

**Annual Report  
2019-2020**

**Auckland Regional Amenities Funding Board**

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# Chair's Report

Tēnā koutou katoa

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

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

Welcome to the 11th Annual Report of the Funding Board. Like so many other organisations, 2019-2020 ended up being an entirely different year to any previous year in our history.

Having started the financial year secure in the knowledge that the amenity organisations were benefiting from over 10 years of sustained funding, the events commencing in early 2020 proved that all the organisations had systems and processes in place to deal with the impending COVID-19 impacts.

As detailed in the individual reports from the amenity organisations later in this report, each entity was able to respond to the pandemic and state of national emergency in a manner that reflected the needs of each entity.

The impact of COVID-19 on the Funding Board has been very limited due to the nature of business undertaken by the board. However, the impact on the amenities has been significant, and it has been especially pleasing to see how each organisation has risen to the challenge and implemented changes to their business models that reflect the nature of their operations.

Several organisations were able to utilise on-line services to extend their reach to customers (e.g. the APO had a significant uptake in the number of listeners of its on-line offerings), while others were able to use the opportunity to review their operations and undertakings.

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

During the 2019-2020 year, Coastguard Northern Region advised that it was amalgamating its operations with Coastguard New Zealand with effect from 1 July 2020. As such, the summary of activities included later in this report will be the last from Coastguard Northern Region.

As at 1 July 2020, the Funding Board, through the funds provided by Auckland Council in support of the specified amenities, had distributed in excess of \$165 million over the twelve-year period to enable them to continue providing their excellent services and facilities.

The Funding Board takes its role of assessing funding applications seriously to ensure the grants provided are spent in a manner that provides value for money to the ratepayers, while also providing a degree of financial security to each of the nine specified amenities. The Funding Board has built up a comprehensive knowledge database of information about the specified amenities which greatly assists deliberations when assessing requests for funding.

As in previous years, this report includes narratives provided by each amenity outlining the range of activities undertaken during the past year. These make for interesting reading, as they all recognise the significant contribution that regional funding has made to the way they conduct their operations; the services they provide; and the changes they have been able to make. Each entity has focussed on delivering the very best outcomes to benefit the ratepayers and residents of, and visitors to, Auckland. A brief commentary of the impact of COVID-19 on each amenity has also been provided.

More comprehensive information about the achievements of each amenity is available from their respective websites; a list of these addresses is included at page 56 of this report.

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

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

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



Anita Killeen  
Chair  
**Auckland Regional Amenities Funding Board**

## Legislative Framework

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

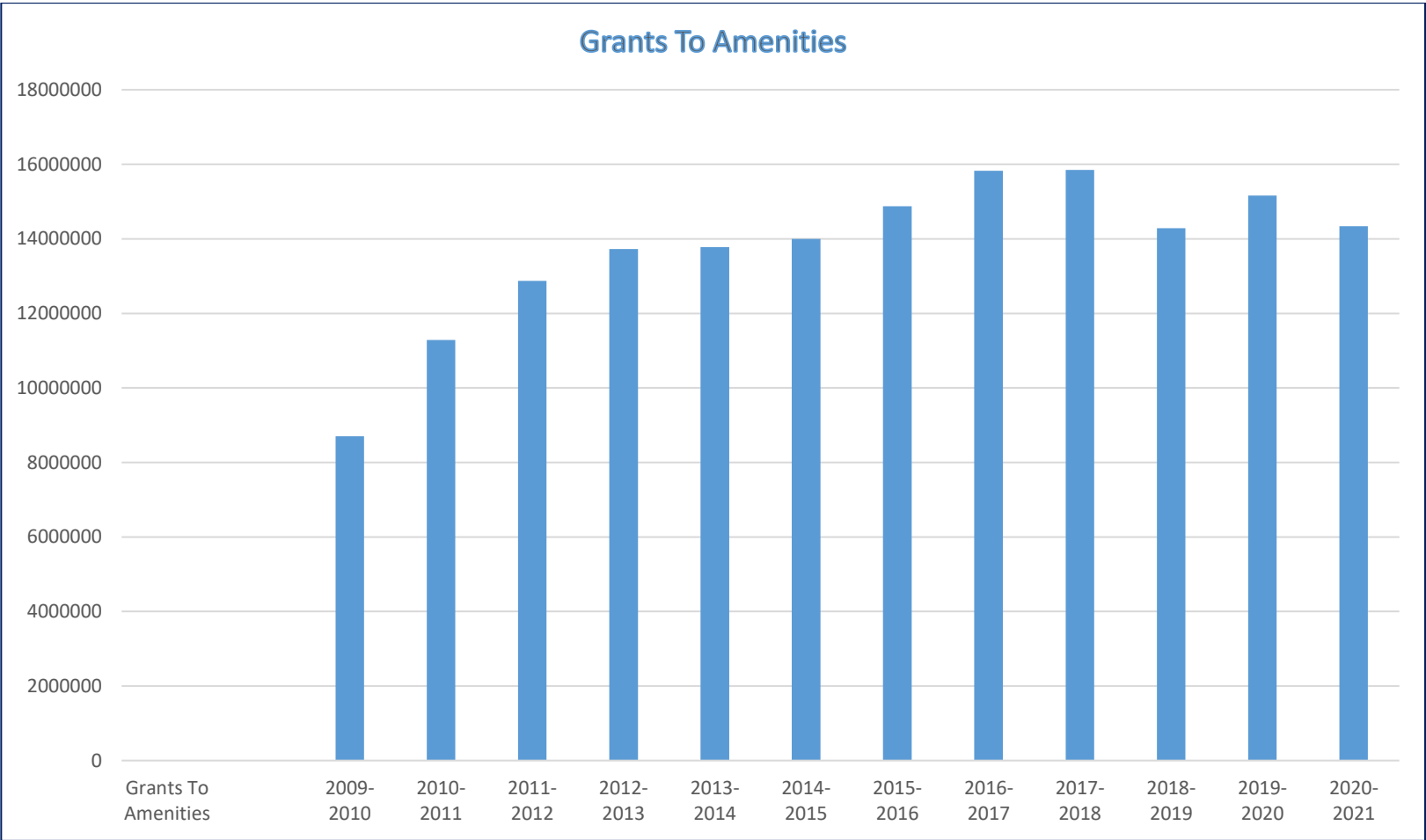
The purpose of the funding is to establish a mechanism that will ensure the on-going sustainability of these specific organisations that deliver arts, culture, recreational, heritage, education and rescue services and facilities to the Auckland region.

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

Since 2009, just on \$165 million has been distributed to the amenities, including \$14.3 million that was distributed in July 2020 the 2020-2021 year.

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

# Total Funding provided to Amenities 2009 - 2021



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

# Funding Board Financial Summary

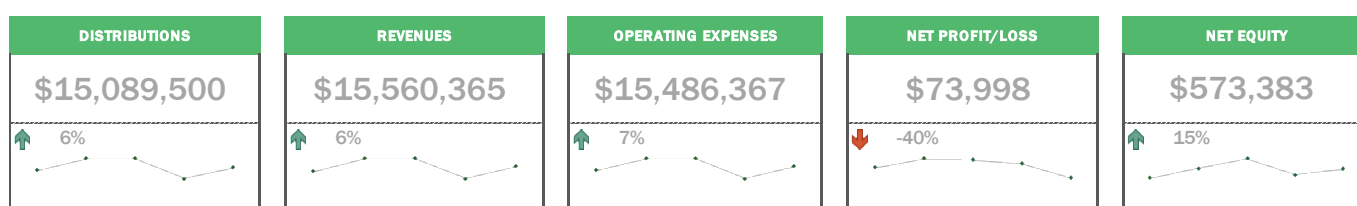
There were no unexpected events that impacted the Funding Board's financial performance in the 2019-2020 year. As a result, the Board was able to post a modest surplus for the year.

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

## Summarised Financial Results (30 June 2020)

2020

### Auckland Regional Amenities Funding Board



METRIC	THIS YEAR (2020)	LAST YEAR (2019)	% CHANGE	5 YEAR TREND
REVENUES	\$15,560,365	\$14,659,176	↑ 6%	
OPERATING EXPENSES	\$15,486,367	\$14,535,527	↑ 7%	
NET PROFIT/LOSS	\$73,998	\$123,649	↓ -40%	
NET EQUITY	\$573,383	\$499,385	↑ 15%	
DISTRIBUTIONS	\$15,089,500	\$14,287,000	↑ 6%	

## Impacts of COVID-19 on the Funding Board

The COVID-19 pandemic and the associated state of national emergency has had little, to no impact on the day to day business of the Funding Board. The nature and role of the board meant that other than utilising the special provisions allowed for by the government to hold on-line meetings for the business meeting on 28 April 2020 (versus in-person meetings as required under LGOIMA), no other board work has been directly impacted.

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

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

## Overview of Amenities

Each of the specified amenities has provided commentary about their activities for the twelve months ended 30 June 2020. This includes highlights, financial summaries, and achievements against a broad range of Key Performance Indicators. Any other significant matters relating to that entity are also outlined.

A high-level summary of the trading results for each of the nine amenities for the year ended 30 June 2020 is also provided on pages 59-60.

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



# AUCKLAND ARTS FESTIVAL



**Auckland Festival Trust**

# Auckland Arts Festival

## The Year in Review: July 2019-June 2020

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The Auckland Arts Festival was scheduled to run from 11-29 March 2020 and received extremely positive feedback from audiences and artists. This was the twelfth Auckland Arts Festival, the sixth annual event, and the final one programmed by Artistic Director Jonathan Bielski. An estimated 39,000+ people attended ticketed and free community events across dance, music, theatre, circus and special events.

While the majority of work was presented in major CBD arts venues a strong focus was placed on increasing the number of works taking place outside the Auckland CBD. This included scheduled performances in Warkworth, Mangere, Glen Innes, Orewa, Waiheke Island, Piha, Waiuku and Helensville.

There were good attendances for the performances actually staged. Overall box office income was heavily reduced due to show cancellations caused by COVID-19. This reduction in revenue was offset to some extent by the receipt of Creative New Zealand Short-term Relief for Investment Clients funding, the COVID-19 Wage Subsidy and savings from renegotiating lower fees for five of the cancelled, and part cancelled, international shows.

After an international search, Shona McCullagh joined the festival as Artistic Director in March 2020 to programme and curate the 2021 to 2024 AAF's.

The Festival continued to deliver to the goals in its Te Reo Language Plan through inclusion of four Toitū Te Reo events including the fourth year of a community based project *Whānui*, which took place in South, West and East Auckland. The Festival launched with *Tira* – a free concert featuring Māori singers and musicians in Aotea Square where a large audience participated and more than 6,000 engaged via live stream. Other Māori and Pacific work included *Ka Pō Ka Waiata*, *Ngā Manu Rōreka*, *Upu* (with Silo Theatre), *Ōtairongo* (with Artspace Aotearoa), and *Transmission* at Objectspace.

AAF Māori staff initiated and coordinated a First Nations Weekend *Te Hononga* in association with Te Pou Theatre and Atamira Dance Company.

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

The Festival programmed events that reflected and reached Auckland's diverse communities. Artists came from an array of countries including USA, Scotland, Ireland, England, France, Australia, Samoa, Belgium, Germany, Aotearoa, and Canada.

This year's Creative Learning programme offered heavily discounted tickets for local and international shows and artist talks. The AAF2020 schools programme issued 2,600 tickets to schools across the region, including schools from further afield.

As part of its goal to reach more communities, AAF 2020 appointed a programme coordinator to extend engagement in the accessibility & inclusion programme, focusing on reducing barriers to attendance. This included relaxed performances, touch tours and audio-described and/or signed performances catering to the deaf, hard of hearing and vision-impaired communities. AAF continued its \$20 flat rate ticket for patrons with accessibility requirements and a companion and offered 1000 tickets under its *Pay What You Can* (PWYC) initiative.

Thirty community groups engaged with the AAF2020 programme. Due to cancellations, only 40% of these attended.

AAF continued to play an active arts advocacy role during the year and maintained contact with international and national arts networks. Senior staff continued to mentor smaller arts organisations, undertook leadership roles and participated at arts forums and meetings nationally and internationally.

AAF is recognised by Creative NZ and other key stakeholders as a major arts leadership organisation, contributing to Auckland and NZ well beyond the actual three-week annual festival period.

The Trust met or exceeded the majority of its KPIs for the year, including commissioning and staging major and mid-scale new NZ works, including Māori and Pacific works, collaborating with Auckland and national arts organisations, increasing the attendances of low-decile students, taking work to regional venues, and operating safely.

The 2020 Auckland Arts Festival delivered an outstanding experience for those who bought tickets and attended events before cancellation, with audience satisfaction at 85% and likelihood to recommend at 94%.

The next Festival will take place from 4 – 21 March 2021, with the full programme released early November 2020.

## **Financial**

Despite greatly reduced box office (less than 50% of target) and costs arising from cancelling of all shows from eight days into AAF2020, the Trust is in a stable financial position as at June 30 2020.

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

The ongoing effect of the COVID-19 pandemic means little, if any, international programming will be possible in 2021. While this changes the shape of the next festival, it does present an excellent opportunity for the Festival Trust to support the NZ arts sector in a bigger way through staging an extensive programme by Aotearoa artists and companies in 2021.

The Auckland Festival Trust thanks its key funders: Auckland Council through the Auckland Regional Amenities Funding Board, Creative New Zealand and Foundation North. The Trust also acknowledges all funders, sponsors, patrons, partners, staff, volunteers and audiences for making the 2020 Auckland Arts Festival possible.



**Auckland Philharmonia Trust**

# Auckland Philharmonia Orchestra

## The Year in Review: July 2019-June 2020

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*2019-2020 was another wonderful year of music-making for the APO and music-listening for our audiences as well as presenting a number of unexpected challenges with the arrival of COVID -19. It is heartening to see the continued growth in numbers and appreciation of the quality and role of the orchestra in our community even despite COVID challenges.*

This was our fourth year with Music Director Giordano Bellincampi who continued to grow the excitement and focus of our musicians.

Concert highlights included our Opera in Concert, *Don Giovanni*, which played to a capacity audience and include top drawer soloists from New Zealand and around the world, and opening our 2020 season with a significant international co-commission of a new horn concerto alongside other commissioning orchestras including the Berlin Philharmonic.

Other highlights included Vladimir Ashkenazy who returned to give a memorable Dvořák Seventh Symphony. This turned out to be one of his last performances before he announced his retirement in early 2020. We were so grateful to bring this legendary musician to Auckland twice so that our audiences could experience his artistry first-hand.

We continued our commitment to New Zealand artists, in particular female composers and conductors. This included performances conducted by Holly Mathieson and Tianyi Lu, violinist Amalia Hall, who gave us a stunning Saint-Saëns Third Violin Concerto, and a newly commissioned work by composer Salina Fisher. We know there is still much work to do to build the opportunities and profile of women in the classical music world, and we are excited to be on this journey.

Once COVID-19 hit our shores in March 2020, our prospects for live concerts were suddenly halted, and we pivoted quickly to adapt to our new situation. We have been incredibly proud of the significant digital footprint we have made with livestreams during the January – June 2020 period garnering a colossal 3,519,585 views from a global audience. Our musicians were quick to display their creativity through a variety of entertaining and educational digital initiatives filmed and edited from their homes which have been viewed by 115,524 people in New Zealand and across the world.



APO is always strengthened by engaging in positive organisational partnerships and collaborations, which continue to enable us to push our boundaries and bring the best experiences to wider and more diverse audiences.

Our work on the concert hall stage was once again complemented by our work out in our communities. We see this as an equally valuable part of our remit as a metropolitan orchestra and we take our responsibilities to our communities very seriously, and we are delighted to fulfil these to the highest level.

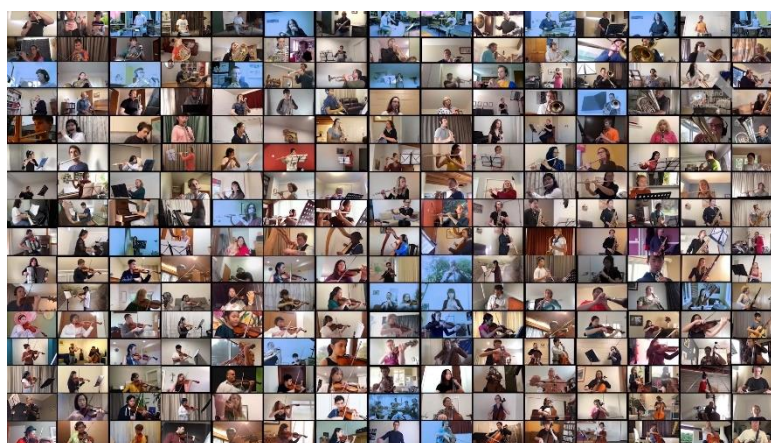
In total we reached over 32,000 people through APO Connecting events throughout the 2019 season. We had 62 education partnerships through our APOPs programme. We are proud of the fact that a significant part of our programme is delivered in South Auckland, and we are thrilled with the impact that orchestral music can have in these communities bringing both the love and the knowledge of music to every corner of Auckland.

During the second half of the 2019 calendar year there were funding reviews from both our central and local government funders (CNZ and Funding Board respectively). The review undertaken at the request of the Funding Board involved an extensive organisational review and we are pleased that, not unexpectedly, the APO was shown to be very well-managed and governed with efficiencies in every area. The review highlighted the issue that the Board has been aware of for a long time – inadequate player remuneration – and thanks to the Funding Board we now have a pathway forward to address this issue, in partnership with the players. Although realisation of this was delayed by COVID-19, we are looking forward to realising this long-held need from the 2021-2022 year.



In the first half of 2020, despite the challenges of COVID-19, APO continued to strive by creating new digital content and activities for our viewers to have during the Level 4 lockdown. New initiatives included APO Coffee Breaks, which featured musical items curated, performed and filmed by APO musicians. These were released weekly and received almost 28,000 views over the period. Other initiatives included APO Make & Do, a series of activity videos designed for pre-schoolers to primary aged children that were hosted by APO musicians, and APO & Whoa's Guide to the O! was in partnership with Whoa Studios where members of the orchestra were interviewed by puppets Custard and Buzz to learn more about instruments in the orchestra. A final initiative was the Virtual Community Play In. The 'play in' allowed the opportunity for musicians to virtually play alongside APO counterparts to specially arranged Johan Strauss's Radetzky March. There were over 250 participants from across the globe including submissions from United Kingdom, Ireland, Canada, USA, China, Italy, Denmark, Japan, Mexico and Australia. The final video received 20,142 views.

We would like to acknowledge and express our gratitude to Auckland ratepayers through the Auckland Regional Amenities Funding Board and to Creative New Zealand (CNZ) for understanding that we cannot continue to thrive without their unwavering support. Philanthropic and sponsor contributions are also critical to our success, and it is gratifying to see the continued and increased support we have across the community through our sponsors, donors, friends and subscribers. We would also like to thank our supporting organisations for their steadfast allegiance to the future of the Orchestra. The ongoing support of The Auckland Philharmonia Foundation, under Chairman Robert Clark, and the APO Friends, led by Jackie Wilkinson, allows us to deliver on our strategy.



The Board and management continued to work tirelessly throughout 2019-2020 and especially as the organisation grappled with the daily new challenges thrown to us by COVID-19.

Although the second half of the 2019-2020 year has been challenging, we look forward to being able to adapt and serve the people of our city and beyond, and look forward to the days when we can once again put out the 'Sold Out' signs at the front of our home at Auckland Town Hall. In the meantime, we continue to pivot and adapt so that we can continue to contribute to our city and its cultural life in ways that are perhaps more important than ever.

#### **OUR AUDIENCES:**

- ♪ More than 253,000 people experienced the APO perform live in 2019
  - ♪ Reached over 32,000 young people in 2019
  - ♪ Performed 70 self-presented concerts

#### **APO LIVESTREAMS**

- ♪ Over 171,000 audience views from across the globe in 2019
  - ♪ 3,519,585 total audience views January-June 2020.



**AUCKLAND RESCUE  
HELICOPTER TRUST**



**Auckland Rescue Helicopter Trust**



# Auckland Rescue Helicopter Trust:

## The Year in Review: July 2019-June 2020

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### **The helicopters that are leading the way.**

As the Auckland Westpac Rescue Helicopters celebrate 50 years of service, ongoing efforts to provide the Greater Auckland and Coromandel communities with the very best patient care is exemplified with the introduction of two new Leonardo AW-169 helicopters.

These two state-of-the-art machines, manufactured in Italy and specifically designed for Emergency Medical Services (EMS) work, are in fact the first rescue helicopters of their kind in the southern hemisphere. While our Westpac Rescue Helicopters have evolved over the years, nothing comes close to the capabilities of HLH (Westpac Rescue 1) and IZB (Westpac Rescue 2). Based at Ardmore, they are capable of reaching speeds of up to 305km per hour.

Purchased by our community for the good of our community, HLH and IZB have completed rescues more effectively and safely than any of their predecessors.

Each AW169 is equipped with the latest electronic navigation and display systems, including a sophisticated auto-pilot, which greatly enhances safety and reduces the pilot workload. It is one of very few helicopter types that can use the latest high precision instrument approaches which means it can operate in worse weather conditions than previous types.



Each helicopter is fully night vision goggle compatible. Sophisticated monitoring systems means the crew are advised of a problem without having to interpret gauges and dials. The Helicopter Terrain Awareness and Warning System (HTAWS) is an on-board database of all the terrain in New Zealand, including masts and obstacles and will warn crew if it detects the helicopter is heading towards any danger. A camera in the nose of the helicopter uses infrared vision technology to display a view ahead in conditions of low visibility while a computer generated 3-dimensional picture of the outside world, helps enhance the pilot's overall situational awareness when operating in unfamiliar areas.

### **An emergency room in the air.**

Once upon a time, 'best practice' for a New Zealand rescue helicopter meant getting patients in need of critical care to hospital fast. Today, with the introduction of Intensive Care Paramedics and Prehospital and Retrieval Medicine Doctors, we deliver first-class emergency room care direct to our patients 24/7 – reducing intervention response times, helping save more lives.

In terms of prehospital and retrieval medicine settings, the interior spaces of our AW-169 helicopters are a nod to the best in aero medical innovation. Each cabin's configuration has been created as a workspace focused on the needs of the patient, not around the limitations of the helicopter.

RULS (Rotorcraft Utility Loading System) offers fast, seamless transition of the patient between their rescue and critical care. From a stretcher winch through to the awaiting hospital for example, RULS reduces the manual

handling of patients, offering all stakeholders involved with a rescue with a greater degree of safety than ever before.

Within easy reach of the PHRMD & ICP duo is a custom-built bridge housing life-saving equipment such as cardiac monitors and ventilators. Crew can treat and assess a patient having a heart event or ventilate a patient requiring pre-hospital anaesthesia. Thanks to the support of donors, this machinery has been updated and is truly state-of-the-art.

Fifty years on, the Auckland Westpac Rescue Helicopter continues to lead the way in terms of optimum patient outcomes. The configuration of our rear cabin space combined with the commitment of our medical team to continuous improvement are testament to that.

### **The critical difference that blood makes**

A unique strategic partnership with NZ Blood Service (NZBS) and ARHT has been developed. Today, our helicopters carry two units of whole blood – this means life-saving blood transfusions can be carried out at the scene of an accident or in the air en-route to hospital, particularly strengthening the ‘chain of survival’ for critically injured patients.

This unique relationship between our clinical team and NZBS is critical to New Zealand communities – working together, it enables more lives to be saved.

### **Learning from each other**

While COVID-19 certainly brought its challenges, it was also an opportunity to learn new skills, learn from each other and be creative with how we did this. Training on protected prehospital emergency anaesthesia (PHEA) was one such opportunity. To protect crew social distancing was observed while zoom conferencing technology was used to keep the team connected and engaged. This ‘virtual coaching’ with our Clinical Education and Training team was engaging and appreciated by all.

More opportunities to learn during the financial year included an onsite multidisciplinary resuscitative thoracotomy workshop presented by Dr Andrew McCormick (Middlemore trauma surgeon) and Scott McGilvray (Canadian HEMS/PHRM Fellow).



### **Learning under pressure**

In a time of significant change combined with the high demands of work, a need was identified within ARHT to address the wellness and resilience of ARHT crew and wider staff. Throughout the financial year, Dr Louise Park headed a team of representatives from various disciplines to provide staff with the resources necessary to take better care of themselves and each other. One such initiative has been Cognitive Conditioning workshops – this practical initiative uses exercises and tools to help participants to think critically, alleviate distress and become more functional when under pressure.

### **Fundraising.**

Despite the financial year ending with what could be considered a ‘once-in-a-lifetime event’, the Auckland Westpac Rescue Helicopter’s 50<sup>th</sup> year of operation is worthy of celebration in a COVID-19 world. With whole-hearted thanks to our community, the Auckland Rescue Helicopter Trust has completed its first financial year with both AW-169

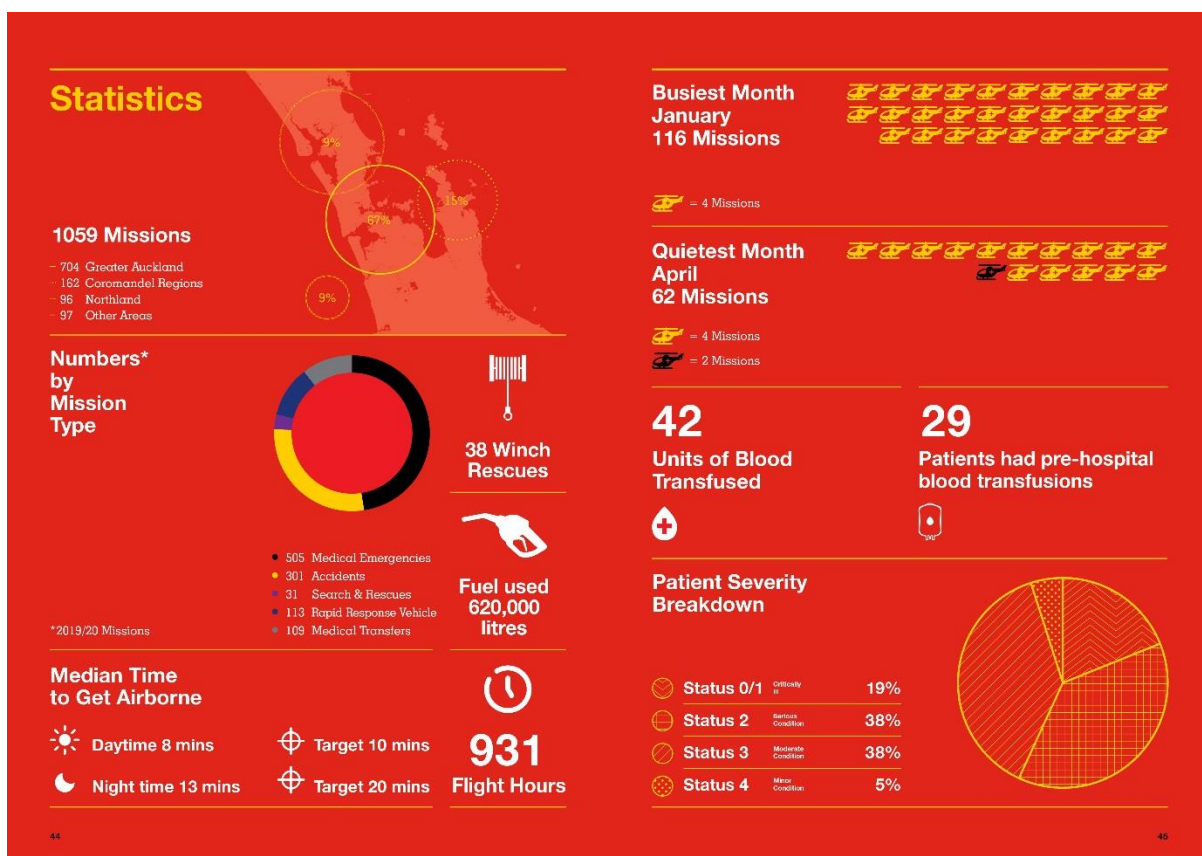
helicopters being fully operational. While we cannot put a price on a life, the combined \$30 million investments continue to prove they are money well spent.

ARHT is still heavily reliant on the generosity and goodwill of our major sponsor family and our extensive corporate and community supporter base. Collectively these stakeholders represent \$5.8M of annual operational funding, together with funding 100% of ARHT’s capital funding requirements annually!

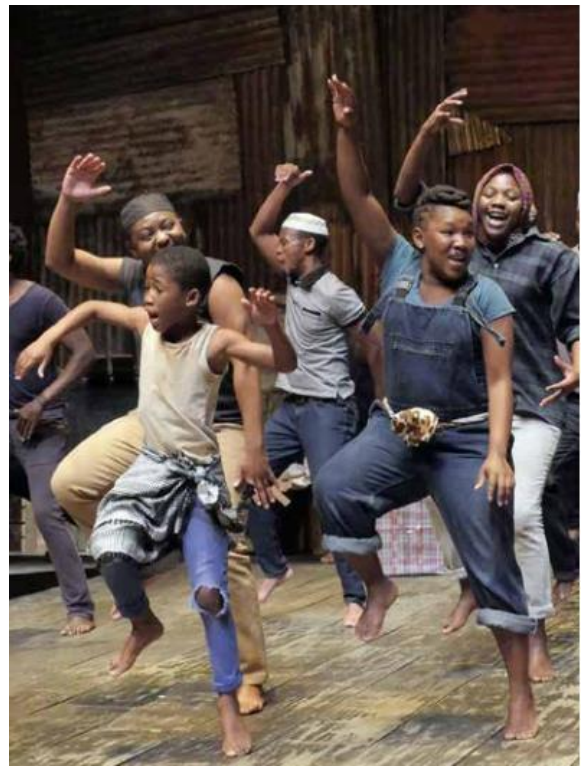
ARHT’s Administration and Fundraising underwent an internal re-structure towards the end of the 2019-2020 financial year. The roles of CEO and General Manager (Marketing and Fundraising Manager) were consolidated into the one role of ARHT General Manager.

The 2019-2020 financial year was one full of promise, and high expectation for the ARHT fundraising team. With a cumulative budget of \$10,030,000 we are pleased to report that, despite the huge turmoil that the nation faced when confronted with the first wave of COVID-19, ARHT Fundraising managed to surpass budget come year end!

On paper, a successful year overall for ARHT Fundraising that was not without its challenges. We now look to the year ahead, which will no doubt bring with it a whole new set of challenges in what is considered our new “normal”.



**AUCKLAND  
THEATRE  
COMPANY**



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

**Auckland Theatre Company Limited**

# Auckland Theatre Company

## The Year in Review: July 2019-June 2020

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Like all organisations, ATC has been severely impacted by the Covid-19 pandemic. Despite the challenges, we continued to develop and present work of high artistic quality for the enjoyment of Aucklanders across all our programme strands, rapidly moving from live to digital engagement.

Our Covid-19 response came on the back of a successful 2019 and beginning of 2020. Our artistic programme in 2019 was well received by audiences and we finished the 2019 in good heart artistically and financially. This was followed by a strong start to 2020 with our first two MainStage seasons achieving better than budget audiences.

Although Covid-19 brought live performance to an end, the Company conceived and delivered an entirely new made-for-Zoom theatre experience *The Seagull* available free to audiences via our YouTube and Facebook Premiere channels. We also moved our Youth Arts programmes and some schools' programmes to online delivery. Most gratifyingly, we continued to achieve strong engagement with our audiences and stakeholders throughout.

Of our six planned MainStage seasons, ATC was able to deliver three complete seasons and one partial season, cancelling live performances of *Black Lover* part way through. Our planned seasons of *The Miracle Worker*, *The Master Builder*, and *The Haka Party Incident* could not proceed as planned. *The Miracle Worker* was cancelled, *The Master Builder* was reconceived as an online production and *The Haka Party Incident* postponed to 2021.

With the country moving to Alert Level 4 lock down on the eve of *The Miracle Worker* commencing rehearsals, it was not possible to develop an online alternative for this work. The reconceived production of *The Master Builder* was created to be filmed for digital release as a studio presentation, however the lifting of Alert Levels made it possible for it to also play to a limited audience over three nights. The filmed version was released as part of the 2020-2021 programme.

Like our produced works, our hirer programme at ASB Waterfront Theatre was affected by Covid-19. Now in its third year of operation, the venue is performing strongly attracting large conferences, repeat commercial hirers, and a strong small meetings market. The theatre is the venue of choice for Auckland performing arts companies as well as being popular with professional touring companies and community groups. The warm welcome hirers and audiences receive means that most return, with some hirers now in their third consecutive year of events with us. The Company's finances have been adversely affected by Covid-19. With strong leadership from the Board, the Company moved quickly to preserve sustainability. Savings were achieved in operating and production costs and the Government Wage Subsidy provided valuable assistance. Despite these measures, with the sudden and dramatic loss of box office and venue income the forecast end of year loss was substantial. ATC sought and received a rent reduction from Waterfront Theatre Limited for the lease of ASB Waterfront Theatre, senior managers took a voluntary 6-month salary reduction. Following a period of consultation in June the Company reduced its permanent staff, making six administrative roles redundant. The Company sought and received a support letter of comfort from its shareholder The Theatre Foundation to support the likely loss to be incurred in 2020.

Acknowledging the challenges of 2020, the Company has performed strongly artistically and has taken the necessary steps to preserve its forward sustainability.

## Key achievements

### *From our ATC MainStage programme strands.*

ATC delivered three seasons live in their entirety and cancelled one season a week after opening. The remaining MainStage programme was pivoted, and an alternate season of two works were delivered online and in our Balmoral studio.

Of our seasons presented live, we were delighted to world premiere two New Zealand works in 2020: *Winding Up* by Roger Hall and *Black Lover* by Stanley Makuwe. These two very different works both attracted large audiences, with *Black Lover* selling out its Q Loft season before it opened. Also presented live on stage were *Six Degrees of Separation* by John Guare and *Rosencrantz & Guildenstern are Dead* by Tom Stoppard. Presented in studio was *The Master Builder* by Henrik Ibsen reimagined by Colin McColl.

The programme was a strong mix of local and international drama and comedy and was well received by audiences. Following the March 2020 lock down, and the cancellation of the remaining seasons for 2019-2020, ATC conceived, created, and produced an entirely new MainStage work for online presentation. *The Seagull* by Anton Chekov reimagined by Eli Kent and Eleanor Bishop was a response to our locked-down and isolated state. Rather than meeting in person, the characters all met via a Zoom call in a contemporary setting. A massive logistical undertaking, the cast were all delivered (contact free) technology to light and film themselves. Each episode rehearsed over a week culminating in a single take recording that was then sound-engineered ready for broadcast. A new episode was broadcast weekly for four weeks, with the entire production remaining available to view for one month following the last episode. A new direction for ATC, we are delighted with the result and the audience response.

### *From our Creative Learning and Youth Arts programme strands*

Our Creative Learning programme continues to receive great community and school support. In 2019-2020 we had two successful Mythmakers tours, *Mahuika!* and *Icarus*. The accompanying school and teacher workshops were also well supported.

Our school matinee programme accompanied *Rosencrantz & Guildenstern are Dead* as well as the tail end of the *A Fine Balance* season in 2019 and *Black Lover* in 2020. Although the workshop programme was disrupted by Covid-19, our Creative Learning team were able to swiftly move some *Black Lover* content online, supporting teachers and students to continue their learning throughout the first lock down. An online teacher workshop accompanied *The Seagull*, and a number of education resources were developed and shared with schools through Alert Levels 4 and 3.

ATC's Summer School was, once again, a successful and intensive seven days of workshops for young people. This year, the programme culminated in the group presenting an entirely original forty-minute work about night dreams to an audience of family and friends.

Youth engagement programme ATC Ambassadors relaunched in 2020 as The Collective. Now more focused, the programme and engagement strand led by our Youth Arts Coordinator moved online during higher Alert Levels and continued relatively unaffected.

Our HERE & NOW festival was unable to proceed as planned. Pivoting to an online alternative, young people were invited to submit *100(ish) Word Plays* in response to Covid-19. A competition, the plays were judged by Laurel Devenie, with the top five plays receiving prizes. All the plays were turned into Instagram Stories and the top 20 plays also appeared on the digital billboard outside ASB Waterfront Theatre.

We hosted a Creative New Zealand Tautai Pasifika Intern once again. Intern Serval Fandango, a graphic artist, conceived and curated an exhibition featuring work of young artists at ASB Waterfront Theatre. *Flavour Full* exhibited in our foyers for two weeks in 2019.

*From our New Works programme strand*

Script development work continued throughout the year. Although Covid-19 brought in-person workshops and script-development sessions to an end, some of this work was able to be moved online.

During the year, scripts have been readied by Katie Wolfe and by Gary Henderson. Both works are hoped to be presented in 2021. Work continues with Emily Perkins, Oscar Kightley, James Griffin, and Kathryn Burnett, amongst others.

Development of new works for our Youth Arts and Creative Learning programmes continues. A new Mythmakers work based on traditional Tongan tale Felehuni is progressing well and young emerging playwrights Sherry Zhang and Daphne Zheng began development for HERE & NOW in 2021.

Young Writers' Table had another successful series of workshops late 2019. On the strength of the success of this programme, a new initiative 'Sunday Sessions' was launched in 2020. Sunday Sessions makes use of our Balmoral Studios one Sunday a month (Alert Level contingent) providing a quiet, dedicated space for writers to focus on their work free from the distractions of home life and work commitments. Strict rules to support a writing environment are in place and supported. The sessions have been well attended and, feedback indicates, a welcomed opportunity. The sessions are open to all Young Writers' Table alumni as well as emerging and established writers in need of writing space.

*Open House programme strand*

Despite reduced availability in 2020, our Open House programme continues to attract high numbers of participants. A key asset in the Auckland performing arts ecosystem, the Open House programme provides free rehearsal space for arts practitioners. Allocated on an as available basis and open to all, through this programme ATC has been able to support actors, directors, and producers.

*From our arts partnership, performing arts and MICE programme strands at ASB Waterfront Theatre*

ASB Waterfront Theatre was very well utilised in 2019 and was preparing for a busy 2020 before closing to all activity in March.

Highlights include community group Carbolic Productions satirical law graduate production *The Revue: Game of Homes*, youth performing arts companies' presentations of *The Addams Family* and *Disney's My Son Pinocchio*. Arts partner presentations include seasons from New Zealand Opera, Footnote Dance, Black Grace, and Auckland Arts Festival seasons of *Cold Blood* and *Dimanche*.

The state-of-the-art digital cinema system continues to attract hirers, including community hirers. Once again, Whānau Mārama New Zealand International Film Festival took over the venue in July presenting 84 screenings. Smaller film hires include community festivals, Taiwanese Film Festival and Fraud Festival, and a private cast and crew screening for *Rūrangi*.

Small meetings, conferences, and dinners on stage are attracting increasing and repeat business. Highlights include The Women's Bookshop 30<sup>th</sup> Birthday Literary Concert, Sustainable Business Network conference, INVNT Conference, and private end of year celebrations.

As a hire only business, the onset of Covid-19 Alert Levels 4 and 3 brought our hire activities to a close for the remainder of the year.

Results – Key Performance Indicators 2019-2020

Activity	Attendance/participation			Events		
	Budget	Actual	Difference	Budget	Actual	Difference
Subscription season	49,380	65,504	16,124	124	78	(46)
Arts partnerships	31,753	25,744	(6,009)	110	111	(1)
New Works	1,309	2,684	1,375	16	101	85
Creative Learning & Open House	10,339	12,209	1,870	191	328	137
MICE/commercial promoters	42,270	15,939	(26,989)	177	113	(64)
<b>TOTAL</b>	<b>135,051</b>	<b>122,080</b>	<b>(12,971)</b>	<b>618</b>	<b>731</b>	<b>113</b>

*Please note, the above figures include digital engagement*





**Coastguard Northern Region**

# Coastguard Northern Region

## The Year in Review: July 2019-June 2020

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Through quality education, targeted communications, and effective marine search and rescue, Coastguard's Auckland-based team is working hard to save lives in the busiest recreational boating area in Aotearoa - Tāmaki Makaurau.

Across greater Auckland, Coastguard's volunteer crews commit to arriving at marine emergencies within 60 minutes of an activation, in at least 90% of Auckland's major recreational boating areas. Crews respond in weather conditions up to Force 7 (winds of 28-33 knots and 4.5m seas). To meet this commitment, staff and volunteers require the right equipment, skills, and training - all of which can be found in Coastguard's highly trained regional teams.

In order to meet this pledge, Coastguard's Auckland fleet has grown to include 17 rescue vessels, and one fixed wing plane, distributed in 13 Units within Council boundaries. Units work collaboratively, using the region's VHF communications network, and co-ordinated centrally from the Operations Centre at Mechanics Bay.



Mayor Phil Goff christening the new Trillian Trust Rescue, partially funded by Auckland Council, at a ceremony at the Maritime Museum.

Responding to incidents in the Hauraki Gulf, Waitematā, Kaipara and Manukau harbours, Coastguard's Auckland crews patrol a massive area of water. With easy access and a temperate climate, Tāmaki Makaurau boasts an active recreational boating population, made up of more than half a million residents. (34% of New Zealand's 1.5 million recreational boaties. 2019 Recreational Boating Participation Research.)

Sadly, Auckland also continues to lead the table in drowning hospitalisations and preventable drowning fatalities. (Water Safety New Zealand Drowning Report 2019.)

The Safer Boating Forum identifies the four key risk factors affecting preventable drownings:

- 1) The wearing of lifejackets
- 2) The ability to communicate for help when an accident happens

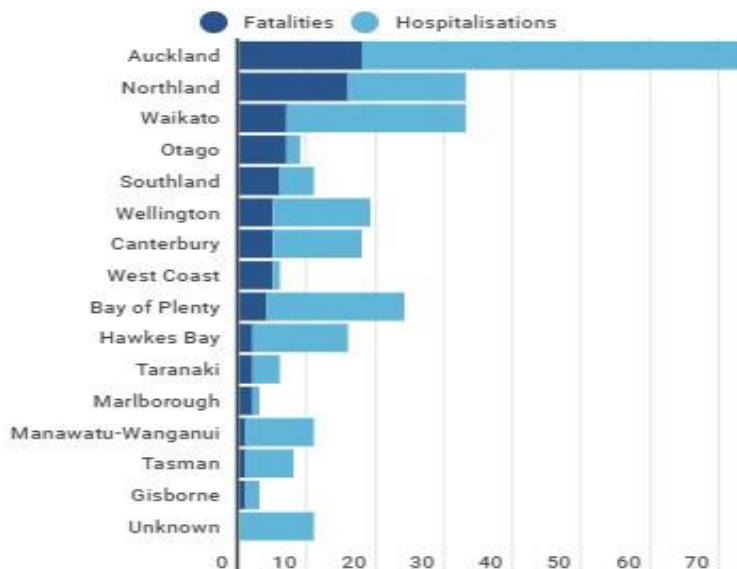
Auckland Operations	FY20
Coastguard Operations	225
SAROPS	28
Volunteers tasked	138
Category 1 Operations	28
Category 2 Operations	0
Persons needing help	40
Lives assisted	18
Lives saved	2
Lives rescued	8
Number perished	0
Persons not located	12

3) Failure to check the weather forecast before going out

4) Alcohol use

All are subjects specifically targeted in Coastguard's public awareness campaigns, communications and membership activity.

An example is Coastguard's Old4New Lifejacket campaign, which takes critical messages about lifejackets directly to the public. In 2019-2020, 2,729 lifejackets were upgraded at Old4New promotions across Aotearoa. In the Auckland region, the Old4New team set up in 12 communities, engaging with residents and encouraging behaviour to increase boating safety.



#### Communication:

In 2019-2020 the Mechanics Bay operations team logged 103,344 Trip Reports, with a further 16,107 reports made via the Coastguard App. They actively monitored and recorded an additional 14,736 Bar Crossing Reports. The Coastguard-owned VHF and UHF communications network enables incident management coordination and public boating safety services such as weather forecasting, Nowcasting, and trip and bar crossing services.

#### Education:

COVID-19 limits on gatherings affected training delivery in 2020. Nonetheless, 1,363 boaties attended the 181 boating education courses delivered in Auckland in 2019-2020.

Over 1,000 volunteers, who have donated over 100,000 hours of service to Auckland boaties, have also been supported with specialised search and rescue training, TOPS, OSH, and maritime compliance certification. More than 35,000 Coastguard members nationwide received information, education and safety messages from the Auckland-based membership team.

#### Search and Rescue:

**Across the Coastguard Northern Region, crews responded to 2,143 calls for help; brought 5,258 boaties home safely; and saved 23 people who would otherwise have drowned.**

All over Auckland, Coastguard's swift response prevents accidents from becoming hospitalisations, or worse: When the harbour turned rough, a group of kayakers on a trip to Rangitoto, realised they would not make it back. Lion Foundation Rescue uplifted all 18 paddlers and their kayaks returning them safely to Auckland.

Maraetai Rescue 1 responded to a boat fire on the Clevedon River, rescuing two people. Both were hospitalised for injuries suffered from burns and smoke inhalation.

A passenger on a commercial charter vessel suffered a seizure. Howick Rescue 1 responded, providing first aid en-route to Half Moon Bay and a waiting ambulance.



A kite surfer who came off his board floundered in the water for 30 minutes, unable to swim back to shore. Just 4 minutes after calling 111 for help, Papakura Rescue 1 had him on-board, warming up.

A kayaker who had gone to assist subsequently ran into trouble himself and was also rescued by the Coastguard Papakura crew.

With the arrival of COVID-19, Coastguard crews faced a different kind of challenge. While they continued to monitor radio traffic across the country, Coastguard's volunteer crews reiterated their commitment to respond if an emergency demanded it.



Despite the prohibitions on boating, Coastguard's Auckland crews responded to 16 incidents during Level 4 lock-down. Eight times during Level 4, Coastguard volunteers put concerns for their own safety aside to facilitate emergency medivacs of patients who had or were suspected of having COVID-19.

## Governance

COVID aside, the single biggest change experienced by Coastguard Northern Region in 2019-2020 was an internal one. A series of Special General Meetings held in March 2020, ratified a nationwide proposal to amalgamate Coastguard's national and regional societies into one united body. On the 1<sup>st</sup> of July 2020, Coastguard Northern Region became part of Coastguard New Zealand and ceased to operate as a separate legal entity.

Looking forward, Project Horizon (the name given to the amalgamation process) brings the promise of greater efficiencies, opportunities, and support for staff and volunteers across the length and breadth of the country. The board of Coastguard Northern Region embraced Project Horizon as a constructive move that will positively affect their ability to support Auckland and Northland's boating population.

Strong and effective governance has been a critical foundation of Coastguard's strategy and is vital to the organisation's sustainability. The Coastguard New Zealand board will build on previous efforts to increase the expertise and diversity of its trustees, while continuing to ensure appropriate regional representation.

At the same time, Coastguard New Zealand is building a new executive team, adding increased capability in finance, operations, and human resources. The establishment of nationwide process and procedures will reinforce marine compliance and safety while the roll-out of new volunteer strategies will lead to improved recruitment, support and acknowledgment of volunteers.

## Funding:

Coastguard Northern Region may have been legally disestablished, but the need to provide significant search and rescue resources in the Auckland region has not changed, nor has the commitment of Coastguard's Auckland-based teams.

Funding received from Auckland Council via the Funding Board has been crucial in establishing a comprehensive and effective Coastguard service for Auckland residents. In 2019-2020, the Funding Board grant provided 13.5% of CNR's consolidated revenue and met 13.2% of its consolidated expenses.

As summer approaches, much in our world remains uncertain. Whatever else this year may bring, thanks to the support of Auckland Council, Coastguard crews will be ready to respond when needed – saving lives across Tāmaki Makaurau. Ngā mihi nui

# NZ OPERA



**New Zealand Opera Limited**

# New Zealand Opera:

## The Year in Review: July 2019-June 2020

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The past 12 months have (inevitably) been dominated by the COVID-19 virus and its far-reaching effects on our city, our communities, and in particular, our arts and cultural sector.

Taking a broader perspective however, we can see that the past year has been one of great progress for New Zealand Opera as the Company further considers and develops its role as the leading national opera provider.

The Company has worked to deliver on the new strategic agenda that informs our future. Our agenda is set with purpose. We want to enrich the cultural life of Aotearoa New Zealand through an experience of opera that connects, engages, and inspires reflection upon our human condition. This agenda promotes initiatives and outcomes that aim to develop and sustain our role as a national company, contribute to the development of opera in New Zealand, extend our audience reach and engagement, connect people with opera, build reserves increasing earned and contributed income and develop the capacity and capability of our organisational community.

Our revamped senior leadership team and talented people are charged with achieving an enriched experience for our audiences and the wider community. Our team ensure we are leading opera from New Zealand in a way that reimagines the art form; one that embraces the cultural and social identity of our diverse communities; and ensures a vibrant and sustainable presence for opera in Aotearoa. The Company continues to work hard to diversify our programme, represent and reach more New Zealanders, and seek revenue streams that support our business, while continuing to demonstrate to our funders the impact of their investment.

The progress we have made stands the Company in good stead. However, and partly in response to the COVID-19 situation, looking forward we must be even more agile and creative.

Against this shifting background, we have celebrated significant successes. Our new production of Britten's chamber opera, *The Turn of the Screw*, with an all-New Zealand cast, was a huge success and received excellent reviews. Importantly, the critical success was reflected in ticket sales, and the production exceeded targets with all three performances in Auckland selling out.



A site-specific partnership project with Auckland Arts Festival bought Peter Maxwell-Davies opera, *Eight Songs for a Mad King* to the Ellen Melville Centre in Auckland's CBD over six nights in March. The production received standing ovations and hugely positive reviews.



Other highlights included a collaboration with Auckland Museum, *Live at the Museum – A Night of Opera*, and our Freemasons New Zealand Opera Chorus featuring in the Auckland Philharmonia Orchestra's *Opera in Concert, Don Giovanni* and in association with Auckland Live, a *Gala Concert in the presence of Dame Kiri Te Kanawa* at the Aotea Centre to celebrate the renaming of the venue as the Kiri Te Kanawa Theatre.

Our Artist Development Programme supported by the Dame Malvina Major Foundation has provided an opportunity for three promising New Zealand singers to develop their craft within the context of a professional national opera company.

Alongside our productions, there has been an extensive programme offering opportunities for people to experience and participate in opera. These activities have included the ever-popular Music in Parks free concert, this year at Glover Park in St Heliers, attended by 3100 people; free tickets for young people to attend main scale performances, low price tickets for students and free pre-performance talks. Sadly, because of COVID-19 restrictions many other activities were cancelled or postponed.

Our Participation Programme remains one of the most successful aspects of New Zealand Opera's contribution to the cultural landscape. Unfortunately, COVID-19 lockdown restrictions lead to the cancellation of 44 participation events, an estimated engagement with over 5000 people.

In August 2019, we performed two hugely successful public, free-for-families performances and workshops of our schools touring production of *The Barber of Seville* in Auckland Live's programme at the Auckland Town Hall and at the Bruce Mason Centre with over 1200 attendees and participants in total.

A new partnership with Carnegie Hall Weill Music Institute and the Mt Eden Teen Parent Unit, enabled New Zealand Opera to deliver *The Lullaby Project*, where expecting and new parents took part in a workshop and wrote personal lullabies for their child(ren) with the help of professional artists.

A highlight of our community, education and outreach programme is our annual schools tour, which this year was *The Magic Flute and the Broomstick* by Simon Butteriss. Unfortunately, COVID-19 lockdowns meant the tour was cancelled before reaching the 16 schools across Auckland who had booked the production.

In response to COVID-19 lockdown restrictions New Zealand Opera developed a number of digital initiatives to connect and engage with audiences remotely, the highlight of which was the broadcast on TVNZ of our 2015 production of *Tosca*, reaching 21,000 viewers.

New Zealand Opera remains committed to broadening its relationship with Te Ao Māori and tikanga and aims to ensure that Tangata Whenua are represented on stage and in our activities. In 2020, we embarked on a working relationship with Māori-led consultancy Te Amokura to devise and map out a bicultural framework for the Company which has resulted in a three year plan to bring us closer to our goal of integrating Māori voices and decision-making within the programming and leadership of New Zealand Opera.

This year we launched stage one of a new opera development project, *Voices of Aotearoa 6:24* where six teams comprising an opera singer, an instrumentalist, a composer and a writer will develop the outline of an imaginary music-theatre work that may be commissioned in the future. An expression of interest was circulated via social media and through our networks, with over 110 entries received.

### **Key achievements and highlights**

- 10,361 people experienced live opera in Auckland through 34 events
- Three sold out performances
- Employment opportunities for 392 musicians, artists, arts workers, technicians and production staff
- Free programming attracting 4,993 people in diverse spaces and places across Auckland
- Collaborations with Auckland Arts Festival, Auckland Philharmonia Orchestra, Auckland Live, Auckland Council, Auckland Museum
- Ten Auckland venues utilised: Auckland Town Hall, Auckland Museum, Bruce Mason Centre, Northern Club, ASB Waterfront Theatre, The Opera Centre, Aotea Centre, The Trusts Stadium, Eden Campus Team Unit, Ellen Melville Centre
- TVNZ broadcast of New Zealand Opera's production of *Tosca* reaching over 21,000 viewers

### **Financial statement**

New Zealand Opera delivered a surplus of \$249,212 for the year ended 30 June 2020, and at year end had equity of \$997,766.

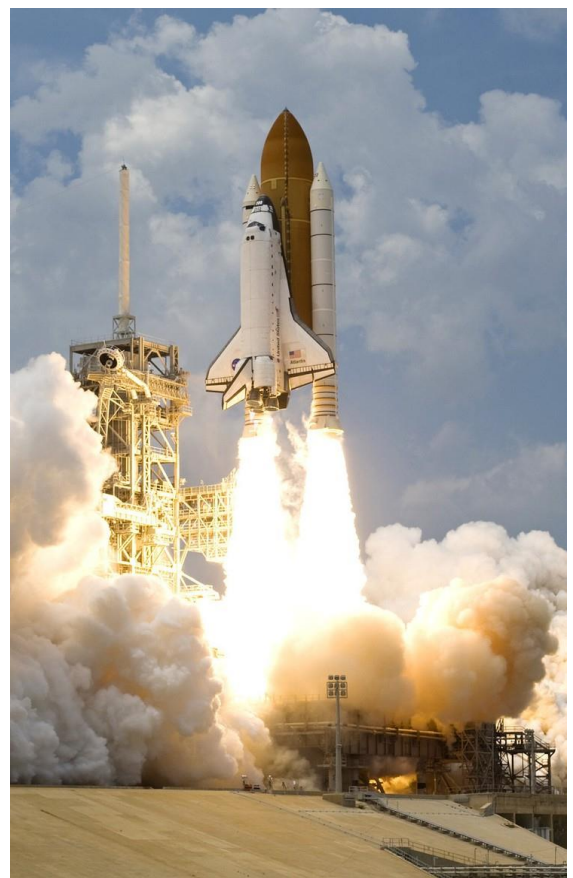
Financial viability is a key part of sustainability and we recognise that the Company must operate within its available income. The scale of an opera project, choice of repertoire and relatively short time span of a season invariably leads to high risks, particularly to box office income. The unpredictability of benefaction and the COVID-19 economic climate makes our income stream, including box office revenue and income from trusts & foundations, more vulnerable than ever. Further implications of COVID-19 have meant the postponement or cancellation of previously planned seasons and events, negatively affecting our KPI measures.

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

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

New Zealand Opera is very grateful for the significant support from the Funding Board. Through this partnership we have been able to enrich the cultural life of our communities, and provide an experience of opera that connects, engages, and inspires reflection upon our human condition.





**Stardome Auckland Observatory & Planetarium Trust Board**

# Stardome Observatory and Planetarium

## The Year in Review: July 2019-June 2020

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What a year 2020 has been. While we anticipated a year of change as we signed the extension of our lease with the Tūpuna Maunga Authority; welcomed a new chief executive; and said farewell to some long standing staff, few could have anticipated that early 2020 would bring a global pandemic that would have such a profound impact on us all.

The impact of COVID-19 notwithstanding, there were a number of highlights and landmarks this year. The signing of the extension of our lease with the Tūpuna Maunga Authority in January was a great way to herald the New Year. This will enable Stardome to continue to offer Aucklanders a place to explore the wonders of the stars above Tāmaki Makaurau, as well as enable us to plan our future. Our relationship with the Tūpuna Maunga Authority continues to develop and we are grateful for their continuing confidence in us as leaseholders to play our part in upholding the mana of Maungakiekie.

A new leadership team, helmed by Chief Executive, Victoria Travers, was warmly welcomed to Stardome in the second half of the 2019/20 year. Alongside the renewal of our lease, this has brought a fresh energy to Stardome as we move to revitalise our visitor experience, honour our audiences, and meet the challenges that the next few years will bring.

We are pleased to report that we have weathered the first wave of COVID-19 due to our strong financial base, leadership, some agile decision-making, and the humbling support of our audiences and funders (not least of which include our major operational funder, Auckland Council, via the Funding Board).

Below are a few highlights from the year.

### **COVID-19 impact**

The scale and speed of COVID-19 was unanticipated when the annual plan was formulated in 2018. Not surprisingly, the closure of Stardome due to COVID-19 had a profound impact on both our education and public programme visitation over the last six months of this financial year. This was particularly impactful for Stardome over May and June when we would typically experience some of our highest visitation over the Matariki season.

Of the 72 days we were closed to the public, 62 of these were school days. The shutdown saw 152 cancelled school bookings which would have yielded approximately 8,700 school visitors. As a result, for the last two quarters we enjoyed only 15% of the education visitation we had over the same period last year. Overall visitor numbers were 33% lower than the same period last year, resulting in the lowest visitation for more than five years.



However - more positively - when government directives allowed, we re-opened with a series of precautionary measures to keep both our visitors and kaimahi safe, and our loyal customer base were quick to return to Stardome. We have since operated both daytime sessions for schools and public planetarium sessions at Levels 2 and 2.5, with physical distancing measures and reduced capacity procedures in place, to mitigate our total losses during this time.

## Education

School visitation continues to be at the core of our daytime visitation and 2019-2020 was no exception, with school students making up nearly half of our total visitation. Of course, due to the impact of the 72-day COVID-19 shutdown from late March 2020 to early June 20, we saw a reduction in the overall number of education visitors, welcoming just 25,161 tamariki this year.

Despite COVID-19, we have continued to see some encouraging trends. Our youngest minds, those of our kōhanga reo and pre-school visitors, continue to increase in number. Over 6,800 took part in our educator-led programmes in 2019-2020 including rocket launching, hands-on activities, and planetarium learning.

Our Low Decile and Southern Initiative programmes, whereby Stardome subsidises transportation for schools that might not ordinarily be able to visit, was once again well-subscribed. This year, it brought over 6,500 students to Stardome.

## Public programmes

Once again, romantics turned out in high numbers to experience Valentine's evening under the stars in February. As it did in the previous year, the event sold out with over 200 couples attending to enjoy romantic stories under the planetarium stars, telescope viewing, entertainment, canapés, champagne, and goodie bags including their own adopt-a-star.

In March, Stardome opened its doors and welcomed whanau for another successful Children's Day. For a gold coin donation, visitors were able to enjoy planetarium shows, the space gallery, space crafts, a bouncy castle, and water-powered rocket launches. The day was a great success, with well over 1,200 adults and tamariki visiting throughout the day, undoubtedly planting seeds for future repeat visitation.

## Edith Winstone Blackwell Telescope upgrade

This year, with the help of our incredible volunteers, we were thrilled to complete the upgrade of the Edith Winstone Blackwell telescope. The meticulous engineering saw a remodelling and overhaul of many of its parts, extending the life of the Zeiss by 50 years. The changes included automating the telescope and improving its speed in finding celestial objects, reducing barriers to operating it. We are looking forward to the coming years seeing more use of the Zeiss by our audiences, continuing to fulfil Edith Winstone Blackwell's wish when she bequeathed it - to give Aucklanders a chance to view the night sky from a significant telescope.



## Matariki

Matariki continues to be our busiest time of the year, and it is encouraging to see more and more New Zealanders embracing this celebration. Stardome is increasingly being recognised as a leading destination for visitors to celebrate, experience and learn mātauranga about this uniquely Aotearoa celebration. We are continuing to increase our capability in mātauranga whetū and the Maramataka (Māori lunar calendar) and we are looking forward to building on this in coming years.

This year, visitors experienced a revamped Matariki programme developed by our tangata whenua kaimahi (staff). The new programme integrated tikanga and expanded the mātauranga that is shared with our manuhiri (visitors) to include origin stories, the maramataka and whetū (star) by whetū understanding of each that make up the Matariki cluster. This new programme was tremendously received and completely sold out requiring no less than eight encore shows.



**SURF LIFE SAVING**  
NORTHERN REGION



Surf Life Saving Northern Region Incorporated

# Surf Life Saving Northern Region

## The Year in Review: July 2019-June 2020

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

With the impact that COVID-19 has had on our operations and lives it is easy to forget the successes we have enjoyed this year, despite the season being cut short and some of our sporting events cancelled. Successes significant to the northern region are:

- Most importantly, our lifesaving delivery strategy is proving successful. The continuing development of patrol operations and support initiatives has again led to a significant reduction in rescues, despite an increase in patrolling hours and people on our beaches (pre-COVID-19).
- As the nature of our work has continued to change, the organisation has welcomed the added capability from the new digital patrolling app. It is important to make the administrative work of patrolling as easy as possible and the app now makes it possible to capture much more useful information to inform our decision-making.
- The embedded, co-response tasking from St John through our SurfCom has enabled lifeguards to assist with more medical events on and near our beaches in a lifesaving manner.
- The importance of our support services, Duty Officer and Peer Support initiatives has been heightened as our work has continued to grow outside of the flags and usual patrolling hours.
- There has been a big increase in participation at our sporting events, with more clubs and more members of all ages and levels joining in.
- Having 70% of all current rookies transition through to lifeguards bodes well for building strong linkages between our Sport and Recreation and Lifesaving Delivery Pathway.
- We have an increasing number of members becoming involved in Patrol Support roles.
- Work is set to begin with Auckland Council on a joint review of future lifesaving service growth in the Auckland region to ensure we are well-placed to continue delivering to the needs of the city. We also hope to continue similar work with the Northland and Waikato Regional Councils.
- The renewed management structure has brought in additional roles for supporting clubs and volunteers, assisting in the financial support, and helping improve the practices of our clubs. This has won immediate support from clubs.

### **Surf Life Saving Northern Region**

Today SLSNR consists of 17 member organisations, flying the flag for safe beach recreation at locations from Raglan north to Cape Reinga and down the east coast to Auckland. Our single and simple purpose is to protect the region's communities in the water, on our beaches and on our coastline.

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

Our lifeguards are primarily to be found "between the flags", where they have a long, proud history of providing formal supervision to beachgoers at 22 patrol locations throughout the northern region. Their presence on patrol has

traditionally been from Labour Weekend in late October through to April the following year, but the length of the lifeguard season continues to grow with increasing demand from the community to have formal supervision provided for more hours of the day and more days in the year.

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

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

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

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

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

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

### **Progress on many fronts**

2020 marked the second year of delivery of our current Strategic Plan and significant inroads into many of our priorities.

Paradoxically, despite reductions in season length, and disruptions to our event calendar and programmes due to COVID-19 impacts, SLSNR was on track for its biggest year of delivery to date.

While the lifesaving environment settings are shifting, we have continued to improve core services as well as make capability improvements to ensure we can respond to future demands. Of most importance to those who we serve, our patrol data demonstrates that strategic changes made over the past two years have had a direct impact in reducing drowning and injury at our beaches with total rescue numbers continuing to decline during comparable periods. It is refreshing to note that with so much uncertainty elsewhere, we are certainly moving in the right direction.

The continued use of the data we collect to better inform future outcomes remains an area of importance. We have a year of beta-testing under our belts for the digital integration of our patrol reporting and SAR tasking, and we continue to enhance our systems and processes with partner emergency services. We hope this will make life easier and more informed for our members, and to foster insights that will continue to help save lives on our beaches.

Increasing participation is at the heart of what we do, whether it be increasing the safe use of our coastlines, working to increase the retention and recruitment of our lifeguards and patrol supporters or providing greater accessibility to participate in our own suite of sport and recreation disciplines. Woven through the wider successes of the past year we have continued to make inroads to improving the accessibility and experience for participants in our core areas of delivery.

### **Building for the future**

We have a role in both delivering services to achieve excellent outcomes and shaping the future outcomes of the

movement. For 2020, that has involved maintaining and improving our core services while listening to, and engaging with, our internal and external stakeholders regarding our future direction.

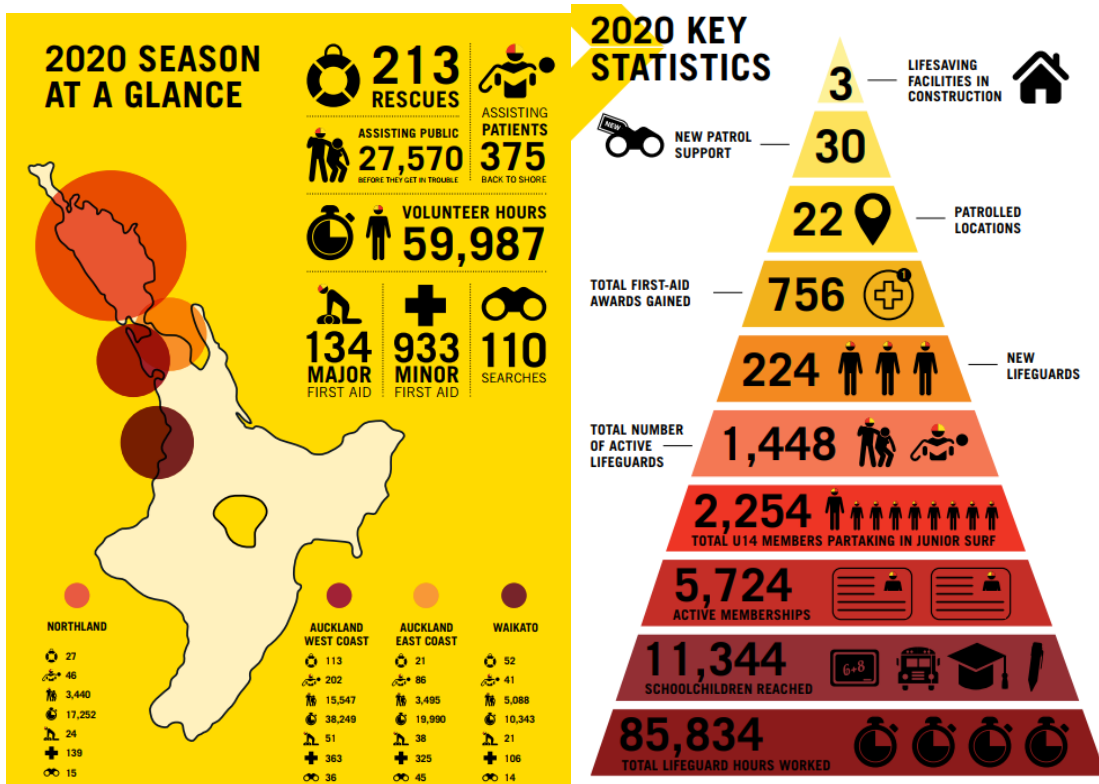
The need for growth continues to provide both opportunity and challenge for SLSNR. Lifesaving facility redevelopments are underway in Sunset Beach and Karekare and there is a new lifesaving facility underway at Baylys Beach, west of Dargaville.

These developments provide a mix of revitalising current locations and supporting new or future areas for lifeguard service delivery, as we continue to work to be well-positioned for the future.

In addition to these initiatives, SLSNR is continuing to work with kindred community groups who want to bolster our activities. These groups seek to work alongside the organisation to support the delivery of our outcomes in their own communities, where a lifesaving presence has not existed previously. Equipping ourselves for this growth in a well-managed and unified way will form a significant piece of work for the coming year.

One of the significant barriers for growth has continued to be our funding model, the volatility of which can be seen in the current financial position where we have posted our first real deficit in many years. Our financial position at the end of financial year 2020 highlighted the reliance we have on at-risk funding sources to sustain our core operations, particularly Class-4 gaming funds. As such, one of our key outcomes continues to be increasing the organisation's financial sustainability, which was recently heralded with the announcement of central government funding in May 2020. This support could not be timelier, as the demand for our services and expansion continues to outstrip the growth and security of current funding sources.

FY20 has continued to see progress in all areas of our Strategic Plan, it has seen the best of our movement as they have faced adversity and embraced the changes related to COVID-19 and it has continued to herald future change as our organisation understands what is expected of it in future years.



# **Drowning Prevention Auckland**



**WaterSafe Auckland Incorporated**



# **Watersafe Auckland t/a Drowning Prevention Auckland**

## **The Year in Review: July 2019-June 2020**

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Drowning Prevention Auckland has continued to make a positive impact across Auckland despite the disruption that COVID-19 has had on our ability to deliver our drowning prevention education in a face-to-face context, for the full year.

### **Digital capability**

Our innovation in developing an eLearning platform over the last 18-months really showed benefits this financial year as we were able to continue our drowning prevention education in an online format. We now have over 1,300 registered users of the platform and growth in its development over this financial year has included the Water Safety for Children module for primary-aged children. The team also innovated and trialled podcasts and webinars and the success of this differed depending on topic and audience and there has been a lot of interest in the continuation of webinars, particularly with our workplace stakeholders.

### **Community**

We have continued to have a strong year in the delivery of drowning prevention education to the culturally and linguistically diverse community of Auckland. Our Māori Water Safety programmes continue to resonate for rangatahi, and we look forward to growing this further with a series of wananga in the year ahead. The number of people we have worked with through our community-focused programmes has increased by 10% for this financial year and the demand in this area is such that we have recruited an Asian Advisor for the year ahead. We know that this will help us build programmes and engagement with the Asian community that are meaningful, as our ultimate aim is to reduce the high number of drownings of Asians (as a population group) in Auckland.

### **Formal education settings**

Our work within schools has been strong with just over 21,000 students and teachers working with us to enhance their water competency. The drop in numbers of 4% shows how well we were tracking in terms of delivery output this year compared with last year. This drop was directly caused by our delivery not being possible during the national lock-down and then significantly reduced with the Auckland semi-lockdown. We did have good uptake of our PLD of teachers over the year and know this is the best way of getting the largest reach and therefore largest uptake of water competency. We will be continuing and growing our commitment to resourcing teachers to embrace the teaching of water competency within their own lessons.

### **Workplace**

Through our workplace programmes, we are upskilling many employees across Auckland who work in, on and around water and the growth in this area is encouraging. It also demonstrates the need to educate adults as well as rangatahi and tamariki. Many of our workplace courses currently support the work of Auckland Council with the training of pool lifeguards, Watercare staff, and park rangers.

### **Research**

Our research, and knowledge of best practice international and national drowning prevention research, continues to richly inform our work. We have also been able to assist other stakeholders and partners with the development of their programmes through sharing this knowledge and it is heartening to see an evidence-informed approach to programme development across the sector.

## Financial performance

Our financial performance this year was strong with a focus on expense reduction and cost efficiencies through the year. This has enabled us to minimise the financial impact of COVID-19 and put us in a better position to mitigate any ongoing financial impact over the coming years. We are particularly grateful for the support of Auckland Council, via the Funding Board, in supporting our drowning prevention work across the Auckland region.

# 137,242



indirect points of contact

### COMMUNITY

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



# 6,339

direct points of contact

### WORKPLACE



# 714

direct points of contact made via **37** Aquatic based pool facility trainings; **10** Workplace Health & Safety trainings; and **4** Webinars.

### EDUCATION SECTOR

Professional support, early childhood to tertiary.

# 21,044

direct points of contact

### MARKETING & COMMUNICATIONS



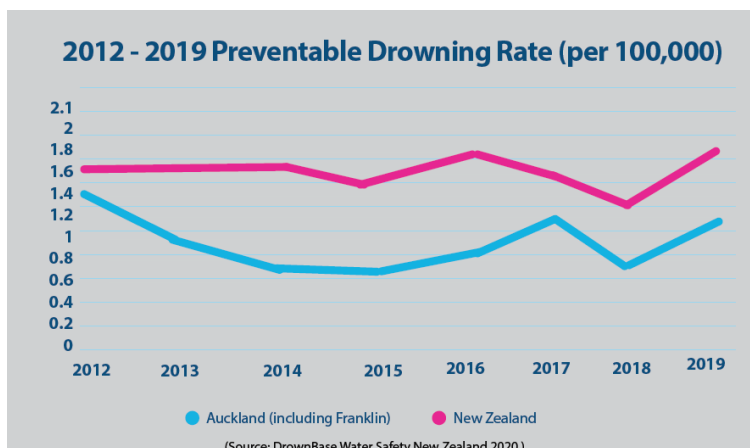
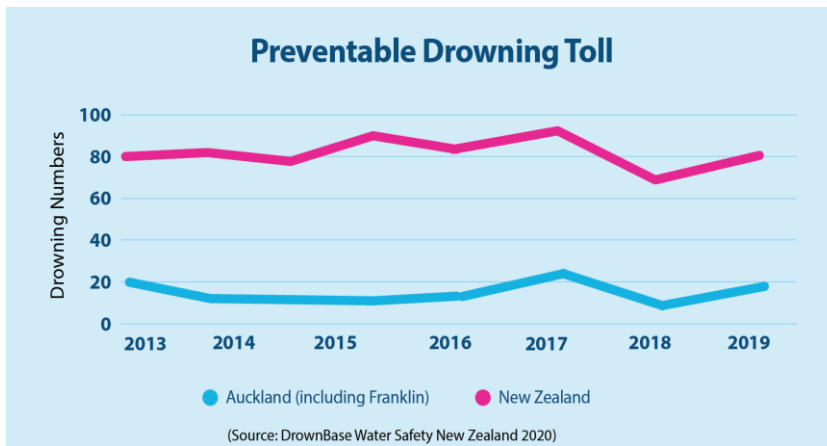
# 169,908

people reached through our social media platforms and communications database

### E-LEARNING



# 1,345



# Auckland Regional Amenities Funding Board Annual Report Financial Statements year ended 30 June 2020

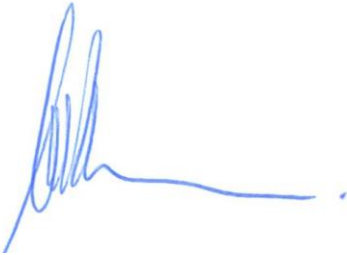

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## STATEMENT OF RESPONSIBILITY

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

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

In our opinion these financial statements fairly reflect the financial position and operations of the Board for the year ended 30 June 2020.

<p><b><u>Anita Killeen</u></b></p> <p><b>Chair</b> <b>Auckland Regional Amenities Funding Board</b></p>	
<p><b><u>Catherine Harland</u></b></p> <p><b>Deputy Chair</b> <b>Auckland Regional Amenities Funding Board</b></p>	
<p><b>Date: 24 November 2020</b></p>	

STATEMENT OF COMPREHENSIVE REVENUE AND EXPENDITURE  
FOR THE YEAR ENDED 30 JUNE 2020

	Note	Actual 2019	Budget 2020	Actual 2020
<b>Revenue</b>				
Levies Received		14,602,000	15,504,500	<b>15,504,500</b>
Interest		57,176	0	<b>55,865</b>
<b>Total revenue</b>	2	<b>14,659,176</b>	<b>15,504,500</b>	<b>15,560,365</b>
<b>Expenditure</b>				
Audit Fees	3a	8,217	9,000	<b>8,397</b>
Grant Expenditure	3	14,287,000	15,164,500	<b>15,089,500</b>
Depreciation	15	36	0	<b>0</b>
Legal Fees		554	10,000	<b>38,033</b>
Advisory Officer/Admin Services		56,781	56,500	<b>58,500</b>
Consultants		2,160	65,000	<b>96,346</b>
Board Member fees	12	173,481	189,750	<b>189,750</b>
Other expenses	3a	7,298	9,750	<b>5,841</b>
<b>Total expenditure</b>		<b>14,535,527</b>	<b>15,504,500</b>	<b>15,486,367</b>
Surplus/ (deficit)		123,649	0	<b>73,998</b>
<b>Total comprehensive revenue/(expenditure)</b>		<b>123,649</b>	<b>0</b>	<b>73,998</b>

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

*The accompanying notes form part of these financial statements.*

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 30 JUNE 2020

	Actual 2019	Actual 2020
<b>Balance at 1 July</b>	725,736	<b>499,385</b>
Total comprehensive revenue/(expenditure)	123,649	<b>73,998</b>
Distribution to Auckland Council	(350,000)	<b>0</b>
<b>Balance at 30 June</b>	<b>499,385</b>	<b>573,383</b>

*The accompanying notes form part of these financial statements.*

## STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2020

	Note	Actual 2019	Actual 2020
<b>Assets</b>			
<b>Current Assets</b>			
Cash and cash equivalents and investments	4	506,289	550,372
Receivables	5	3,779	34,286
<b>Total current assets</b>		<b>510,068</b>	<b>584,658</b>
<b>Non-Current Assets</b>			
Computer Equipment	15	0	0
<b>Total non-current assets</b>		<b>0</b>	<b>0</b>
<b>Total assets</b>		<b>510,068</b>	<b>584,658</b>
<b>Liabilities</b>			
<b>Current Liabilities</b>			
Creditors and other payables	6	10,683	11,275
<b>Total current liabilities</b>		<b>10,683</b>	<b>11,275</b>
<b>Total liabilities</b>		<b>10,683</b>	<b>11,275</b>
<b>Total equity</b>		<b>499,385</b>	<b>573,383</b>

The accompanying notes form part of these financial statements.

## STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE 2020

	Note	Actual 2019	Actual 2020
<b>Cash flows from operating activities</b>			
Levies received		14,602,000	15,504,500
Interest received		57,176	55,865
<b>Total income from operating activities</b>		<b>14,659,176</b>	<b>15,560,365</b>
Payments to suppliers, amenities		(14,535,491)	(15,515,690)

Distribution to Auckland Council ex Retained Earnings		(350,000)	0
Net increase (decrease) in receivables, payables		1,083	592
<b>Net cash from operating activities</b>	<b>8</b>	<b>(225,232)</b>	<b>44,083</b>
<b>Net cash from investing activities</b>			
Net (decrease)/increase in cash, cash equivalents and bank overdrafts		(225,232)	44,083
Cash, cash equivalents, and bank overdrafts at the beginning of the year		731,521	506,289
<b>Cash, cash equivalents, and bank overdrafts at the end of the year</b>		<b>506,289</b>	<b>550,372</b>

*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 2020

#### 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 2020. The financial statements were authorised for issue by the Board on 24 November 2020.

#### BASIS OF PREPARATION

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

#### Statement of compliance

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

These financial statements have been prepared in accordance with New Zealand Tier 2 PBE RDR accounting standards as the Board has no public accountability and has total expenses of less than \$30 million. These standards

are similar to International Public Sector Accounting Standards (IPSAS), with amendments for the New Zealand environment.

These financial statements comply with PBE accounting standards.

#### **Measurement base**

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

#### **Presentation currency and rounding**

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

### **SIGNIFICANT ACCOUNTING POLICIES**

#### **Revenue**

Revenue is measured at the fair value of consideration received.

#### **Levies received**

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

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

#### **Other revenue**

Interest income is recognised using the effective interest method.

#### **Grant expenditure**

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

#### **Advertising costs**

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

#### **Income tax**

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

#### **Cash and cash equivalents**

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

#### **Debtors and other receivables**

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

## **Investments**

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

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

## **Creditors and other payables**

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

## **Goods and Services Tax (GST)**

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

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

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

Commitments and contingencies are disclosed exclusive of GST.

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

## **Budget figures**

The 2019-2020 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 2019	Actual 2020
<b>Revenue from non-exchange transactions</b>		
Levies Received	14,602,000	15,504,500
<b>Total</b>	<b>14,602,000</b>	<b>15,504,500</b>
<b>Revenue from exchange transactions</b>		
Interest	57,176	55,865
<b>Total Revenue</b>	<b>14,659,176</b>	<b>15,560,365</b>

## 3 Grant expenditure

The grants for the year ended 30 June 2020 were distributed as follows:

Specified Amenity	2018-2019 Grant \$	2019-2020 Grant \$
Auckland Festival Trust	3,437,000	3,837,000
Auckland Philharmonia Trust**	3,157,000	3,267,000
Auckland Rescue Helicopter Trust	450,000	450,000
Auckland Theatre Company Ltd	1,600,000	1,800,000
Coastguard Northern Region Incorporated	764,000	824,000
New Zealand Opera Ltd	1,100,000	1,100,000
Stardome - Auckland Observatory and Planetarium Trust Board	1,363,000	1,440,500
Surf Life Saving Northern Region Incorporated	1,366,000	1,396,000
WaterSafe Auckland Incorporated (Drowning Prevention Auckland)	1,050,000	1,050,000
** Less amount paid directly to consultants re APO		-75,000
<b>Total Funding Distributed</b>	<b>14,287,000</b>	<b>15,089,500</b>

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

### 3a Other expenses

	Actual 2019	Actual 2020
Audit fees paid for financial statement audit	8,217	8,397
Other expenses	7,298	5,841
<b>Total Other Expenses</b>	<b>15,515</b>	<b>14,238</b>

## 4 Cash and cash equivalents and investments

	Actual 2019	Actual 2020
Cash at bank and on hand	506,289	550,372
Net cash, cash equivalents, and bank overdrafts for the purposes of the statement of cash flows	506,289	550,372
Investments in short term deposits	0	0
<b>Total cash and cash equivalents and investments</b>	<b>506,289</b>	<b>550,372</b>

## 5 Receivables

	Actual 2019	Actual 2020
<b>Receivables from exchange transactions</b>		
GST Receivable	3,779	34,286
Interest Receivables		
<b>Total Receivables</b>	<b>3,779</b>	<b>34,286</b>

The carrying value of receivables approximates their fair value.

## 6 Creditors and other payables

	Actual 2019	Actual 2020
Audit fees payable	9,462	9,612
Other Creditors	1,221	1,663
<b>Total creditors and other payables</b>	<b>10,683</b>	<b>11,275</b>

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

## 7 Provisions

No provisions were held as at 30 June 2020 (30 June 2019: Nil).

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

	Actual 2019	Actual 2020
Surplus/(deficit)	123,649	73,998
Add/(less) non-cash items:	36	0
Add/(less) items classified as investing or financing activities:	(350,000)	0
Add/(less) movements in working capital items:		
Debtors and other receivables	410	(30,507)
Creditors and other payables	673	592
<b>Net cash from operating activities</b>	<b>(225,232)</b>	<b>44,083</b>

## 9 Capital commitments

There were no capital commitments as at 30 June 2020 (30 June 2019: Nil).

## 10 Contingencies

### Contingent Liabilities

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

There were no contingent liabilities as at 30 June 2020 (30 June 2019: Nil).

## Contingent Assets

The Board had no contingent assets as at 30 June 2020 (30 June 2019: Nil).

## 11 Related party transactions

The Funding Board received \$15,504,500 as Levy income from Auckland Council. The Funding Board has a shared services arrangement with Auckland Council whereby the payment of honorarium for Funding Board members is made by Auckland Council through its payroll system. The Funding Board fully reimburses Auckland Council for the honorariums paid. Any other expenditure incurred by Auckland Council on behalf of the Board is recoverable from the Board. In 2019-2020 the Funding Board reimbursed Auckland Council a total of \$189,308.49 for member honorariums.

## 12 Board fees

	Actual 2019	Actual 2020
Vern Walsh	31,000	17,096
Anita Killeen	23,250	32,625
Victoria Carter	15,500	16,500
Precious Clark	15,500	16,500
Catherine Harland	15,500	24,529
Lyn Lim	15,500	16,500
Megan McSweeney	15,500	16,500
Bryan Mogridge	15,500	16,500
Hilary Poole (1 June 2018 – 21 September 2018)	4,750	0
Scott Pearson	15,500	16,500
Paula Browning	5,981	16,500
<b>Total Board Member fees</b>	<b>173,481</b>	<b>189,750</b>

## 13 Events after the reporting period

### Legislative Changes:

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

### Coastguard Northern Region Inc.

Following a meeting of the organisations associated with Coastguard New Zealand Inc., including Coastguard Northern Region Inc., the groups voted to merge all their operations into Coastguard New Zealand with effect from 1 July 2020. As a result of this, Coastguard Northern Region wrote to the Funding Board withdrawing its funding application for 2020-2021 and advised it would not be making funding applications in subsequent periods. The levy requirement on Auckland Council was adjusted downwards accordingly, and the 2020-2021 Funding Plan was updated to reflect this change.

## COVID-19

Due to the nature of the role of the Funding Board, there has been no direct impact on the operations of the board arising from the impacts of COVID-19. The state of national emergency resulted in the board holding one board meeting via video conferencing (30 April 2020).

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

## 14 Capital management

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

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

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

## 15 Property, Plant and Equipment

### Initial recognition

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

### Subsequent costs

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

### Disposals

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

### Depreciation

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

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

	2019	2020
Net book value as at 1 July 2019	36	0
Additions	0	
Less: Depreciation	36	0
Less: Disposals	0	
<b>Net book value as at 30 June 2020</b>	<b>0</b>	<b>0</b>

	2018	2019
Cost Price	3,050	3,050
Accumulated depreciation	(3,050)	(3,050)
<b>Net book value as at 30 June 2020</b>	<b>0</b>	<b>0</b>

## 16 Explanation of significant variances against budget

Explanations for significant variations from the Board's budgeted figures in the 2019-2020 Funding Plan are as follows:

The 2019-2020 budget for the Funding Board was considered and approved by Auckland Council as part of the process of approving the 2019-2020 Funding Plan. The budget provides funding for the Board to cover unexpected needs such as legal and other specialist advice. At the time the initial budget was prepared (late 2018), interest rates on investments remained low. No interest was budgeted to be received.

As the Funding Board and APO had not concluded and agreed the Terms of Reference for the review of APO operations by external consultants, with the agreement of APO, funds (\$75,000) intended to be distributed to APO to cover these costs were withheld. The Funding Board subsequently used these, and other funds to cover the cost of the consultants that undertook the review. This resulted in an under-distribution of grants paid and higher than expected consultants' charges.

The Board continues to operate in a cost conscious and responsible manner. Currently the Board is not required to pay rent for premises, hire of boardroom facilities or provide its own computer equipment. Budget provision is allowed for these items in the event of circumstances changing, as there is no provision for the Board to obtain additional funding from the Auckland Council during the course of the year to cover routine expenditure of this nature.

## 17 Financial Instruments

### Financial instrument categories

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. Loans and receivables are recognised initially at fair value plus transaction costs and subsequently measured at amortised cost using the effective interest method. All financial assets being Cash and Cash Equivalents, Term Deposits, Trade and Other Receivables have been categorised as loans and receivables. The Funding Board held no financial assets in this category as at 30 June 2020 (30 June 2019: Nil).

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

### Financial instrument risks

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

### **Market risk**

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

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

### **Sensitivity analysis**

As at 30 June 2020, if the average interest rate on interest-bearing deposits over the year had been 50 basis points higher or lower, with all other variables held constant, the surplus for the 12 months would have been approximately \$10,350 (2018: \$12,723) higher or \$10,350 (2018: \$12,723) lower. As the official cash rate and policies of the New Zealand Treasury, coupled with the COVID-19 pandemic has resulted in dramatically reduced interest rates on term deposits, this analysis and observation is of less relevance than previous years.

### **Credit risk**

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

Cash and deposits are held with ASB Bank Limited which is a registered bank in New Zealand and is rated: Moody's A1 and Standard & Poor's AA- for its long-term credit rating (25 May 2020 – Reserve Bank of New Zealand).

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

### **Liquidity risk**

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

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

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

### **Contractual maturity analysis of financial liabilities:**

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

## Specified Amenities Financial Results

For the 2019-2020 financial year there were nine specified amenities scheduled in the legislation to receive annual grants provided that the criteria as laid out in the Act are satisfied.

These specified amenities are:

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

All of these organisations are registered with the Department of Internal Affairs – Charities Services (Ngā Rātonga Kaupapa Atawhai) and 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 2019-2020, the nine amenities received a total of \$15,164,500 in grants via the Funding Board (from Auckland Council / ratepayers of Auckland).

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

With effect from 1 July 2020, Coastguard Northern Region Inc. ceased to be a Specified Amenity as its operations were merged with Coastguard New Zealand Inc.

Organisation	Balance Date	Charities Registration Number <a href="http://www.charities.govt.nz">www.charities.govt.nz</a>	Website
Auckland Festival Trust	30 June	CC22145	<a href="http://www.aaf.co.nz">www.aaf.co.nz</a>
Auckland Philharmonia Trust	31 Dec	CC23611 & CC23607	<a href="http://www.apo.co.nz">www.apo.co.nz</a>
Auckland Rescue Helicopter Trust	30 June	CC21935 & CC46529	<a href="http://www.rescuehelicopter.org.nz">www.rescuehelicopter.org.nz</a>
Auckland Theatre Company Ltd	31 Dec	CC23655, CC23658, CC48094 & CC50332	<a href="http://www.atc.co.nz">www.atc.co.nz</a>
Coastguard Northern Region Inc	30 June	CC30031	<a href="http://www.coastguard.org.nz">www.coastguard.org.nz</a>
New Zealand Opera Limited	31 Dec	CC22724 & CC21944 & CC51542	<a href="http://www.nzopera.com">www.nzopera.com</a>
Auckland Observatory and Planetarium Trust Board	30 June	CC20451	<a href="http://www.stardome.org.nz">www.stardome.org.nz</a>
Surf Life Saving Northern Region Inc	30 June	CC21256 & CC23043 & CC53628	<a href="http://www.lifesaving.org.nz">www.lifesaving.org.nz</a>
WaterSafe Auckland Incorporated	30 June	CC11454	<a href="http://www.dpanz.org.nz">www.dpanz.org.nz</a>

The nine amenities have each produced full sets of audited financial accounts for their respective balance dates. In addition, each amenity submitted to the Funding Board a set of financial statements, and other information for the year ended 30 June 2020, as detailed in the Act.

Copies of the annual returns, including fully audited financial statements, have been submitted to the Department of Internal Affairs – Charities Services for each amenity and are available online from [www.charities.govt.nz](http://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 2020.

**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 2020. For the three organisations with non-30 June balance dates, unaudited annual and financial reports have been submitted for the year ended 30 June 2020, in addition to a full set of audited financial accounts as at 31 December 2019 - 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](http://www.charities.govt.nz). Details of the Charities Registration numbers are provided in the tables above.



## Auckland Regional Amenities Funding Board - Specified Amenities Trading Results

### INCOME AND EXPENDITURE RESULTS FOR PERIOD ENDED 30 JUNE 2020

	Auckland Festival Trust	Auckland Philharmonia Orchestra	Auckland Rescue Helicopter Trust	Auckland Theatre Company	Coastguard Northern Region	New Zealand Opera	Surf Life Saving Northern Region	Stardome Observatory	Watersafe Auckland Inc
<b>Income</b>									
ARAFB Grant	\$ 3,837,000	\$ 3,267,000	\$ 450,000	\$ 1,800,000	\$ 824,000	\$ 1,100,000	\$ 1,396,000	\$ 1,440,500	\$ 1,050,000
Other	\$ 4,065,104	\$ 7,246,338	\$ 17,145,229	\$ 5,035,638	\$ 5,249,669	\$ 4,820,111	\$ 2,398,051	\$ 1,128,808	\$ 363,486
<b>Total</b>	<b>\$ 7,902,104</b>	<b>\$ 10,513,338</b>	<b>\$ 17,595,229</b>	<b>\$ 6,835,638</b>	<b>\$ 6,073,669</b>	<b>\$ 5,920,111</b>	<b>\$ 3,794,051</b>	<b>\$ 2,569,308</b>	<b>\$ 1,413,486</b>
<b>Expenditure</b>									
Direct Costs	\$ 7,373,257	\$ 9,923,306	\$ 17,125,522	\$ 6,918,342	\$ 6,063,064	\$ 5,444,580	\$ 3,901,003	\$ 2,239,726	\$ 1,217,375
Depreciation	\$ 12,684	\$ 146,634	\$ 3,160,520	\$ 146,673	\$ 137,444	\$ 226,319	\$ 119,508	\$ 280,492	\$ 34,943
<b>Total</b>	<b>\$ 7,385,941</b>	<b>\$ 10,069,940</b>	<b>\$ 20,286,042</b>	<b>\$ 7,065,015</b>	<b>\$ 6,200,508</b>	<b>\$ 5,670,899</b>	<b>\$ 4,020,511</b>	<b>\$ 2,520,218</b>	<b>\$ 1,252,318</b>
<b>Net Surplus/(Loss)</b>	<b>\$ 516,163</b>	<b>\$ 443,398</b>	<b>-\$ 2,690,813</b>	<b>-\$ 229,377</b>	<b>-\$ 126,839</b>	<b>\$ 249,212</b>	<b>-\$ 226,460</b>	<b>\$ 49,090</b>	<b>\$ 161,168</b>
<b>Net Surplus/(Loss) excl Depreciation</b>	<b>\$ 528,847</b>	<b>\$ 590,032</b>	<b>\$ 469,707</b>	<b>-\$ 82,704</b>	<b>\$ 10,605</b>	<b>\$ 475,531</b>	<b>-\$ 106,952</b>	<b>\$ 329,582</b>	<b>\$ 196,111</b>
Actual Balance Date	30-Jun	31-Dec	30-Jun	31-Dec	30-Jun	31-Dec	30-Jun	30-Jun	30-Jun

## Auckland Regional Amenities Funding Board - Specified Amenities Trading Results

### FINANCIAL POSITION AS AT 30 JUNE 2020

	Auckland Festival Trust	Auckland Philharmonia Orchestra	Auckland Rescue Helicopter Trust	Auckland Theatre Company	Coastguard Northern Region	New Zealand Opera	Surf Life Saving Northern Region	Stardome Observatory	Watersafe Auckland Inc
<b>ASSETS</b>									
Current Assets	\$ 357,199	\$ 4,602,118	\$ 1,721,672	\$ 1,141,915	\$ 7,657,638	\$ 1,332,828	\$ 1,599,130	\$ 944,308	\$ 761,378
<b>Total Current Assets</b>	<b>\$ 357,199</b>	<b>\$ 4,602,118</b>	<b>\$ 1,721,672</b>	<b>\$ 1,141,915</b>	<b>\$ 7,657,638</b>	<b>\$ 1,332,828</b>	<b>\$ 1,599,130</b>	<b>\$ 944,308</b>	<b>\$ 761,378</b>
<b>LIABILITIES</b>									
Current Liabilities	\$ 355,245	\$ 1,484,648	\$ 4,271,046	\$ 1,375,119	\$ 3,390,080	\$ 814,507	\$ 469,524	\$ 255,698	\$ 188,680
<b>Total Current Liabilities</b>	<b>\$ 355,245</b>	<b>\$ 1,484,648</b>	<b>\$ 4,271,046</b>	<b>\$ 1,375,119</b>	<b>\$ 3,390,080</b>	<b>\$ 814,507</b>	<b>\$ 469,524</b>	<b>\$ 255,698</b>	<b>\$ 188,680</b>
Working Capital	\$ 1,954	\$ 3,117,470	-\$ 2,549,374	-\$ 233,204	\$ 4,267,558	\$ 518,321	\$ 1,129,606	\$ 688,610	\$ 572,698
<b>NON CURRENT ASSETS</b>	\$ 34,414	\$ 834,206	\$ 35,468,395	\$ 649,710	\$ -	\$ 633,435	\$ 297,561	\$ 2,150,617	\$ 87,943
<b>Net Fixed Assets</b>	<b>\$ 34,414</b>	<b>\$ 834,206</b>	<b>\$ 35,468,395</b>	<b>\$ 649,710</b>	<b>\$ -</b>	<b>\$ 633,435</b>	<b>\$ 297,561</b>	<b>\$ 2,150,617</b>	<b>\$ 87,943</b>
Non Current Liabilities			\$ 6,601,018			\$ 153,991		\$ 1,757,950	
<b>Net Assets</b>	<b>\$ 36,368</b>	<b>\$ 3,951,676</b>	<b>\$ 26,318,003</b>	<b>\$ 416,506</b>	<b>\$ 4,267,558</b>	<b>\$ 997,765</b>	<b>\$ 1,427,167</b>	<b>\$ 1,081,277</b>	<b>\$ 660,641</b>
<b>Equity</b>									
Retained Earnings/Other Equity	-\$ 479,794	\$ 3,508,278	\$ 29,008,816	\$ 645,883	\$ 4,394,398	\$ 748,554	\$ 1,653,626	\$ 1,032,187	\$ 499,473
Current Year Earnings/(Loss)	\$ 516,163	\$ 443,398	-\$ 2,690,813	-\$ 229,377	-\$ 126,839	\$ 249,212	-\$ 226,460	\$ 49,090	\$ 161,168
<b>Total Equity</b>	<b>\$ 36,369</b>	<b>\$ 3,951,676</b>	<b>\$ 26,318,003</b>	<b>\$ 416,506</b>	<b>\$ 4,267,559</b>	<b>\$ 997,766</b>	<b>\$ 1,427,166</b>	<b>\$ 1,081,277</b>	<b>\$ 660,641</b>
Actual Balance Date	30-Jun	31-Dec	30-Jun	31-Dec	30-Jun	31-Dec	30-Jun	30-Jun	30-Jun

## Independent Auditor's Report

### To the readers of Auckland Regional Amenities Funding Board's financial statements for the year ended 30 June 2020

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

## Opinion

We have audited:

the financial statements of the Board on pages 44 to 54, that comprise the statement of financial position as at 30 June 2020, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date and the notes to the financial statements that include accounting policies and other explanatory information.

In our opinion:

the financial statements of the Board on pages 44 to 54:

o present fairly, in all material respects:

its financial position as at 30 June 2020; and

its financial performance and cash flows for the year then ended; and

comply with generally accepted accounting practice in New Zealand in accordance with Public Benefit Entity Standards Reduced Disclosure Regime.

Our audit was completed on 2 December 2020. This is the date at which our opinion is expressed.

The basis for our opinion is explained below, and we draw attention to the impact of Covid-19 on the Board. In addition, we outline the responsibilities of the Board and our responsibilities relating to the financial statements, we comment on other information, and we explain our independence.

## Emphasis of matter — impact of Covid-19

Without modifying our opinion, we draw attention to the disclosures about the impact of Covid-19 on the Board as set out in the Covid-19 section of the financial statements on page 52.

## Basis for our opinion

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

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

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

## Responsibilities of the Board for the financial statements

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

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

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

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

## Responsibilities of the auditor for the audit of the financial statements

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

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

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

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

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

We identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

We obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Board's internal control.

We evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board.

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

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

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

Our responsibilities arise from the Public Audit Act 2001.

## Other information

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

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

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

## Independence

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

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

A handwritten signature in black ink, appearing to read 'D Walker', with a date '1/12/2020' written below it.

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

# Directory

## **Auckland Regional Amenities Funding Board**

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Auckland 1142

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[www.arafb.org.nz](http://www.arafb.org.nz)

<b>Chair:</b>	Anita Killeen
<b>Deputy Chair:</b>	Catherine Harland
<b>Directors:</b>	Victoria Carter Precious Clark Lyn Lim Megan McSweeney Bryan Mogridge Scott Pearson Paula Browning Vern Walsh
<b>Advisory Officer:</b>	Leigh Redshaw
<b>Bankers:</b>	ASB Bank Ltd
<b>Lawyers:</b>	Buddle Findlay
<b>Auditors:</b>	Office of Auditor-General/Audit New Zealand
<b>Charities Registration Number:</b>	CC38181
<b>Relevant Legislation:</b>	Auckland Regional Amenities Funding Act 2008

### **Anita Killeen**

Chair

### **Auckland Regional Amenities Funding Board**

24 November 2020

**Auckland Regional Amenities**  
**Funding Board**  
P O Box 6969  
Victoria Street West  
Auckland 1142