opening night celebration, ***Kia Kori! Let’s Move!*** in AAF’s Festival Garden (Aotea Square), through 18 days of theatre, waiata, dance, live music, visual and digital arts, kōrero and more, AAF2025 strove to reflect and express the multifaceted world we live in.

More than 100,000 people enjoyed the programme of 150+ free and ticketed events. Across Tāmaki Makaurau, **22 venues** played host to AAF events which included five World premieres, eleven NZ premieres and three Australasian premieres. **43 schools and 2,100 school students** attended for free - productions, workshops, and discussions - presented by over **700** participating artists and touring crew.

The Festival programmed events that reflected and reached Auckland’s diverse communities and continued AAF’s cycle of development and creation of new NZ works, supporting the growth and development of local artists and in particular Māori, Pasifika and Asian artists, as well as artists from other cultures and communities within Auckland.

Our dance programme this year was a true celebration of movement, storytelling and artistic brilliance. Scottish Ballet’s ***A Streetcar Named Desire*** was a showcase of delicacy and awe, accompanied by the Auckland Philharmonia, and was a welcome return of the company to NZ after a 51-year hiatus. In the Town Hall ***Black Grace – This Is Not A Retrospective*** took the audience down memory lane celebrating 30 years of the company with revolutionary power, and ***Lula Washington Dance Theatre*** performed at the Kiri Te Kanawa Theatre.

Q Theatre hosted the sold-out season of NZ’s Trick of the Light Theatre’s ***Suitcase Show*** with inventive storytelling, along with the engaging ***HEDY! The Inventions of Hedy Lamarr***, and the deeply moving story of ***Personal***, that brought d/Deaf, CODA (children of deaf adults) and hearing communities together.

We saw acrobatics and circus in new and imaginative styles, featuring NZ, Australian and Canadian artists, from ***SMASHED – The Nightcap*** in the Spiegeltent, the breathtaking and spectacular ***Belle – A Performance of Air*** in the Kiri te Kanawa Theatre, and the radical and hilarious ***Cirque Alfonse - Animal*** which took full reins with a mechanical bull and marvellous chaos at Q Theatre.

SIX the Musical saw thousands of fans showing up to The Civic wearing tiaras in honour of their favourite Queen, as they sang along and enjoyed the precision vocals and perfectly timed dance moves of this hugely popular show.

From Scotland to New Mexico, Hawaii and Aotearoa, it was an absolute highlight seeing people come out to enjoy exceptional musical talent and demonstrate that Auckland is a proud **UNESCO City of Music**.

The Auckland Town Hall transformed into a jazz bar for ***The Necks*** with their unique improvisations, and then into a 90’s club for ***History of House***, featuring DJ Groove Terminator and Soweto Gospel Choir. ***Soweto Gospel Choir HOPE*** raised the roof as they sang soul-piercing harmonies at their sold-out performance, Camille O’Sullivan’s ***Loveletter*** moved music-lovers immensely, and the sold-out symphonic cinema tribute ***Gene Kelly: A Life In Music*** in the Town Hall with Patricia Kelly and Auckland Philharmonia took the audience on a journey through the magical works of Gene himself.

In the Spiegeltent audiences swayed to the grooves of ***Island Vibes***, joined in the hypnotic foot-stomping folk sounds of ***Talisk***, and were wowed by the Native American jazz and storytelling of ***Delbert Anderson Quartet*** - an Australasian Premiere. Not forgetting the rest of our Indigenous Music Series, including ***Whiua ki te Ao***, a joyous unity of waiata from across Aotearoa united people singing and dancing into the Festival Garden, as did the effervescent ***Maya Piata*** and the authentic innovation of ***Kulāiwi & Kaumakaiwa*** from Hawaii.

These last two works toured venues in Māngere, Glen Innes and Waiheke, taking this wonderful talent directly out to communities. These performances along with a full Visual Arts Programme of 9x exhibitions in galleries across the wider region are part of our strategy to ensure as many Aucklanders as possible can participate in the arts and experience the joy of live performance and the visual arts.

AAF2025 also saw the weaving of AAF's Toitū Te Reo programme throughout the whole festival, bringing the taonga that is te reo Māori front and centre. **Toiere**, an AAF co-commission with NZ Opera blended te reo Māori and sublime vocal prowess for a concert of waiata and the play reading **Ngā Whakamāoritanga | Translations** was presented as part of the new "A Seed of an Idea" programme.

AAF worked in partnership with a large number of leading Auckland and national arts organisations including Auckland Live/Tātaki Auckland Unlimited, Auckland Art Gallery Toi o Tāmaki, Auckland Philharmonia, Auckland Theatre Company, Agaram Productions, Te Pou Theatre, Black Grace, Siva Afi Festival, Performing Arts Network New Zealand (PANNZ), Aotearoa NZ Festival of the Arts, Trick of the Light Theatre, NZ Opera, Chamber Music NZ, Q Theatre, Te Uru Waitakere Contemporary Gallery, Te Oro, Studio One Toi Tū, Artspace Aotearoa, Corban Estate Arts Centre, The Arts House Trust and Te Tuhi.

AAF is committed to making the Festival accessible to all student and youth audiences and presents a high quality and diverse **Creative Learning** programme to enable this. Initiatives incorporate the schools programme and other community events specially programmed for each Festival. Students and their teachers were given the opportunity to experience the best home-grown theatre, dance and music, carefully selected to add value to the school curriculum.

More than **2,100 Free tickets** to Festival events were provided to students and teachers. This is the first Festival where all Schools tickets were designated as Free, in an effort to introduce more young people to the world of performing arts. **43 schools / education providers** attended multiple shows across the Festival dates, including schools who had never attended before, or had sporadically attended due to barriers such as cost.

Highlights from the AAF 2025 Creative Learning programme included:

- Introduction of the new Student Passport plus an art walk for AAFs Whānau Day
- Introduction of the Young Critics programme in partnership with local theatre company Indian Ink
- Introduction of the Kaiako Engagement programme for teachers
- Continuation of the AAF Student Ambassador programme
- Free buses for 180 students to attend **A Streetcar Named Desire**, in partnership with the British High Commission

The Festival's award-winning **Access & Inclusion** programme continued to celebrate the peoples and cultures of Auckland, ensuring accessibility from as many sectors of the community as possible, and included a dedicated staff resource and in-house booking service specifically for those with access requirements. It provided tickets for \$20, along with Free companion tickets, to NZSL and audio-described works, relaxed performances, touch/sensory tours and more, plus a range of free events.

Highlights from the AAF2025 Access & Inclusion programme included:

- More than 700 people from the city's Deaf and disabled communities attended Festival ticketed and non-ticketed events, paying \$20 for ticketed events and their companions attending for free.
- AAF incorporated 12x NZSL interpreted, 6x audio-described and 7x Relaxed performances, plus 6x touch tours, as well as descriptive pre-show notes.
- Of special note was the NZSL interpreted event **History of House** featuring the Soweto Gospel Choir and DJ Groove Terminator, which enabled Deaf and disabled audiences to enjoy a joyous night of music and dance in a sold-out Auckland Town Hall.
- AAF programmed a work in sign-language - **Personal**, by Jodee Mundy at Q Theatre. More than 241 members of the deaf and disabled community attended through AAFs programme, with more Deaf and disabled general public buying tickets independently via the ticketing agencies and venue.
- Other free events that were NZSL interpreted include the opening concert **Kia Kori! Let's Move!** and **Whānau Day** which featured an NZSL storyteller.

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.

A number of shows presented at recent Festivals have successfully been picked up for future presentations, including the AAF2025 co-production with ATC of *a Mixtape for Maladies* written by award-winning director Ahilan Karunaharan, a writer, actor, director and producer of Sri Lankan Tamil descent.

AAF is recognized by Creative New Zealand and other key stakeholders as a major arts leadership organization, contributing to the Auckland and New Zealand creative sector well beyond the actual three-week annual festival period.

The Auckland Festival Trust (TAFT) met or exceeded its non-financial KPIs for the year, including commissioning and staging new, New Zealand, Māori and Pasifika works, collaborating with Auckland and national arts organisations and operating safely.

At the end of June 2025, there were 12 full-time staff members working on the 2026 and 2027 Festivals and ten Trustees on the Board, including new Trustee Michael Moore who was welcomed in November 2024.

The next AAF will take place from 5 - 22 March 2026, with a full programme release planned for late October 2025.

While AAF2025 was successful in attendance numbers, Box Office revenue was down on Budget by 35%, in line with industry trends. AAF experienced a return to unexpected delays as a result of interruptions to the global freight network. This, coupled with the current economic climate, meant achieving ticket sales and revenue targets was challenging. However, the shortfall in income was offset with savings in Programme and Administration costs and Accumulated Reserves. Although TAFT is moving into 2025/26 with Retained Earnings below the Reserves policy, the Trust is in a stable financial position as at 30 June 2025. There is a new strategic focus on raising funds from non-Box Office revenue in the 2025-26 year.

TAFT's goals continue to 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 a continued focus on programming artists from Aotearoa New Zealand, as with all prior Festivals, TAFT welcomes the opportunity to contribute to sustaining the local arts sector through commissioning and developing more works from Aotearoa to present alongside innovative works from overseas.

TAFT/AAF would like to thank its key funders: Auckland Council, through the Auckland Regional Amenities Funding Board, Creative New Zealand and Foundation North. TAFT acknowledges all funders, sponsors, patrons, partners, staff, volunteers and audiences for their significant contribution towards making Te Ahurei Toi o Tāmaki Auckland Arts Festival a successful, innovative and accessible arts event, which promotes and enhances the social, cultural and economic well-being of Auckland.

The logo consists of a stylized, abstract shape on the left, resembling a musical note or a brushstroke, with a color gradient from purple to pink. To its right, the text "Auckland Philharmonia." is written in a bold, black, sans-serif font.

Auckland Philharmonia.



Auckland Philharmonia

The Year in Review: July 2024 - June 2025

A series of sell-out performances in the Town Hall and exceeded *In Schools* partnership targets in 2025 show that Aucklanders still relish the joy and thrill of orchestral music. We are grateful to the ARAFB for its investment on behalf of Auckland Council, which allows the Auckland Philharmonia to remain the largest arts employer in the city, providing a liveable wage to over 70 full-time artists. We are honoured to continue our mahi providing entertaining and enriching musical experiences to audience members and developing the musical careers of young instrumentalists. We endeavour to provide our audiences with a wide breadth of programming – championing local composers and performers while also bringing the best international soloists to Tāmaki Makaurau.



Artistic

Our 2024-2025 involved continued artistic partnerships with Royal New Zealand Ballet, New Zealand Opera and Duco Events (Synthony), as well as new collaborations with groups like the Scottish Ballet as part of the Auckland Arts Festival. This period included two sold-out Opera in Concert performances – *Tristan und Isolde* in 2024 and *La traviata* in 2025 (featuring NZ tenor Oliver Sewell in his company lead debut), and our annual Matariki concert joined by Ria Hall in 2025.

New Zealand Herald Premier Series 12: City Lights, featuring Concertmaster Andrew Beer as violin soloist - Image Credit Thomas Hamill.

Some artistic highlights included concerto performances by NZ pianist Sylvia Jiang, Auckland Phil concertmaster Andrew Beer, Michael Hill International Violin Competition winner Yeyong Jenny Jin, and international violin superstar Maxim Vengerov, as well as works that the Auckland Phil commissioned – Gemma Peacocke’s *Don’t You Trust Me?* – and co-commissioned with a coalition of six international orchestras – James MacMillan’s *Concerto for Orchestra, “Ghosts”*. This period included 57 self-presented concerts with 100 NZ artist engagements and over 40 works by New Zealand composers performed.

Two new concert formats have been trialled in 2025: *Six- Thirty Sessions*, a truncated, no-interval repeat of a sold-out mainstage concert offered at an earlier time (6:30pm) with the hopes of attracting new audiences; and *Morning Music*, a similarly abbreviated version of a mainstage concert, but offered at 11:30am and designed to accommodate older members of our community who are no longer able to attend evening performances.



Kiwi Kapers in collaboration with New Zealand Dance Company - Image Credit Thomas Hamill.

Learn and Participate

Our Learn & Participate team continued its impactful work in over 50 Auckland schools, exceeding its *In School* programme partner targets for 2025 due in part to a new partnership with Tironui Music Trust. In 2024, this included our annual schools concert Kiwi Kapers, delivered in collaboration with the New Zealand Dance Company.

L&P continued its programme with the Kohuora Justice facility and also initiated the Hauora Ensemble, which leads wellbeing workshops with organisations like MS Auckland, Mangere Refugee Resettlement Centre, and Peke Waihanga Artificial Limb Service. Over 300 community musicians participated in our annual free Community Bash event, rehearsing and performing alongside 60 Auckland Phil musicians in the Town Hall.

We were honoured to send 4 musicians to the Commonwealth Heads of Government in Samoa. These musicians participated in workshops and performed with fellow artists from Samoa, Botswana, and Western Australia, showcasing how music and the arts can be at the forefront of diplomatic relations.

During this period, we delivered over 770 hours of activity and hosted nearly 4,000 students at our educational concerts for students in primary through high school.

People

During this period we welcomed the appointment of five new musicians: Lydia Sewell (violin), John Han (violin), Shek Wan Li (viola), Yuxin Chen (viola), and Drew Morgan (Associate Principal French Horn).

As always, we were joined by Music Director Giordano Bellincampi and Principal Guest Conductor Shiyeon Sung throughout the year, as well as a diverse range of new and returning guest artists and conductors.

The Auckland Phil's musicians and staff are buoyed by our raft of donors, subscribers, grantors, government funders, and ticket buyers, who support us in our efforts to reach every corner of Tāmaki Makaurau and perform to the highest level for thousands of enthusiastic music-lovers each week.

Summary

The size and consistency of our organisation allows the Auckland Phil to provide leadership across the Auckland arts sector – offering development pathways for music students; offering opportunities for emerging local composers and performers; providing orchestral support to local, national, and international organisations and artists performing in Auckland, such as New Zealand Opera, Synthony, Auckland Arts Festival, and Brooke Fraser; and providing musicians to support programmes at local institutions like the University of Auckland and Stardome.

Performances featuring works by New Zealand composers like Gemma Peacocke, Claire Cowan, Reuben Rameka, and Lucy Mulgan brought the fresh artistic perspectives of Aotearoa to large audiences.

We pride ourselves on providing a diverse suite of activity, in which we believe every Aucklandlander can find a programme of interest. The Auckland Philharmonia looks forward to maintaining its position as a focus of artistic and civic pride for our beautiful city.



*Pese Fasi Puoro with Sistema Aotearoa
- Image Credit Thomas Hamill*



Auckland Rescue Helicopter Trust

The Auckland Rescue Helicopter presently doesn't qualify under the Act and no application was made.

AUCKLAND THEATRE COMPANY



Auckland Theatre Company

The Year in Review: July 2024 - June 2025

Auckland Theatre Company is pleased to present our report for the period 1 July 2024 to 30 June 2025 incorporating activity from our 2024 and 2025 calendar years.

We are grateful for the investment made in Auckland Theatre Company by Auckland Regional Amenities Funding Board on behalf of Auckland Council. This investment has made a material difference, supporting us to present **946 events** accessed by **97,516 people** as either participant or audience. Our home, the ASB Waterfront Theatre, was in use by either ATC or an external hirer **70.41%** of available days. Our youth, education, new work, and sector development programmes engaged **10,112 people** with **free or low-cost** opportunities as either audience or participant. We **returned 8.5% of our funding** to Auckland Council through fees and charges for use of and access to Council resources. Importantly, as the biggest employer in the theatre sector, our programmes **employed 315 Aucklanders**, 92% of whom were engaged for the creation or presentation of our programme of activities.

Our programmes offered Auckland ratepayers access to high quality live performing arts, providing opportunities for those in the industry, those still in training, those interested in pursuing a career, and those looking for an entertaining night out. A significant proportion (77%) of our programme activity was offered free or at low cost, with all our youth arts and sector development activity free and education programme low cost, supported by donations. Our mainstage season, 55% of our total audience/participants, delivered theatre of scale and ambition for the communities of Auckland. Their enthusiasm and appreciation of our work meant we **earned 59% of revenue** from box office, development and venue hire income; in total **72% of revenue is from sources other than ARAFB**. We appreciate and value the necessary support of Auckland Council; seeing that investment reflected in the enthusiasm of Aucklanders to purchase tickets, donate, and support us as a sponsor or granter is humbling. Their enthusiasm reinforces the value of the investment made on behalf of Aucklanders.

Although the price of tickets to Auckland Theatre Company are increasing, we continue to offer accessible theatre options for communities who face barriers. As well as NZ Sign Language-interpreted, Audio Described, and Relaxed performances – creating access for communities who face structural barriers – we offer initiatives to support affordable theatre for communities for whom cost is a barrier. Ticket prices start at \$10 (for our Pay What You Wish performances) and includes concession pricing, \$30 tickets for under 30s, student tickets, group discounts, and community pricing initiatives – such as the māfana group discount for *Red, White and Brass* designed with Tongan community in mind to support families to come together.

Our work to create a storytelling platform for the communities of Auckland is being reflected in the audiences attending, the young people who engage in our youth programmes, and the creatives we engage. Since 2022, our **Māori audience has grown** from an average of **3.2% to 8.1%** so far in 2025. Works from, of, and by specific communities are attracting large audiences of those communities, 4.2% of the audience to *a mixtape for maladies*, by Sri Lankan-Kiwi playwright, identified as Sri Lankan and/or Tamil, comparing favourably with the Auckland population of 0.84% (2023 census) and attracted a broad audience from the Asian diaspora (17.23%).

Our commitment to Māori artists and audiences is woven through all our activity. We are partnering with Māori artists and creatives in our mainstage, youth, education, sector development, and new work programmes. Every year, our subscription season includes work by and from Māori playwrights and creatives and in 2024-2025 we commissioned a significant new bilingual work by Māori playwrights. An important part of our kaupapa is making way for Māori to lead the creative development of their stories. We are increasing the diversity of actors engaged by ATC, including Māori, across our productions and more and more what is on our stage reflects Auckland. It is one of the factors contributing to the growing interest in our work from diverse communities.

In response to tough trading conditions in calendar 2024, we took early action to mitigate some of the impacts. Although these actions were taken toward the end of the 2023-2024 financial year, the impact and result are evident in 2024-2025. Our move to reduce one season, *Girls & Boys*, and move another, *a mixtape for maladies*, had the desired effect and we concluded our calendar-year positioned to invest in quality productions in 2025,

invigorating audiences and increasing attendance in the final two quarters of the period, ultimately exceeding our KPI.

We are proud to be Auckland’s theatre company, bringing stories to the stage that have been made by and with people of and from this place as well as the best of the rest of the world. We hope you enjoy reading our Annual Report and take pride in the outcome of your investment.

[Producing theatre of scale and ambition, presenting outstanding New Zealand and international work that thrills audiences and builds community.](#)

We programme our work in calendar years. Six mainstage productions have been presented within the ARAFB financial year, three of which were by New Zealand playwrights and two were smash hits: *Red, White and Brass* in 2024 and *Agatha Christie’s Murder on the Orient Express* in 2025.

Fulfilling our purpose of powerful storytelling that connects communities and enriches lives, our 2024-2025 programme included plays from the Tongan and Sri Lankan Tamil communities of Auckland – drawn from real life events, a retelling of *Peter Pan*, an examination of what it means to be living in an era of climate change, a heart wrenching story of family tragedy, and a sold-out Hercule Poirot murder mystery. We have given audiences full-throttle entertainment, contemplation, and thought-provoking drama presented at scale. Additional to our subscription season, we collaborated with local Pasifika producer Strictly Brown to remount at our scale their successful production *Pring it On* at ASB Waterfront Theatre.

KPI: Annual programme of theatre of scale and ambition	Target	Result	Target	Result
	Attendance		Performances/Events	
Annual programme of theatre	40,852	53,089	123	124
Work intended to appeal to diverse communities			3	2

[Developing new work by New Zealand theatre artists, reflecting the community of which we are a part and nurturing the next generation of New Zealand playwrights.](#)

Across the period, we premiered three works we developed (*a mixtape for maladies*, *Peter Pan* and *Red, White and Brass*), continued development on two, and commissioned a significant new bilingual work *Tiri: Te Araroa Woman Far Walking*. A series of script workshops sits behind each development, a process that refines the words on the page into a compelling work for the stage. As well as adding to the canon of New Zealand theatre work, it provides valuable opportunities for employment beyond our mainstage for independent creatives.

KPI: Investment in and development of new work for the stage	Target	Result	Target	Result
	Participants/Audience		Activity/Events	
Investment in new work	5	4	5	4
Development of new work	45	62	9	13
Premiered work	2	3	2	3

[Inspiring and engaging young people, creating accessible programmes in which young people can participate in through school and independently.](#)

We had a successful year in both our education and youth programmes. Our 2024 pilot programme Emerging Writers Table was successful and has joined our annual programme of opportunities for aspiring actors and creatives. In our schools’ programme we delivered; 13 school matinee performances attended by 176 school groups. More than 8,000 students participated in a workshop/attended a performance. In the last six months of 2024, our Youth Company presented the world premiere season of *For Country* by Joni Nelson, performed in *Peter Pan*, and presented a performance of *The Excerpts* on the ASB Waterfront Theatre stage for an invited audience of family, friends, and supporters. *The Excerpts* was a selection of scenes from the plays written by the Emerging

Writers Table participants. Youth Associates network workshops continued, and the participants across our youth programme strands joined to attend performances of ATC's mainstage work, connecting and developing friendships with others like them. The 2025 cohorts for all three youth programme strands have started strong, focussing on whakawhanaungatanga and skills development as the work towards presenting to audiences.

KPI: Annual programme of opportunities for young people	Target	Result	Target	Result
	Participants/Audience		Activity/Events	
Accessed via school	6,196	8,146	48	45
Accessed independently of school	678	808	87	110

Providing leadership for the performing arts sector, offering professional development and resources that nurture artists, administrators and crews.

Our sector development programme continues to be in high demand. For ATC to be a thriving and successful theatre company, we need thriving and successful actors and creatives calling Tāmaki Makaurau home. Our sector development programme supports creatives to make and present their own work, grow and extend their skills, and be exposed to new opportunities and ideas. Via our Open House programme, independent artists and groups made use of our studios, wardrobe and props to rehearse, develop and present work for Auckland audiences. Keeping with our kaupapa of developing and offering initiatives to meet the needs of the sector, new in 2025 and supported by donations, were Actors Gym a two-month programme of weekly sessions for working actors to extend their skills and practice, the Directors Engine Room paid internship for working creatives, and Open Audition Workshops which had to be extended due to demand. We welcomed eight tertiary linked interns from Toi Whakaari, Unitec, Auckland University, and Victoria University to be part of our Company and productions, experience life as a working creative, and add to their *kete* of knowledge.

KPI: Opportunities for theatre makers to access resources and develop their skills	Target	Result	Target	Result
	Participants		Activity/Events	
Access to theatre making resources	598	930	298	490
Opportunities to develop skills	4	159	4	27
Collaborate with communities to co-produce theatre			4	4

Programme ASB Waterfront Theatre to fulfil its potential as a cultural asset for the benefit of Aucklanders.

Although our own extensive use reduced availability for hirers, ASB Waterfront Theatre was well utilised. Events included international touring production *The Play That Goes Wrong* for three weeks, local amateur theatre company Bravi's season of *Monty Python's Spamalot*, Australian comedian Kitty Flanagan, and returning hirers LOL Asia (comedy) and youth company Auckland Performing Arts Academy (musical). In our MICE activity, we hosted 10 conferences/events and 50 small meetings. Across the period, venue utilisation was 70.41%.

KPI: Opportunities for arts practitioners, arts companies, and corporates to access ASBWT	Target	Result	Target	Result
	Audience/Participants		Performances/Events	
Professional Arts performances	18,295	23,874	51	58
Community events & performances	5,077	5,853	11	19
MICE events	8,675	4,588	78	48

Financial Commentary

FY2024-2025 Result:

Excluding depreciation the result for FY24-25 was \$235k, against a Revised Budget of (\$282k). This result is bolstered by one-off grants from related parties of \$259k and a payment timing variation of a Creative New Zealand grant of \$292k. When the one-offs noted are excluded, revenue and expenses are in line with the Revised Budget.

The first half of the period was dominated by significant downside variations in revenue as the balance of the 2024 season played out. This was mitigated to some extent by a positive second half which pulled us back to almost the Revised Budget. The improvement in the Jan-June 2025 period was driven by a changed programming posture, new philanthropic earnings and improved revenues hiring out ASB Waterfront Theatre (ASBWT).

The Company is likely to be close to break-even excluding depreciation for Calendar 2025. This turnaround from Calendar 2024 is driven by a changed programme, an improved year of hire revenue for ASBWT and the continued deferral of maintenance and capital renewal of ASBWT. The Company's financial plan over the next few years is intended to firstly, rebuild working capital, and then rebuild reserves. The financial result in calendar 2025 is the first positive step towards that.

The ATC-group continues to be actively engaged with Auckland Council on a holistic solution to the financial pressures arising from ASBWT and expects a resolution in 2025-2026.

Note on Equity:

The Company is operating with a lower level of cash on hand than we traditionally do, which is the main reason equity is negative. This is not uncommon at this point in the financial year as we run down cash prior to receipt of the ARAFB grant, however the low cash holding and cost of operating ASBWT are exacerbating the issue.

With significant contracted grant payments, expected box office revenue and contracted hire venue, the Board has concluded the Company is a going concern. Further, ATC has a \$600k guarantee in place with its parent, The Theatre Foundation (TTF). As of August 2025, TTF's reserves are \$656k.



NZOPERA



'Tōiri' at Te Pou Theatre for Te Wiki o Te Reo Māori, photo by Jinki Cambrono.

New Zealand Opera

The Year in Review: July 2024 - June 2025

We are pleased to present our report for the period 1 July 2024 to 30 June 2025 incorporating activity from our 2024 and 2025 seasons. We are grateful for the investment made in New Zealand Opera which allowed us to deliver significant highlights for Auckland:

- 21,000 people experienced opera in Auckland across 38 events including productions of *Rigoletto*, *Tristan und Isolde*, *Toiere* and *La bohème*
- 47% of these were free or low cost for Aucklanders (discounted tickets to performances and dress rehearsals included)
- We worked with 354 artists/creatives across the period
- We delivered 28 engagements for youth & communities
- Collaborated with Te Pou Theatre, Auckland Philharmonia and the Auckland Arts Festival
- An average of 17% of survey respondents were first time opera goers
- Commenced planning and community engagement for a groundbreaking community opera, *The Monster in the Maze*, developing new digital learning resources

Key outputs and outcomes achieved:

- Exceeded box office ticket targets for *Rigoletto* and *La bohème* by 127%
- Two fellowships/company artists awarded thanks to increased sponsorship from Freemasons Foundation and Friedlander Foundation
- Accessibility offerings including audio-described performances, surtitles for personal devices in multiple languages as well as braille.

Artistic activities:

Our performances in Auckland included *Rigoletto* at the Kiri te Kanawa Theatre, *Tristan und Isolde* Opera in Concert collaboration with Auckland Philharmonia, *Toiere* concert in collaboration with Auckland Arts Festival at the Auckland Town Hall, and a main stage season of a new production of *La bohème* at the Kiri Te Kanawa Theatre. Around each production we delivered an extensive participation programme.

Our Auckland-only production *Rigoletto* was presented by arrangement with Opera Australia, featuring Elijah Moshinsky's elaborate production.

The Kiri Te Kanawa Theatre was the perfect venue for this mammoth production, and we were delighted with two out of three sold-out performances in September 2024. 20% of respondents to our survey travelled to Auckland for this performance, with 56% of those staying in booked accommodation in the city. We saw an increase in interest in both our pre-show talks and audio-description offering for our season of *Rigoletto* with our highest engagement numbers to date.

Our 2025 season of *La bohème* was received with rapturous feedback from audiences. We exceeded box office targets with 110% of target. We contracted 163 people (including orchestra musicians) to deliver this season.

Participation:

Community and accessibility are at the heart of what we do, and we strive to be distinctive in our approach to it.

We are at the forefront of harnessing the power of modern technology to improve access to our work. In 2024, we led the world in adopting innovative technology (by contexts.live) which enabled subtitles to be translated into



Braille and delivered to Braille readers in real time for our blind and low vision audiences to enjoy at the same time as sighted audience members. The same technology also delivered simultaneous translations of the surtitles in simplified Chinese and Korean onto personal mobile devices for our season of *La bohème*.



Our other performance offerings included *Opera in the Park* (Auckland Council's Music in Parks series) at a new location at the Botanic Gardens, Manurewa as well as Glover Park, Howick. Our concert presentation *Tōiri* at Te Pou's Koanga Festival as part of Te Wiki o Te Reo Māori was an exciting new collaboration and showcased how Te Ao Māori and opera can be woven together. For our younger generation, we once again toured our *Elixir of Love* adaptation to seven primary and intermediate schools across Tāmaki Makaurau.

Around our seasons of *Rigoletto* and *La bohème* we delivered substantial participation offerings for the community. This included discounted dress rehearsal

tickets for school and community groups; masterclasses, internships, wānanga for kura kauapapa students to spend the weekend with NZ Opera; pre show talks; touch tours & audio described performances. We also held an open day for members of the public to step behind the scenes of NZ Opera.

In October 2024, New Zealand Opera worked with He Wero School for Young Parents to deliver our ongoing kaupapa, The Lullaby Project in association with Carnegie Hall. Nine lullabies in total were written over the course of four days.

Bicultural Journey:

NZ Opera is committed to Te Tiriti o Waitangi and to supporting Māori as tangata whenua, guided by *Te Mahere Māori – Growing Māori Capability and Engagement Plan (2024–2026)*, which focuses on knowledge, environment, relationships, and recruitment. Leadership from Manu Tū Rae, Kawiti Waetford, and Kaihere Ao, Awhimai Fraser, ensures tikanga and te reo Māori are embedded across planning, communications, and creative work. Our initiatives include *Tōiri* and *Toiere* (opera arias in te reo Māori), *The Lullaby Project* (connecting hāpori, māmā, and pēpi), and rangatahi-focused *Korokī Te Manu Wānanga*, alongside regular cultural capability workshops, strengthened partnerships with Ngāti Whātua Ōrākei, and wider collaborations with Māori artists. Through these efforts, NZ Opera reaffirms its commitment to weaving Māori voices, values, and tikanga into the fabric of the company and the wider opera landscape.

Financial Summary:

Our budgets were set in July 2023 and were over-optimistic. Revenue, programming and related expenditure was adjusted to a more realistic level, and a small surplus of \$23,502 at June 30 2025. We continue to be reliant on the support of Creative New Zealand and ARAFB.

The success of the box office for *La bohème* resulted in a stronger cash position than we forecasted. June 2025 was forecast as our low point for cash and equity for the year and to have achieved positive Equity of \$84,901 is a favourable result.

Key Performance Indicators Summary:

Our productions across 2024/2025 exceeded audience attendance targets by 27%, with box office revenue 97% of target. We continue to see high ratings for value of production in survey responses except for the artistic dimensions of 'connection' and 'imagination'. We plan to reevaluate our survey strategy to further enhance artistic planning and evaluate impact.

We continue to be an integral part of the arts ecosystem in Aotearoa, collaborating extensively with other art organisations including Auckland Philharmonia, Auckland Arts Festival and Te Pou Theatre. We are committed to New Zealand artists and creatives, with 90% of all contracts across 2024/2025 being for New Zealanders. We had a costume intern join us for *Rigoletto* but didn't get an uptake for *La bohème* internships.

We are meeting our Māori representation targets within our audiences but are falling slightly short in the Pasifika and under 35 demographics. We expect to lift these through our upcoming groundbreaking community opera *The Monster in the Maze* which is being led by renowned director Anapela Polataivao (*Wild Dogs Under My Skirt*, *Tinā*), with Pasifika and youth choirs joining onstage. We continue to offer increased accessibility through language technology as well as continuation of our audio-described performances, touch tours and availability of braille subtitles. Unfortunately, we could not deliver our Tū Tamariki kaupapa as intended. Rehearsals took place in November 2024, but a core cast member was no longer able to fulfil the tour, and it was too late to recast.

When we set targets in 2023, we were unable to take an evidence-based approach, being overly ambitious with some targets. For example, we have not increased the fundraising and grant revenue at the rate we were hoping for. This was a motivating factor for the restructure of the development team which we hope will set us on a good trajectory moving forwards.

New Zealand Opera continues to be grateful for the vital and significant support provided by the Auckland Regional Amenities Funding Board. Through this partnership we have been able to enrich the cultural life of our communities in Tāmaki Makaurau, providing an experience of opera which connects, engages, and nourishes our communities.





Stardome Observatory and Planetarium

The Year in Review: July 2024 - June 2025

We are proud to present the achievements of the past year, marking the fourth year of *A New Vision*, our 2021–2026 strategic plan. We remain committed to honouring the first stories of the skies above Tāmaki Makaurau and Aotearoa, upholding the mana of Maungakiekie, and embedding environmental and financial sustainability across our kaupapa. Inspiring curiosity, learning, and wonder in tamariki and rangatahi continues to guide our work.

We were delighted to welcome more visitors this year. Over 82,000 manuhiri came to Stardome including a record 35,000 education visitors which reflects the strength and breadth of our programmes and our ability to connect with learners of all ages.

Our programming continues to expand particularly during the Matariki season. The Matariki Navigators series, created in collaboration with Auckland Council, brought leading Māori musicians into the dome for live storytelling and music events, showcasing the power of creative partnerships to attract and engage audiences. Another highlight was working with the U.S. Consulate and the University of Auckland to bring a full-scale replica of NASA's Opportunity Mars rover to our galleries. This remarkable display, paired with interactive education programmes, will inspire a new generation of STEAM learners.

Refreshed curriculum content and strengthened teacher engagement underpinned a 14.4% growth in education visitation. We also launched Taharangi Hou – an internship programme offering rangatahi Māori practical experience in science, education, and storytelling – which we plan to expand in coming years.

A key milestone was reached with our organisational rebrand in August 2025 that included the gifting of a te reo Māori name ('Te Whatu') by Ngāti Whātua Ōrākei. More than a new visual identity, this marked a deepening commitment to Te Tiriti o Waitangi and our journey to become a bicultural organisation.

While the ongoing cost-of-living crisis is still reducing non-peak visitation, our team remains focused on creative ways to connect with audiences and deliver meaningful experiences. As we close the fourth year of *A New Vision*, we are proud that the majority of our strategic success measures are met or progressing strongly. We move into the final year with confidence, momentum, and a continued commitment to delivering impact for Tāmaki Makaurau.

We are deeply grateful for the trust and support we receive from the ratepayers of Auckland and Auckland Council through the Auckland Regional Amenities Funding Board (ARAFB). We appreciate the generous contributions from all our funders and sponsors and look forward to building on this year's accomplishments as we move into the final year of a new vision.

Below are a few highlights from the year.

Visitation

We are thrilled to have welcomed over 82,000 manuhiri to our whare arorangi in FY25. This represents a return to numbers more aligned to those experienced prior to COVID-19. Education visitation has continued to increase once more with over 35,000 attendees; our highest number on record for education visits in a single year. This increase has more than compensated for the drop in public visitation. Last year was higher than usual because it contained two Matariki periods (July 2023 and June 2024).

The Matariki season continues to be our busiest single period of the year, peaking in June and July. Overall, evening and weekend visitation still accounted for more than half of our total visitation, at 51%.

Learning at Stardome

This year has seen a change to the way we approach our education programme design. New programming was rolled out in July 2024 highlighting an interactive hands-on approach to learning with a focus on gamification. An overall increase of 13.5% to our education visitation is the result of a multi-faceted approach that focused on targeted engagement with teachers, refreshed programming, diversification of our offerings, and investment in new resources.

A large focus of learning at Stardome during this period was to increase our reach to secondary and tertiary learners. As a result, we saw an increase in engagement with our education programme from these cohorts.

Māra Kai Project

As part of our Matariki celebrations, Stardome partnered with Royal Oak Primary on a project linking students to maramataka and kai sustainability. Inspired by Tupuānuku, tamariki planted vegetables and natives, learning through science and mātauranga Māori. They explored lunar planting, soil health, and values of growth and care. The kaupapa honoured Maungakiekie's gardening history and strengthened school connections to whenua. Supported by Tūpuna Maunga Authority, the mahi respected their guardianship and vision. Students shared harvests and insights with whānau, celebrating community, environment, and renewal.

Rangatahi internships

This year, Stardome launched the Taharangi Hou Youth Internship Programme, designed to support rangatahi Māori in exploring pathways in science, education, and cultural storytelling. The programme provides hands-on experience across key areas of our operations, with a focus on mātauranga Māori and kōkōrangī (astronomy). Taharangi Hou reflects our commitment to nurturing future Māori leaders in the space and science sectors and creating meaningful opportunities that align with our bicultural kaupapa and strategic direction.

Matariki 2025

This year's Matariki season ran over seven weeks and featured four key highlights. We refreshed our staple show, Matariki – Ngā Whetū o te Tau Hou, with updated content and new narration by Apirana Pewhairangi. Our seasonal astronomy show, Ngā Whetū o Takurua, explored the winter night sky from a mātauranga Māori perspective. Matariki Navigators, produced in close collaboration with Auckland Council's Matariki Festival, brought live performances by contemporary Māori musicians into the planetarium, including Mara TK, Troy Kingi, Mark Vanilau, Majic Paora, Brandon Haru and DJ Spell. Our Matariki Open Day drew in an incredible 1,151 manuhiri across 20 free planetarium sessions throughout the day.

New planetarium shows

A total of eight internationally produced planetarium shows were licensed this year, to refresh and broaden our offering for education, family and adult audiences. These licensed shows are in addition to the five shows developed internally by our team, and we hosted a larger number of bespoke and one-off events in the planetarium throughout the year.

New planetarium titles licensed this year included Cosmic Legacy: Tribute to Queen, The Great Solar System Adventure, CAPCOM GO! The Apollo Story, Astronaut George, Cell! Cell! Cell!, We are Guardians, T-Rex, and Dinosaurs of Antarctica

The Year in Space 2024

Now in its third year, our internally developed show, The Year in Space, has cemented its place as a popular instalment in the Stardome programme. The show included a recap of recent astronomical discoveries, notable spaceflights, stunning imagery from both the James Webb Space Telescope and, closer to home, finalists from the New Zealand Astrophotographer of the Year Awards.

Stargazing on Maungakiekie

In collaboration with the Auckland Astronomical Society and Tūpuna Maunga Authority, Stardome staff took a small number of telescopes and binoculars to the tihi of Maungakiekie for the total lunar eclipse on Friday 14 March. While conditions were changeable, some great viewing of the blood moon was enjoyed by the hundreds who made the hikoi to the top of the maunga, leading to some great engagement with our team.

Gallery transformation - Mars Rover display

In our first major exhibition project since the full gallery refurbishment in 2023, Stardome was thrilled to install a full-scale replica of the Opportunity Mars Rover ('Oppy') constructed by engineering students at the University of Auckland and with the support of the U.S. Consulate in New Zealand. Our internal team led the exhibition development project, designing a Martian terrain, interpretive signage and video content. Oppy is now on permanent display in our gallery where it shares its inspiring 15-year mission with visitors.

Mātauranga Māori programming

This year, Stardome collaborated with Māori artists to develop new artworks depicting kāhui whetū (constellations) and atua, to enrich our planetarium programmes with pūrākau that celebrate local narratives. We worked with te reo Māori specialists who helped us create new kupu and phrases to describe astronomical concepts, including those featured in our new Mars Rover display. 35% of our programming focused on Māori astronomy or related kaupapa.

Asset management and capital works

This year, we refreshed our Asset Management Plan to capture recent capital improvements. Stormwater drainage was also improved with upgraded subsoil systems, exterior wall flashings, and mowing strips. These works enhance the building's performance during periods of intense rainfall and ensure a safe and dry environment for visitors and staff. Planning began on replacing our planetarium technology, including Digistar computers and purpose-built projectors. This technology underpins our visitor experience, with replacement scheduled for the next financial year. We thank Tātaki Auckland Unlimited for their ongoing financial support in keeping our facility well maintained and future ready.

Carbon neutral

We were successful in maintaining our carbon neutral certification from Toitū Envirocare in 2025. The certification process is rigorous and holistic, and involved significant work to understand our carbon emissions, audit, reduction and offset. This is a meaningful achievement toward our strategic goal and reflects our organisation's strong commitment to maintaining carbon neutrality at the heart of our operations.



SURF LIFE SAVING[®]
NORTHERN REGION



Surf Life Saving Northern Region

The Year in Review: July 2024 - June 2025

Surf Life Saving Northern Region's (SLSNR) primary mission is to ensure the safety of beach goers in our communities by providing essential lifesaving services, beach education, coastal aquatic rescue and sport and recreation outcomes. Within the Auckland Region, which comprises 10 out of our 18 surf lifesaving clubs, 70% of the Northern Region's efforts are accounted for, contributing a substantial portion of our national outputs. We deploy a dedicated team of over 5,400 members who patrol 24 different beach locations, serving hundreds of thousands of beach goers annually.

The season highlights from within the Northern Region include:

- Service delivery milestone with 112,000 Surf Life Saving hours delivered
- Over 160,000 members of the public engaged through preventative actions
- Over 13,000 members of the public educated through community and outreach programs
- Strong progress with the Kariaotahi club rebuild running to time, scope and cost, with the anticipated completion mid-October 2025.

The Lifesaving season across the Northern Region was defined by strong operational delivery, high levels of community engagement, and resilience in the face of challenges. Over 1500 Lifeguards contributed 112,900 hours to keeping communities safe, with standout achievements including the innovative BEST Patrol programme – the after-hours observational patrol model piloted at Bethells Beach.

The Paid Lifeguard Service (PLS) delivered an uninterrupted season, operating across 17 Auckland locations for 17 weeks from November to March, including new sites at Te Arai and Tāwharanui. Supported by the City Ski RWC on the North Shore, the service employed 132 lifeguards (65 aged 16–19), including 14 internationals from the UK and Europe, ensuring a high-degree of professionalism.

Recruitment and induction processes were streamlined by aligning PLS with Community Education roles, forming a unified Seasonal Staff Team, while enhanced induction sessions at Muriwai developed leadership capacity and ensured new, returning, and international guards were well-prepared for the season.

The tragedy that occurred on 28 January at Piha Beach, that saw a fatality between the flags during a PLS shift, was quickly followed by a thorough review process. The finding of this review confirmed:

- The response from PLS guard was swift and professional
- Conditions were exceedingly challenging at the time of the incident
- The member of the public was a non-swimmer, which was a notable factor

Following this review, operational responses ahead of the 2025-26 season include:

- Strengthened induction process for all PLS guard, including a specific Beach Management module
- Strengthened location specific inductions at the beginning of each week with the respective club's Lifesaving Director
- An active buddy-system to foster leadership within the PLS cohort
- Delivery of five advanced-lifeguarding modules ahead of the 2025-26 season

Training and development remained a cornerstone of success. A committed group of instructors and examiners supported 263 Surf Lifeguard Awards and 27 Patrol Support Awards, ensuring a strong pipeline of qualified members. The IRB pathway remained popular, producing 81 new IRB Drivers and 150 Crewpersons, while Rescue

Water Craft (RWC) capability continued to expand, with 29 new RWC Drivers trained and 61 operators refreshed. These results reflect a deepening level of operational readiness, reinforcing the region's ability to respond effectively to diverse emergencies.

After a period of absence, the Intermediate Lifeguard School returned, to broaden access for junior members. The programme attracted 38 young lifeguards, equipping them with practical skills, confidence, and experience to support their progression in the movement. First Aid training also remained in high demand, with additional courses added to the calendar to meet strong uptake. Together, these initiatives highlight Northern Region's commitment to investing in its people, ensuring both immediate capability on the beaches and the long-term sustainability of the lifesaving movement.

The season was another impactful year for Community Education programmes, with over 13,000 children, young people, parents, and educators engaged through Beach Education, Surf to School, Coastal Nippers, Secondary School programmes and Community Events. Beach Education alone reached nearly 8,000 participants, while Surf to School provided a flexible, accessible alternative for almost 5,000 students, ensuring reach despite transport or staffing barriers. Coastal Nippers continued to connect tamariki aged 5–12 in regional communities with surf safety, and the Secondary School programme offered rangatahi an immersive, empowering coastal learning experience. Outreach through Community Event programmes continued, with over 700 attendees engaged during the New Zealand Indian Auckland Well-Being Expo – an area Surf Life Saving continues to collaborate with sector partners on, namely Drowning Prevention Auckland (DPA).

Ensuring our future pipeline of Surf Life Guards remains strong, the 2024-25 season saw growth in club Junior Surf programmes (2411 members), Lifesaving Sport events (3296 participants) and Member Development initiatives (247 participants). Whilst not direct lifesaving activities, these programmes act as key retention and engagement mechanisms - the differentiating factor between Surf Life Saving and other emergency service agencies.

The 2024-25 season saw SLSNR operating in its second season as a consolidated organization with Surf Life Saving New Zealand (SLSNZ). The move has streamlined Surf Life Saving's approach, allowing SLSNR to focus on core functions, with broader strategic objectives now under SLSNZ's. Such items include:

- Nationalization of the NR Coastal Safety and Engagement Manager role
- Search And Rescue (SAR) leadership now with SLSNZ and the National SAR Committee
- SLSNZ Kaihoutū Māori role driving the organizations
- Auckland Office amalgamation and removal of duplicate support services: IT, HR and Communications.

Going forward, in Auckland specifically, the organisation will continue to have focuses outside of our BAU delivery over the next three years, including but not limited to the below:

- Embedding the SLSNZ Strategic Plan through to FY28 through the central pillar of Kapa Kotahi
- The rebuild of our Auckland lifesaving facilities, including the club rebuild projects at Bethells Beach, Ōrewa and Mairangi bay
- Working to identify and address deficits within our volunteer demographic and designing strategies to better support recruitment and retention of volunteers.
- Identifying sustainable Community Education and outreach models, ensuring close coordination with sector partners – namely DPA.

SURF LIFESAVING NORTHERN REGION

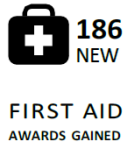
2025 SEASON KEY STATISTICS



3296
EVENT
PARTICIPATION



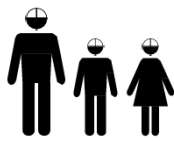
PATROLLED
LOCATIONS



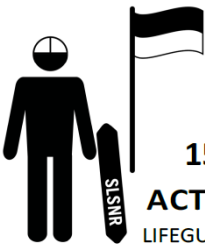
FIRST AID
AWARDS GAINED



261
NEW
LIFEGUARDS
PATROL SUPPORT



2411
U14 MEMBERS
PARTAKING IN
JUNIOR SURF



1560
ACTIVE
LIFEGUARDS
PATROL SUPPORT



5403
ACTIVE
MEMBERSHIPS



13,900
TOTAL NUMBER
EDUCATED
IN 2025

2025 SEASON AT A GLANCE



112,916
TOTAL HOURS



SEARCHES



74
CALLOUTS



23,723
PREVENTATIVE
ACTIONS



INVOLVING
166,156
PEOPLE



311
RESCUES

LEADERSHIP
DEVELOPMENT



247



673
FIRST
AIDS



ASSISTS
410



RUKU Karakia

Drowning Prevention Auckland

The Year in Review: July 2024 - June 2025

Drowning Prevention Auckland (DPA) is the lead organisation in educating Aucklanders to be safe in, on and around the water to ultimately prevent drowning. DPA undertakes practical and relevant research for the sector that enables organisations to implement evidence-based practices in their pursuit to reduce drowning.

DPA's suite of educational programmes continue to meet the needs of at-risk and hard to reach water-users, encouraging safer behaviours in, on and around the water. Recognised as a leading agency for drowning prevention education, our accessible curriculum is underpinned by the 15 evidence-based water competencies for drowning prevention. The addition of an eLearning platform provides flexibility and accessibility for all.

In 2024–2025, Drowning Prevention Auckland delivered high-impact education, expanded research leadership, and strengthened Māori partnerships despite funding challenges. Reaching 38,000+ participants, launching national safety guidelines, and achieving record campaign reach, we combined innovation, collaboration, and cultural responsiveness to save lives and ensure value for ratepayer investment across Tāmaki Makaurau Auckland.

Courage, Collaboration, and Community Impact

This year marked a period of courage, consolidation, and impact for Drowning Prevention Auckland. Facing funding constraints, we focused on high-value initiatives, growing research capability, and delivering innovative, culturally grounded education to save lives in, on, and around the water.

Despite challenges, we remained a trusted partner for Auckland Council, the Auckland Regional Amenities Funding Board (ARAFB), and the wider community - balancing service delivery with thought leadership, research excellence, and system-wide collaboration.

Key Achievements and Highlights

Expanding Education Reach

317 education programmes delivered, reaching 38,282 participants (+15% on 2024) directly, and over 124,000 indirectly, across schools, workplaces, and communities. 3,501 eLearning users at year-end (+19%), increasing digital accessibility. 32,522 lifejacket usages via 12 lifejacket hubs, supporting safer boating practices.

Growing Research Leadership

Our research capacity grew from 0.6 FTE to 2.6 FTEs, strengthening sector-wide evidence and policy advocacy. Part of the team's work this year has included the launch of Drowning Prevention Through Environmental Design (DPTED) gap analysis – the first of its kind in Aotearoa – influencing planners, councils, and policymakers to create safe places that consider drowning prevention.

Culturally Responsive Programmes

RUKU: Tau ihu, co-designed with iwi, connected over 200 rangatahi with mātauranga Māori, kaitiakitanga, and water safety. The oversubscribed demand shows the power of combining traditional knowledge with modern safety practices.

Community Engagement

Our Lifejacket Hub campaign reached 1.3 million people, and our **Float first** campaign gained national reach through support from *Seven Sharp* and ethnic radio stations such as Radio Tarana.



Performance Against 2024-2025 Targets

We continue to deliver strong results against our planned KPIs, with most measures exceeding targets despite funding pressures.

Key measures achieved vs planned:

KPI	Target	Result	Summary
Education programme participants	35,000	38,282	Exceeded
eLearning subscribers	3,000	3,501	Exceeded
Lifejacket hub usages	35,000	32,522	Slightly below target
Media engagements	10	12	Achieved
Community events attended	20	33	Exceeded
Non-ARAFB income as a % of total	30	28	Below target, ongoing focus

Outreach Across Auckland’s Diverse Communities

We continue to focus on ethnic engagement and providing tailored safety messaging for Asian, Pacific Peoples, and new migrant communities through ethnic radio, multilingual materials, and community water safety ambassadors.

Māori Engagement and Outcomes

Our work with Māori across Tamaki Makaurau Auckland has continued to flourish.



RUKU: Tau ihu integrates mātauranga Māori, tikanga, and kaitiakitanga in water safety education and was created in partnership with Te Ahiwaru Trust. Other iwi are now engaging with this programme and we have been pleased to be able to work with Manukau Urban Māori Authority (MUMA) and Te Waipareira Trust.

Early engagement with Te Kawerau ā Maki on our remote lifejacket station at Te Henga Bethells has been rewarding and we are looking forward to this co-designed solution being installed with iwi blessing shortly. These partnerships ensure Māori voices guide drowning prevention initiatives, aligning with Auckland Council’s Māori outcomes framework and strengthening cultural authenticity across our programmes.

Our dawn service, He Taonga Te Wai, on World Drowning Prevention Day in July 2024 was hosted by MUMA at Ngā Whare Waatea Marae honouring lives lost and strengthening Māori partnerships.

Financial Performance Summary

It has been a difficult funding climate, and we were pleased to have an increase of 2% in total revenue with a total of \$1.75m, with \$1.26m from ARAFB (72%).

Our non-ARAFB funding was down year-on-year and finished at 28% of total income. We are continuing our focus on grants, sponsorships, and partnerships to diversify our funding.

We finished the year with a deficit of \$78,641 which was less than what was forecast and down from a deficit of \$164,637 in 2024. This reduction reflects prudent cost management and timing of grant expenditure while maintaining service delivery and research commitments.

Impact at a glance

Multi-year impact

FY25 impact

86 Hazard assessments completed from 2022 to June 2025 across 16 Councils.

20 years The West Coast Rock-based Fishing Safety Project has been running. Now expanded to include a full-time adviser on the ground instead of just summer-only.

77 Aquatic WOF (warrant of fitness) participants over the last three years.



1.3 million Lifejacket campaign engagements



196 Participants in the RUKU: Tau ihu programme



124,716 Individuals reached through our educational programmes



317 Programmes delivered



59,610 Annual website views (Content on our website viewed this number of times)



17 Conference presentations



1,433 Downloads of our water safety research



32,522 Lifejackets from a DPA Lifejacket hub have been worn this year



3,501 eLearning subscribers



33 Community events attended

DPA remains a safe pair of hands for ratepayer investment, delivering measurable outcomes, innovative solutions, and life-saving impact for Aucklanders.

Impact at a glance

121,353 Individuals reached through DPA's educational programmes

1,832 Downloads of our water safety research

343 Programmes delivered

48,040* Lifejackets loaned to the public
*Daily uses per lifejacket

32,954 Annual website views

2,933 Online platform subscribers at year end

19 Conference presentations of our research - domestic and international

14 Community events attended sharing key water safety messages

Auckland Regional Amenities Funding Board Annual Report Financial Statements year ended 30 June 2025


Item	Page
Statement of Comprehensive Revenue and Expenditure	37
Statement of Changes in Equity	37
Statement of Financial Position	38
Statement of Cash Flows	38
Notes to the Financial Statements	39
Audit Report	50

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 controls 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 2025.

<p><u>Victoria Carter ONZM</u></p> <p>Chair</p> <p>Auckland Regional Amenities Funding Board</p>	
<p><u>Paula Browning</u></p> <p>Deputy Chair</p> <p>Auckland Regional Amenities Funding Board</p>	
<p>Date: 27 November 2025</p>	

STATEMENT OF COMPREHENSIVE REVENUE AND EXPENDITURE FOR THE YEAR ENDED 30 JUNE 2025

	Note	Actual 2025 \$	Budget 2025 \$	Actual 2024 \$
Revenue				
Levies Received		17,905,750	17,905,750	17,167,179
Interest		186,684	-	176,532
Total revenue	2	18,092,434	17,905,750	17,343,711
Expenditure				
Audit Fees	3a	11,412	11,500	10,429
Grant Expenditure	3	17,347,000	17,527,000	16,974,929
Legal Fees		20,493	37,000	27,227
Advisory Officer/Admin Services		35,460	68,000	64,500
Consultants		23,900	37,000	85,980
Board Member fees	13	201,510	212,750	201,994
Other expenses	3a	22,674	12,500	10,365
Total expenditure		17,662,448	17,905,750	17,375,424
Surplus/ (deficit)		429,986	-	(31,713)
Total comprehensive revenue/(expenditure)		429,986	-	(31,713)

Explanations of significant variances against budget are provided in note 15.

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 30 JUNE 2025

	Actual 2025 \$	Actual 2024 \$
Balance at 1 July	533,300	565,013
Total comprehensive revenue/(expenditure)	429,986	(31,713)
Balance at 30 June	963,286	533,300

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2025

	Note	Actual 2025 \$	Actual 2024 \$
Assets			
Current Assets			
Cash and cash equivalents	4	671,857	981,093
Other financial assets	5	300,000	-
Receivables	6	35,525	39,728
Total current assets		1,007,382	1,020,821
Total assets		1,007,382	1,020,821
Liabilities			
Current Liabilities			
Creditors and other payables	7	44,096	37,521
Levies Undistributed	15	-	450,000
Total current liabilities		44,096	487,521
Total liabilities		44,096	487,521
Total equity		963,286	533,300

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE 2025

	Note	Actual 2025 \$	Actual 2024 \$
Cash flows from operating activities			
Levies received		17,905,750	17,617,179
Interest received		186,684	176,532
Total income from operating activities		18,092,434	17,793,711
Payments to suppliers, amenities		(18,101,671)	(17,352,046)
Net increase (decrease) in payables		-	11,669
Net cash from operating activities	9	(9,236)	429,996
Net cash from financing activities			
Net cash from investing activities			
Net (decrease)/increase in cash, cash equivalents and bank overdrafts		(9,236)	429,996
Cash, cash equivalents, and bank overdrafts at the beginning of the year		981,093	551,117
Cash, cash equivalents, and bank overdrafts at the end of the year		971,857	981,093

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 2025

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 2025. The financial statements were authorised for issue by the Board on 27 November 2024.

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 \$33 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.

Adoption of new and amended financial reporting standards

The Board has adopted all mandatory new and amended standards and interpretations, which have not had any material impacts on the financial statements of the Company. In the current period, Disclosure of Fees for Audit Firms' Services (Amendments to PBE IPSAS 1) has been adopted in the preparation of these financial statements. The amendment changes the required disclosures for fees for services provided by the audit or review provider, including a requirement to disaggregate the fees into specified categories. This new disclosure is included in Note 3a.

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 2024-2025 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 2025 \$	Actual 2024 \$
Revenue from non-exchange transactions		
Levies Received	17,905,750	17,167,179
Total	17,905,750	17,167,179
Revenue from exchange transactions		
Interest	186,684	176,532
Total Revenue	18,092,434	17,343,711

3 Grant expenditure

The grants for the year ended 30 June 2025 were distributed as follows:

Specified Amenity	2024-2025 \$ Grant	2023-2024 \$ Grant
Auckland Festival Trust	\$4,187,000	4,187,000
Auckland Philharmonia Trust	\$4,900,000	4,741,729
Auckland Theatre Company Ltd	\$2,375,000	2,222,000
New Zealand Opera Ltd	\$1,260,000	1,260,000
Stardome - Auckland Observatory and Planetarium Trust Board	\$1,570,000	1,488,000

Specified Amenity	2024-2025 \$ Grant	2023-2024 \$ Grant
Surf Life Saving Northern Region Incorporated	\$1,975,000	1,897,450
WaterSafe Auckland Incorporated (Drowning Prevention Auckland)	\$1,260,000	1,178,750
Total Funding Distributed	\$17,527,000	\$16,974,929
Prior year grants distributed this year (refer to Note 11)	(180,000)	-
Total Funding Distributed Current Year	\$17,347,000	\$16,974,929

3a Other expenses

	Actual 2025 \$	Actual 2024 \$
Audit of the financial report	11,412	10,429
Other expenses	22,674	10,365
Total Other Expenses	34,086	20,794

The audit fee disclosed for the financial report represents the fee for the annual audit engagement carried out under the Auditor-General's auditing standards, as described in the audit report on page 50. The fee includes \$2,000 relating to work on the prior-year financial statement audit that was completed and invoiced in the current reporting period.

4 Cash and cash equivalents

	Actual 2025 \$	Actual 2024 \$
Cash at bank and on hand	671,857	981,093
Total Cash and cash equivalents	671,857	981,093

5 Other financial assets

	Actual 2025 \$	Actual 2024 \$
Term Deposits	300,000	-
Total other financial assets	300,000	-

6 Receivables

	Actual 2025 \$	Actual 2024 \$
GST Receivable	35,524	39,728
Total Receivables	35,524	39,728

The carrying value of receivables approximates their fair value.

7 Creditors and other payables

	Actual 2025 \$	Actual 2024 \$
Levies Undistributed (note 14)	-	450,000
Audit fees payable	9,412	11,993
Other Creditors	34,684	25,528
Total creditors and other payables	44,096	487,521

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

8 Provisions

No provisions were held as at 30 June 2025 (30 June 2024: Nil).

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

	Actual 2025 \$	Actual 2024 \$
Surplus/(deficit)	429,985	(31,713)
Add/(less) movements in working capital items:		
Debtors and other receivables	4,202	(4,062)
Creditors and other payables	(443,423)	465,751
Net cash from operating activities	(9,236)	429,976

10 Capital commitments

There were no capital commitments as at 30 June 2025 (30 June 2024: Nil).

11 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 2025 (30 June 2024: Nil).

Contingent Assets

The Board had no contingent assets as at 30 June 2025 (30 June 2024: Nil).

12 Related Party Transactions

In 2024-2025 the Funding Board received \$17,905,750 as Levy income from Auckland Council (\$17,167,179 in 2023-2024). There was a balance of \$450,000 undistributed grants at the end of 2024. The \$450,000 was returned to Auckland Council this year, less the \$180,000 payment shortfall on the 2024/2025 grant distribution made in July 2024. 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 in June each year. Any other expenditure incurred by Auckland Council on behalf of the Board is recoverable from the Board. In 2024-2025 the Funding Board reimbursed Auckland Council a total of \$209,406 for member honorariums (\$204,548 in 2023-2024).

13 Board fees: Other Payments and Meeting / Workshop Attendance

Budgeted board fees for the financial year were \$212,750. Actual board fees recognised during the year were \$201,510. The variance between budget and actual amounts reflects a timing difference arising from the reversal of the prior year's accrual for board fees. The current-year expenditure is consistent with the approved remuneration framework, and the lower recognised amount is attributable to the timing of accrual recognition rather than a change in underlying fee levels.

Board Member	Honorariums			Other Payments* (\$ excl. GST)	Meetings Attended N = 8
	Actual 2025 \$	Budget 2025 \$	Actual 2024 \$		
Scott Pearson	17,498	18,500	33,620		8
Paula Browning	25,957	27,750	28,709	1,410	8
Alastair Carruthers	17,498	18,500	18,000		7
Victoria Carter	35,570	37,000	18,000	2,490	8
Linda Cooper (from Aug 23)	17,498	18,500	16,579		7
Paul Evans (from Aug 23)	17,498	18,500	16,579		7
Jonny Gritt (from Aug 23)	17,498	18,500	16,579		8
Ravi Nyayapati (from Aug 23)	17,498	18,500	16,579		8
Penelope Peebles (from Aug 23)	17,498	18,500	16,579		7
Moana Tamaariki-Pohe	17,498	18,500	18,000		6
Anita Killeen (to Aug 23)			923		
Lyn Lim (to Aug 23)			923		
Bryan Mogridge (to Aug 23)			923		
Total Board Member fees	201,510	212,750	201,994	3,900	

* Specific working parties. **N=8** – number of workshops and business meetings for the year.

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

The significant variances between the Actual results and the 2024/2025 Budget are explained below:

Interest revenue was \$186,684 higher than budget, as the Board actively managed its term deposits during the year and benefitted from higher interest rates available in the current market. No interest income was budgeted.

Grant expenditure was \$180,000 lower than budget. This difference relates to the timing of the prior-year undistributed levies. As disclosed in Note 11, \$450,000 of 2023/2024 undistributed levies was returned to Auckland Council, with \$180,000 applied to the 2024/2025 grant distribution. This resulted in a lower grant distribution requirement in the current year.

Administrative and advisory costs were lower than budget, mainly due to reduced use of external services and consultants, as well as lower than planned expenditure on advisory services and legal costs. These reductions reflect operational efficiencies achieved during the year.

16 Financial Instruments

Financial instrument categories

The carrying amounts of financial assets and liabilities in each of the financial instrument categories are as follows:

Financial assets measured at amortised cost		
	Actual 2025	Actual 2024
Cash and cash equivalents	671,857	981,093
Receivables	35,525	39,728
Other financial assets - term deposits	300,000	-
Total financial assets measured at amortised cost	1,007,382	1,020,821

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.

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 Events after Reporting Period

There were no significant events occurring after the balance date.

Specified Amenities Financial Results

For the 2024-2025 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 (ARHT)
- 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 these organisations are registered with the Department of Internal Affairs – Charities Services (Ngā Rātonga Kaupapa Atawhai) and, excluding ARHT, 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 2024-2025, seven specified amenities received a total of \$17,527,000 in grants via the Funding Board (from Auckland Council / ratepayers of Auckland).

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

Organisation	Balance Date	Charities Registration Number www.charities.govt.nz	Website
Auckland Festival Trust	30 June	CC22145 The Auckland Festival Trust	www.aaf.co.nz
Auckland Philharmonia Trust	31 Dec	CC23611 Auckland Philharmonia Trust CC23607 Auckland Philharmonia Foundation	aucklandphil.nz
Auckland Rescue Helicopter Trust**	30 June	CC21935 Auckland Rescue Helicopter Trust CC46529 Auckland Rescue Helicopter (Capital) Trust - <i>deregistered 30/05/24</i> CC59462 Northern Rescue Helicopter Limited	www.rescuehelicopter.org.nz
Auckland Theatre Company Limited	31 Dec	CC23655 Auckland Theatre Company Limited CC23658 The Theatre Foundation CC48094 The Waterfront Theatre Trust CC50332 Waterfront Theatre Limited	www.atc.co.nz
New Zealand Opera Limited	31 Dec	CC22724 New Zealand Opera Limited CC21944 New Zealand Opera Foundation Trust CC51542 New Zealand Opera Holdings Trust	nzopera.com
Auckland Observatory and Planetarium Trust Board	30 June	CC20451 Auckland Observatory and Planetarium Trust Board	www.stardome.org.nz
Surf Life Saving Northern Region Incorporated	30 June	CC21256 Surf Life Saving Northern Region Incorporated CC23043 Northern Lifeguard Services Trust CC53628 The Lifesavers Foundation	lifesaving.org.nz
WaterSafe Auckland Incorporated (Drowning Prevention Auckland)	30 June	CC11454 WaterSafe Auckland Incorporated	www.dpanz.org.nz

Seven of the specified 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 2025, as detailed in the Act. (See note on the following page relating to Auckland Rescue Helicopter Trust.)

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 2025.

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 2025. For the three organisations with non-30 June balance dates, unaudited annual and financial reports have

been submitted for the year ended 30 June 2025, in addition to a full set of audited financial accounts as at 31 December 2024 - 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 Rescue Helicopter Trust

At the time of completing this report, the Auckland Rescue Helicopter Trust had not supplied audited financial statements for the year ended 30 June 2025.

TRADING RESULTS FOR 12 MONTH PERIOD ENDED 30 JUNE 2025

Year ending 30 June:	Auckland Festival Trust Auckland Arts Festival		Auckland Philharmonia Orchestra		Auckland Rescue Helicopter Trust ***		Auckland Theatre Company		New Zealand Opera		Stardome Planetarium Observatory		Surf Life Saving Northern Region		Watersafe Auckland Drowning Prevention Auckland	
	2025	2024	2025	2024	2025	2024	2025	2024	2025	2024	2025	2024	2025	2024	2025	2024
ANNUAL ARAFB GRANT	\$ 4,187,000	\$ 4,187,000	4,900,000	\$ 4,741,729	\$ -	\$ -	\$ 2,375,000	\$ 2,222,000	\$ 1,260,000	\$ 1,260,000	\$ 1,570,000	\$ 1,488,000	\$ 1,975,000	\$ 1,897,450	\$ 1,260,000	\$ 1,178,750
TOTAL INCOME	\$ 7,367,044	\$ 7,953,179	14,080,438	\$ 13,587,354	\$ 22,310,781	\$ -	\$ 8,604,755	\$ 10,727,534	\$ 6,656,956	\$ 6,556,251	\$ 2,695,763	\$ 3,958,690	\$ 5,379,958	\$ 5,165,510	\$ 1,749,318	\$ 1,714,309
ARAFB Grant	\$ 4,187,000	\$ 4,187,000	4,900,000	\$ 4,741,729	\$ -	\$ -	\$ 2,375,000	\$ 2,222,000	\$ 1,260,000	\$ 1,260,000	\$ 1,570,000	\$ 1,488,000	\$ 1,975,000	\$ 1,897,450	\$ 1,260,000	\$ 1,178,750
All other Income	\$ 3,180,044	\$ 4,070,481	9,180,438	\$ 9,276,551	\$ 22,310,781	\$ -	\$ 6,229,755	\$ 6,745,633	\$ 5,396,956	\$ 5,899,990	\$ 1,125,763	\$ 2,470,690	\$ 3,404,958	\$ 3,268,060	\$ 489,318	\$ 535,559
TOTAL EXPENDITURE	\$ 8,028,108	\$ 8,379,616	14,057,222	\$ 14,447,936	\$ 18,401,762	\$ -	\$ 8,526,178	\$ 10,777,340	\$ 6,633,454	\$ 7,769,668	\$ 2,650,743	\$ 2,736,906	\$ 5,250,400	\$ 5,199,361	\$ 1,827,959	\$ 1,878,946
All other Expenditure	\$ 7,993,201	\$ 8,333,457	13,932,026	\$ 14,298,990	\$ 15,182,196	\$ -	\$ 8,370,196	\$ 10,642,172	\$ 6,588,451	\$ 7,722,907	\$ 2,304,490	\$ 2,409,534	\$ 5,167,963	\$ 5,117,867	\$ 1,803,425	\$ 1,849,392
Depreciation	\$ 34,907	\$ 46,159	125,196	\$ 148,946	\$ 3,219,566	\$ -	\$ 155,982	\$ 135,168	\$ 45,003	\$ 46,761	\$ 346,253	\$ 327,372	\$ 82,437	\$ 81,494	\$ 24,534	\$ 29,554
NET SURPLUS (LOSS)	-\$ 661,064	-\$ 426,437	23,216	-\$ 860,582	\$ 3,909,019	\$ -	\$ 78,577	-\$ 49,806	\$ 23,502	-\$ 1,213,417	\$ 45,020	\$ 1,221,784	\$ 129,558	-\$ 33,851	-\$ 78,641	-\$ 164,637
NET SURPLUS (LOSS) Ex Depreciation	-\$ 626,157	-\$ 380,278	\$148,413	-\$ 711,636	\$ 7,128,585	\$ -	\$ 234,559	\$ 85,362	\$ 68,505	-\$ 1,166,656	\$ 391,273	\$ 1,549,156	\$ 211,995	\$ 47,643	-\$ 54,107	-\$ 135,083

incl finance income

FINANCIAL POSITION AS AT 30 JUNE 2025

Year ending 30 June:	Auckland Festival Trust Auckland Arts Festival		Auckland Philharmonia Orchestra		Auckland Rescue Helicopter Trust ***		Auckland Theatre Company		New Zealand Opera		Stardome Planetarium Observatory		Surf Life Saving Northern Region		Watersafe Auckland Drowning Prevention Auckland	
	2025	2024	2025	2024	2025	2024	2025	2024	2025	2024	2025	2024	2025	2024	2025	2024
TOTAL CURRENT ASSETS	\$ 783,056	\$ 1,470,158	\$ 1,986,032	\$ 3,268,527	\$ 4,882,992	\$ -	\$ 1,494,671	\$ 1,148,432	\$ 922,195	\$ 539,718	\$1,234,745	\$ 844,718	\$ 1,920,413	\$ 1,820,277	\$ 882,185	\$ 909,649
TOTAL CURRENT LIABILITIES	\$ 305,872	\$ 326,303	\$ 1,442,883	\$ 2,713,727	\$ 2,606,477	\$ -	\$ 2,139,209	\$ 1,629,765	\$ 1,037,983	\$ 889,842	\$780,837	\$ 800,051	\$ 510,573	\$ 482,048	\$ 277,545	\$ 238,587
WORKING CAPITAL	\$ 477,184	\$ 1,143,855	\$ 543,149	\$ 554,800	\$ 2,276,515	\$ -	-\$ 644,538	-\$ 481,333	-\$ 115,788	-\$ 350,124	\$453,908	\$ 44,667	\$ 1,409,840	\$ 1,338,229	\$ 604,640	\$ 671,062
TOTAL NON-CURRENT ASSETS	\$ 142,999	\$ 137,394	\$ 1,285,989	\$ 1,251,122	\$ 31,542,307	\$ -	\$ 331,334	\$ 374,926	\$ 200,689	\$ 209,740	\$4,741,896	\$ 4,425,144	\$ 292,895	\$ 234,948	\$ 27,562	\$ 39,781
TOTAL NON-CURRENT LIABILITIES	\$ -	\$ -	\$ -	\$ -	\$ 2,500,000	\$ -	\$ 81,996	\$ 363,221	\$ -	\$ -	\$1,572,730	\$ 2,252,890	\$ -	\$ -	\$ -	\$ -
NET ASSETS	\$ 620,183	\$ 1,281,249	\$ 1,829,138	\$ 1,805,922	\$ 31,318,821	\$ -	-\$ 313,204	-\$ 469,628	\$ 84,901	-\$ 140,384	\$3,623,074	\$ 2,216,921	\$ 1,702,735	\$ 1,573,177	\$ 632,202	\$ 710,843
EQUITY MOVEMENTS																
Retained Earnings/Other Equity	\$ 1,281,249	\$ 1,707,686	\$ 1,805,922	\$ 2,666,504	\$ 27,409,802	\$ -	-\$ 395,201	-\$ 419,822	\$ 61,399	\$ 1,073,033	\$3,623,074	\$ 2,216,922	\$ 1,573,177	\$ 1,607,028	\$ 710,843	\$ 875,480
Current Year Earnings/(Loss)	-\$ 661,064	-\$ 426,437	\$ 23,216	-\$ 860,582	\$ 3,909,019	\$ -	\$ 78,577	-\$ 49,806	\$ 23,502	-\$ 1,213,417	\$ 45,020	\$ 1,221,784	\$ 129,558	-\$ 33,851	-\$ 78,641	-\$ 164,637
TOTAL EQUITY	\$ 620,183	\$ 1,281,249	\$ 1,829,138	\$ 1,805,922	\$ 31,318,821	\$ -	-\$ 316,624	-\$ 469,628	\$ 84,901	-\$ 140,384	\$3,668,094	\$ 3,438,706	\$ 1,702,735	\$ 1,573,177	\$ 632,202	\$ 710,843

*** No audited Financial Statements provided for 2025.

Independent Auditor's Report

To the readers of Auckland Regional Amenities Funding Board's annual report for the year ended 30 June 2025

The Auditor-General is the auditor of Auckland Regional Facilities Funding Board (the Funding Board). The Auditor-General has appointed me, René van Zyl, using the staff and resources of Audit New Zealand, to carry out the audit on his behalf.

We have audited the information in the annual report of the Board that we are required to audit in accordance with the Auckland Regional Amenities Funding Act 2008 (the Act). We refer to this information as "the audited information" in our report.

Opinion on the audited information

In our opinion, the financial statements of the Funding Board on pages 37 to 45:

- present fairly, in all material respects:
 - its financial position as at 30 June 2025; and
 - the results of its operations and cash flows for the year ended on that date; and
- comply with generally accepted accounting practice in New Zealand in accordance with Public Benefit Entity Standards Reduced Disclosure Regime.

Date

We completed our work on 27 November 2025. This is the date on which we give our opinion on the audited information.

Basis for our opinion on the audited information

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 on the audited information.

Responsibilities of the Funding Board for the audited information

The Funding Board is responsible for preparing the audited information in accordance with the Act.

The Funding Board is responsible for such internal control as it determines is necessary to enable it to prepare the audited information that is free from misstatement, whether due to fraud or error.

In preparing the audited information, the Funding Board is responsible for assessing its ability to continue as a going concern.

Responsibilities of the auditor for the audited information

Our objectives are to obtain reasonable assurance about whether the audited information, as a whole, is free from material misstatement, whether due to fraud or error, and to issue a 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 this audited information.

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

We did not evaluate the security and controls over the electronic publication of the audited information.

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

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

- We conclude on the appropriateness of the use of the going concern basis of accounting by the Funding Board.
- We evaluate the overall presentation, structure and content of the audited information, including the disclosures, and whether the audited information represents, where applicable, 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 for the audited information arise from the Public Audit Act 2001.

Other information

The Board is responsible for the other information included in the annual report. The other information comprises all the information included in the annual report other than the audited information, and our auditor's report thereon.

Our opinion on the audited information do 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 audited information, our responsibility is to read the other information. In doing so, we consider whether the other information is materially inconsistent with the audited information, or our knowledge obtained during our work, 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 Funding Board in accordance with the Auditor-General's Auditing Standards, which incorporate the independence requirements of Professional and Ethical Standard 1: *International Code of Ethics for Assurance Practitioners (including International Independence Standards) (New Zealand)* issued by the New Zealand Auditing and Assurance Standards Board.

Other than the audit and our report on the disclosure requirements, we have no relationship with, or interests in, the Funding Board.



René van Zyl
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

arafb.info@gmail.com

www.arafb.org.nz

Chairperson: Victoria Carter ONZM

Deputy Chair: Paula Browning

Directors: Alastair Carruthers CNZM
Linda Cooper MNZM
Paul Evans
Jonny Gritt
Ravi Nyayapati
Scott Pearson
Penelope Peebles
Moana Tamaariki-Pohe MNZM

(Composition of the Funding Board as at 30 June 2025)

Advisory Officer: Haley Tamblyn

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 (and amendments)