

**Annual Report
2021-2022**

Auckland Regional Amenities Funding Board

Contents

CHAIR'S REPORT	3
LEGISLATIVE FRAMEWORK	5
TOTAL FUNDING PROVIDED TO AMENITIES 2010 - 2022	6
FUNDING BOARD FINANCIAL SUMMARY	7
IMPACT OF COVID-19 ON THE FUNDING BOARD.....	7
OVERVIEW OF AMENITIES	8
AUCKLAND FESTIVAL TRUST	9
AUCKLAND PHILHARMONIA TRUST	13
AUCKLAND RESCUE HELICOPTER TRUST.....	17
AUCKLAND THEATRE COMPANY LIMITED	21
NEW ZEALAND OPERA LIMITED	26
STARDOME AUCKLAND OBSERVATORY & PLANETARIUM TRUST BOARD	31
SURF LIFE SAVING NORTHERN REGION INCORPORATED.....	36
WATERSAFE AUCKLAND INCORPORATED	41
AUCKLAND REGIONAL AMENITIES FUNDING BOARD ANNUAL REPORT FINANCIAL STATEMENTS YEAR ENDED 30 JUNE 2022	46
SPECIFIED AMENITIES FINANCIAL RESULTS	57
AUDIT REPORT	61
DIRECTORY	65

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 my first report as the Funding Board Chair. This is the 13th Annual Report of the Funding Board. Since early 2020 and throughout this reporting period, the Funding Board and the Specified Amenities have experienced incredibly different operating environments. Nothing experienced prior to the COVID-19 pandemic could have prepared us for the impact on operations.

After enduring the initial ravages of the COVID-19 pandemic in the 2020-2021 year, 2021-2022 presented a fresh, new set of challenges for each of the eight amenities and to a lesser degree, the Funding Board. Each organisation has dealt with different challenges and has developed a range of new strategies to ensure they can continue to best serve their respective communities.

The separate reports provided by each amenity organisation included in this report, provide an illustration of how each entity has adapted in response to the pandemic to meet their varying needs.

The on-going impacts of COVID-19 on the Funding Board are limited due to the nature of business undertaken by the board. The board has been able to move easily to online meetings as local government rules have allowed. However, face to face meetings continue to be our preferred option to conduct Funding Board business given the increased interaction they allow.

The impact on each of the amenities since the beginning of the pandemic has been significant, and it is apparent that each organisation has risen to the challenges and implemented further temporary and permanent changes to their business models to best cater to and reflect the nature of their ever-changing operations.

Following the initial need to work through the challenges that lock-downs presented, several organisations continue to utilise on-line services to extend their reach to customers, while others have used the opportunity to review their operating models.

To ensure the impacts of the pandemic on business activities were minimised through moving to the on-line presentation of material, our arts organisations continued to provide world-class shows and performances as well as expanding their outreach programmes to many schools and facilities across the region.

The rescue-oriented organisations had seen support for their operations and customer base increase over the years. Aucklanders benefit greatly from the huge amount of support these organisations receive from their large volunteer bases and the provision of free services such as life jacket hire.

The education orientated amenity organisation Stardome Observatory and Planetarium expanded its young person's outreach programmes and staged its Matariki festivities to coincide with the newly recognised national holiday that celebrates the significance of Matariki to the indigenous Māori people of New Zealand while maintaining their in-house shows and astronomical research programmes.

This report contains a narrative provided by each amenity outlining the range of activities undertaken during the past year. These commentaries illustrate how each organisation has coped with the impacts of sudden lockdowns requiring immediate plan changes to events that may have been months in the planning as well as how they are adapting to the new post-pandemic operating environment.

More comprehensive information about the achievements of each amenity is available from their respective websites; a list of these addresses is included at page 58 of this report.

All amenity organisations are continuing, to varying degrees and as appropriate, to develop their policies that cater for the diverse nature of the Auckland demographic makeup – including, where appropriate, specific programmes or events have been implemented to recognise the unique role of Māori in Auckland, but also other large groups represented in Auckland, such as the Pacifica and Asian communities.

The Funding Board is fortunate that its members are hard-working, committed, enthusiastic, have a professional manner, and good humour – which was consistently exhibited by the directors throughout the year. The diversity of viewpoints, skills and experience are paramount when discharging the duties of the Funding Board in order to best satisfy the requirements of the Act¹. I would like to acknowledge and thank all of the Funding Board members once again for their contribution this year.

The operating year for the Funding Board was marked by the arrival of two new directors that brought a new perspective to the board, Mr Ross Clow and Mr Alastair Carruthers. Throughout the year one of our directors, Ms Precious Clark, appointed to represent the interests of Māori in the Auckland region retired, and was subsequently replaced by Mrs Moana Tamaariki-Pohe on 1 September 2022. The board warmly welcomed the contribution of all the new directors.

The Funding Board remains very grateful for the in-kind support it has, and continues to receive, from Buddle Findlay for continuing to make its facilities and other support available to us for board meetings.



Scott Pearson: Chair
Auckland Regional Amenities Funding Board

¹ See next section on Legislative Framework

Legislative Framework

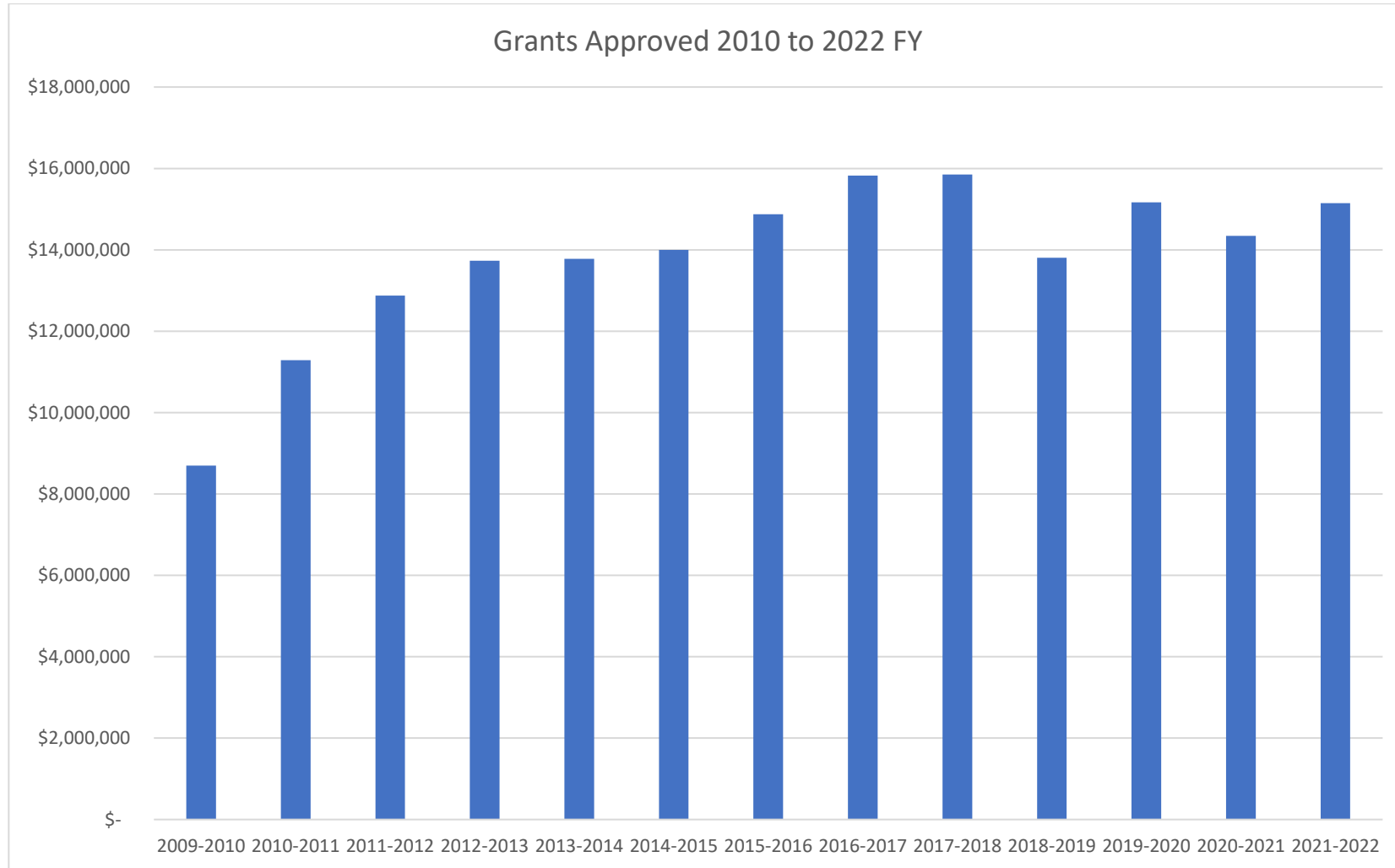
The Board operates under the [Auckland Regional Amenities Funding Act 2008](#). This legislation allows the Funding Board to fix a levy to be imposed on Auckland Council; that is then paid to the Auckland Regional Amenities Funding Board to be distributed as grants to the specified amenities named in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

The purpose of the funding is to establish a mechanism that brings sustainability to 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.

The funding has had the effect of bringing varying degrees 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 2010 – 2022 FY



Funding Board Financial Summary

There were no unexpected events that impacted the Funding Board's financial performance in the 2021-2022 year. As a result, the Board posted a very minor (\$6,130) deficit for the year.

Full details appear further on in this report.

Impacts of COVID-19 on the Funding Board

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

To ensure the Specified Amenities were supported during this particularly difficult time, the board released the 2021-2022 annual grant payments as soon as practicable on 13 July 2021, and in doing so the board has forgone interest it would ordinarily have derived from the short-term investments prior to releasing the funds.

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

Overview of Amenities

Each of the specified amenities has provided commentary about their activities for the twelve months ended 30 June 2022. This includes highlights, financial summaries, and achievements against a broad range of Key Performance Indicators. Any other significant matters relating to that entity are also outlined.

A high-level summary of the trading results for each of the eight amenities for the year ended 30 June 2022 is also provided on pages 59-60.

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

TE AHUREI | AUCKLAND
TOI O TĀMAKI | ARTS FESTIVAL



Auckland Festival Trust

Auckland Arts Festival

The Year in Review: July 2021-June 2022

Auckland Arts Festival 2022 (AAF2022) ran from 10 – 27 March 2022. Due to COVID-19, a reduced programme was presented online along with several outdoor installations and the visual arts programme in galleries.

This was the fourteenth Auckland Arts Festival (AAF), the eighth annual event, and the second programmed by Artistic Director Shona McCullagh.

For the third year in a row, AAF was impacted by COVID-19 Alert levels, leading to the cancellation of all live performances. The pivot from an in person/in theatre programme to an online programme of 11 events plus retention of the visual arts programme and several outdoor projects led to engagement with more than 30,000 people. Several shows will be independently remounted later in 2022 and 2023 with additional investment support from AAF, and four other works have been re-programmed to AAF2023.

Although overall box office income was heavily reduced due to show cancellations, this reduction in revenue was offset to some extent by the funding received through the Ministry for Culture & Heritage's Events Support Scheme which enabled the payment of all AAF2022 Aotearoa artists in full and suppliers supported.

The festival continued to deliver to the goals in its Te Reo Language Plan through the planned inclusion of nine Toitū Te Reo events, plus other Māori work in the original full 2022 programme, alongside events planned to reflect and reach the diverse communities of Tāmaki Makaurau. Highlights of the programme of Māori and Pasifika works included: ***Waiwhakaata – Reflections in the Water*** (presented online), an AAF commission and world premiere of contemporary dance and taonga puoro, ***Siva Afi Festival*** (presented online), a showcase of dancers and musicians of traditional Samoan fire knife dance/siva afi ailao and ***Alatini*** (presented independently later this year), an AAF theatre co-commission with Sau E Siva Creatives.

AAF worked in partnership with a large number of leading Auckland and national arts organisations including Auckland Live/Auckland Unlimited, Auckland Philharmonia Orchestra, Auckland Art Gallery, Auckland Theatre Company, Silo Theatre, Te Pou Theatre, The Royal New Zealand Ballet, NZ Opera, New Zealand Dance Company, Q Theatre, Te Uru Waitakere Contemporary Gallery, Te Oro and Te Tuhi.

Several international works were able to be programmed online in AAF2022 and discussions with our international partners continued with organisations such as Arts Projects Australia, and Sydney, Melbourne, Perth and Adelaide festivals about longer term projects beyond 2022.

AAF is committed to making the festival accessible to all student and youth audiences, and to enable this presents a high quality and diverse Creative Learning & Community Engagement programme.

The revised digital programme required a reimagining of what AAF could deliver to students and opened up opportunities not usually available.

Access to the festival became nationwide, and a total of 34 schools took part from across Aotearoa, the majority from the Auckland region. The digital platform also removed the financial burden of organising transport to venues, which has proven an obstacle for schools to attend live events in the past.

Just over 1000 students participated over the 19 days of the festival.

AAF provided a learning resource for schools for *Spoken Walls: A City in Verse* (outdoor installation), which featured explanations about the poems penned by 14 young poets from different high schools and communities across Auckland, who spoke out about the things that matter to them the most.

The festival's dedicated Creative Learning Co-ordinator also programmed a special mini Q&A series of five short videos called ["My Life As A ..."](#), where artists involved in the festival spoke about their mahi and creative process.

As part of its goal to achieve greater community engagement, the festival re-appointed the role of programme coordinator to extend engagement in the Access & Inclusion programme, focusing on reducing barriers to attendance. The programme was planned to include relaxed performances, touch tours and audio-described and/or signed performances catering to the deaf, hard of hearing and vision-impaired communities, along with the Pay What You Can (PWYC) initiative.

The move to COVID-19 Alert Level RED meant the cancellation all planned events.

However, the revised digital programme for AAF2022 opened up possibilities for our Access & Inclusion audiences, removing the stress and financial burden of organising accessible transport to venues, and meant those in the community who were immune compromised could access the festival from their home.

Six works were presented featuring audio description, closed captions, sign language interpretation, or a mix of options. All were able to be booked as separate digital events by viewers from NZ's blind, deaf and hard of hearing communities.

Alongside the work *The Special Super Disability Road Show (TSSDRS)*, and in association with AAF, PAANZ (Performing Arts Network of NZ) hosted a panel of majority disability artists and advocates, stretched across two time zones (Scotland and New Zealand), with nearly 60 presenters and producers tuning in live to hear a discussion around accessibility in the arts.

AAF continued to play an important active arts advocacy role during the year and maintained contact with international and national arts networks. Senior staff actively contributed to working parties and

advocacy groups addressing current sector-wide challenges as well as continuing to mentor smaller arts organisations and provide advice on producing, presenting and touring shows. AAF is recognised by Creative New Zealand and other key stakeholders as a major arts leadership organisation, contributing to the Auckland and New Zealand creative sector well beyond the actual three-week annual festival period.

The Trust met or exceeded the majority of KPIs for the year, including commissioning and staging new, New Zealand, Māori and Pasifika works, collaborating with Auckland and national arts organisations and operating safely.

The next Auckland Arts Festival will take place from 9 - 26 March 2023.

Financial

Despite a third year of reduced box office and major rescheduling costs due to COVID-19 Alert Levels, the Trust is in a stable financial position as at 30 June 2022 and is moving in to 2022/23 with a financial surplus.

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

A considered return to a balance of international programming is planned for AAF2023. With a continued focus on programming artists from Aotearoa/New Zealand, the Trust welcomes the opportunity to support the New Zealand arts sector as well as commissioning, developing more New Zealand work.

The Trust would like to thank 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 their significant contribution towards making the Auckland Arts Festival a successful, innovative and accessible arts event, which promotes and enhances the social, cultural and economic well-being of Auckland.



Auckland Philharmonia Trust

Auckland Philharmonia Orchestra

The Year in Review: July 2021-June 2022

Covid-19 continued to make its presence strongly felt during the APO's 2021-2022 year, and once again it has been a year of pivoting, adapting and a commitment to keeping the stage lights on whenever and however possible.

After a 'closer-to-normal' first six months of the 2021 calendar year, we were back in lockdown from six weeks into this reporting period (mid-August 2021), as Delta arrived in New Zealand. As a result, all remaining concert activity for 2021 had to be cancelled. Amongst this was the huge disappointment of not completing the Beethoven cycle and being unable to bring to life Gillian Whitehead's violin concerto, which was commissioned especially for our wonderful Concertmaster Andrew Beer. In this instance at least, we were able to be agile and re-programme this wonderful work in the first half of 2022, due to another artist cancellation.

As with previous lockdowns, our priorities were to stay engaged with our audiences and look after our musicians and our staff, whilst ensuring our ongoing viability. Once again, we quickly pivoted to online activity and broadcast a concert digitally on every occasion when we would otherwise have been performing live. From the audience feedback we received, we know that this was an important part of lockdown survival and well-being for many.

APO was fortunate to get our Music Director Giordano Bellincampi into New Zealand in early February 2022, and in line with Red traffic light setting restrictions we presented our season opening concert in mid-February to an audience of 100 people. We also opened the dress rehearsal to another 100 and streamed to a further 616 subscribers (this stream was for subscribers only and was not global). Overall, we reached over 800 paid audience members. We had to change the programme as we couldn't safely fit the large orchestra required for Bruckner on stage and also maintain the required distancing, so we did a last minute 'pivot' to Dvořák which required smaller forces.



The following week we presented our Bayleys Great Classics concert, accommodating an appreciative audience of 100 in the morning, 100 in the evening and this time our standard, wider livestream audience, which garnered over 43,000 views and many positive comments.

Audience responses were incredible. People were in tears (of joy!) and just so happy to be back at a live event. Some said that going to a live event that first time gave them further confidence to go out again, which was a good result strategically, and bore fruit throughout the first six months of 2022. It was also wonderful for the musicians to be back on stage for

a 'proper' concert after six months. They were similarly excited to be working together again and performing for a live audience.

Several hires (New Zealand Opera and Auckland Arts Festival) were cancelled in March, which gave us the opportunity to present some short, 45–50-minute concerts using reduced orchestras (we divided the orchestra into two groups of 30-35 and kept the 'bubbles' mostly separated). Because the concerts were short, we could fit two in one evening, and presented eight concerts playing to 800 people across two weeks.

From all the feedback we have received from our audience, we know live performance contributes strongly to well-being and is more effective than digital content in maintaining engagement. Consequently, we decided to keep planning ambitiously but be prepared to pivot as necessary.

Once New Zealand was back to the Orange traffic light setting after Easter, 2022 the following 11 weeks of the reporting period saw 19 performances and 141 education engagements.

It was good to finally present the first of a new two-concert series Baroque & Beyond, which was unfortunately cancelled in 2021. These are conductorless programmes for larger ensembles (25-30 players) that provide artistic development opportunities for the musicians. Audience members loved the more intimate format and the chance to see APO musicians as soloists.

A particular highlight was the APO's inaugural concert in celebration of Matariki, held on the eve of Aotearoa's newest public holiday. The concert featured Māori artist Rob Ruha in a unique collaborative fusion of haka soul and orchestra, with the orchestral arrangements commissioned by the APO from Māori musician Mahuia Bridgeman-Cooper. It was wonderful to see such a diverse audience coming together in the Town Hall for this special celebration.



While audience confidence continues to waver and numbers are generally not back to pre-Covid levels, we have overall been pleased with attendance and with the audience's response to our concerts. It is a privilege to be able to contribute to the well-being of our community in this way.

Education & Community Outreach

Our Connecting programme continued to function through both Red and Orange levels. Despite some early interruptions at Red, including rescheduling our APO4Kids concert into the second six-month period, we were able to complete a fairly full programme. This included over 350 hours of engagement activities and close to 2,000 members of the public actively participated in the programme.



The APO Community Play-in, in its third year and now a regular fixture in the APO calendar, featured works by Verdi and attracted over 300 community instrumentalists and singers of all ages keen to perform alongside their APO counterparts.

During the period we also performed and streamed our Discovery concert for secondary schools in May. This was the first time we had ever live-streamed an education concert, and we were delighted that 88 schools from Invercargill to Kerikeri signed up and experienced the APO.

On the day we reached approximately 3,350 students in the classroom through our livestream, and a further 900 students in person in the Auckland Town Hall. This was significant given that the concert took place soon after we left Red level.

Our People

We were delighted to finally move our players to salary from 31 January 2022. An enormous thank you once again to the Auckland Regional Amenities Funding Board for taking this journey with us. Having the stability of salary has meant a lot to the players, and has meant more flexibility and ability to respond to changes for the organisation.

Thank You

The APO relies on the support of our core funders: Auckland Council, through the Auckland Regional Amenities Funding Board, Creative New Zealand, Foundation North, and Four Winds Foundation. With this ongoing support, we can deliver even greater value back to our city.

The dedicated backing of the Auckland Philharmonia Foundation, under Chairman Robert Clark, and the APO Friends, led by Jackie Wilkinson, also allows us to deliver on our strategy.

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

We are filled with gratitude for our subscribers for their support and for the many donations made to the value of their tickets, for all the concerts we had to cancel.

2021-2022 has not been a return to pre-Covid-19 'normal' and we stand ready to embrace the challenges and the opportunities ahead of us; knowing that we can make a difference for our city, thanks to the support of our wonderful community.



AUCKLAND RESCUE HELICOPTER TRUST



Auckland Rescue Helicopter Trust

Auckland Rescue Helicopter Trust:

The Year in Review: July 2021-June 2022

Fundraising Report

The start of the new financial year saw a small restructure within the ARHT Fundraising Team with new positions established including an Office Manager, a dedicated Sponsorship Manager and a Project Manager. The latter position responsible for the redevelopment of our website and ongoing development of our new and highly successful lotteries programme. The Office Manager has also ably taken on managing our Bequests programme which surpassed budget this year. A new Events Coordinator was also added to the team in the 1st quarter of 2022.

Covid continued to disrupt our planned events schedule including a 50th Anniversary event, Man O' War Summer Lunch, Hirepool Golf Day and Dominion Construction Chopper Cup Regatta. With a record 114 participants registered for the Westpac 2022 Chopper Swim, it sadly needed to be cancelled as well. Due to these cancellations, the ARHT events team suffered a revenue shortfall in excess of \$500,000 for the financial year.

The challenge has been investigating new fundraising opportunities to replace/supplement traditional income streams and provide the vital funding needed to help save lives.

After delays due to Covid, new reality show First Responders on TVNZ 1 went to air 26th April 2022. Series 1 performed incredibly well, reaching 1 in 3 Kiwis (nearly 1.5 million people) across 10 episodes. As with previous series Rescue 1 and Code 1, this publicity has been invaluable in helping keep our charity top of mind and helping achieve our fundraising goals.

As previously mentioned, ARHT launched a new website during the 21/22 financial year. The goal: to keep visitors engaged with our charity and, ultimately, becoming regular supporters of our service. We have since engaged a digital specialist to help our charity navigate this world with promising results to date. Through initiatives such as shorter, more regular Chopper Chat newsletters and by taking the 2022 Shelby Lottery on-line, our open and response rates have clearly demonstrated an engaged and supportive community translating into new income for the service. An on-line art auction event utilising inexpensive electronic direct mail and existing social channels helped raise over \$27,000 in donations for the Trust - a good example of what can be achieved in this space.

In challenging times, we are extremely grateful for the faithful support of our major sponsors. During the past financial year, many major sponsors, understanding how essential our service is, have significantly increased their support by way of donation (in some cases, doubling their support) or with gift in kind. With the cancellation of events, sponsors such as Hirepool, Dominion Construction and Douglas Charitable went above and beyond to purchase new helmets for crew. CMP and Lindsay Foundation participated in highly-visible dollar match-appeals which not only brought in vital income but helped acquire hundreds of new donor leads as well.

New Major Sponsors on-board this year were Repco and Lumo.

New Ambassador Jacob Lillyman, rugby league legend and father to chopper-born baby Xade, came on board in November. We were also successful in securing some great editorial support to assist our fundraising efforts and Westpac Chopper Appeal initiatives through our relationships with media partners such as NZME.

The 2022 Shelby Lottery, like its 2021 predecessor, has been an outstanding success with a goal of achieving 8,000 ticket sales. With \$800,000 raised, it is our most successful fundraising initiative to date. Moving to an on-line sales platform, it commenced late in the financial year (with over 50% of tickets sold in its first three weeks) and was sold out two weeks prior to official August close date in the new financial year. Valuable and measurable learnings will ensure that future lotteries planned will continue to go from strength to strength.

Operational Report

New People

- Our team of paramedics is now made up of both Critical Care Paramedics (CCPs) and Intensive Care Paramedics (ICPs). While both paramedic types are an essential part of our emergency crew, Critical Care Paramedics are qualified to perform a rapid sequence intubation (RSI) - a procedure to protect patients that are critically unwell.
- Two new Critical Care Paramedics and two new Intensive Care Paramedics were welcomed aboard this year including two women – a first for our paramedic team. Including Northern Rescue Helicopter Paramedics, parent company Northern Rescue Helicopters Limited now employs fourteen clinicians who have significant experience within the ambulance and aeromedical sector.
- Key appointments have also been made including positions to assist our Clinical Training and Clinical Operations Managers.
- This past financial year, saw the onboarding of four new Air Crew Officers (ACOs), bringing added depth of experience to crew and added confidence in fulfilling roster capability. COVID and the impact of this on crews and their families continued to present rostering issues. Having casual staff available reduces the impact of this pandemic.
- The introduction of more ACOs has reduced the need for the pilot group to cover these roles whilst affording the new recruits' exposure to the Instrument Flight Rating (IFR) component during winch operations. IFR involves crew flying in conditions where they are reliant on the instruments of the aircraft for navigation.

New Training

- The Auckland Westpac Rescue Helicopter was accredited as a training organisation for the Diploma in Prehospital and Retrieval Medicine (Dip PHRM). We are the only aeromedical service in New Zealand currently accredited to provide this Australasian professional clinical qualification.
- This year saw the implementation of the Authority to Practise (ATP) starting with our paramedics. This new system of governance will allow our paramedic clinicians to develop professionally using workplace-based assessments (WBAs).
- With the support of major sponsors PB Tech and Fujifilm, an 'educational precinct' has been established at Ardmore using a repurposed school prefab unit. Multi-use in nature, it can be used as a briefing, lecture, meeting room or quiet study space. The room doubles as a simulation control room complete with two-way mirror and overhead camera and microphone set up. Any member of our operational team can connect virtually with our domestic and international counterparts via a big screen television.

New improvements

- **Fatigue Risk Management System (FRMS) Project** - FRMS is a data-driven approach that continuously monitors and manages fatigue-related safety risks based upon scientific principles and knowledge. We are currently working with Massey University to produce a FRMS training and educational package for flight crews. A crucial part of our Safety Management System (SMS), the course affords crew a better understanding of FRMS procedure, fatigue science and methods used to minimise the risks associated with fatigue.
- **Flight Data Monitoring (FDM) Project** - FDM assists an operator to identify, quantify, assess and address operational risks. It can be effectively used to support a range of airworthiness and operational safety tasks. Initially, we can use FDM to look for operational trends that we can then manage before they become operational risks or worse. The Trust is currently working with the engineers to see if we have the software available in our fleet of aircraft to introduce FDM.
- **Air Maestro (AM) Project** - AM is an integrated safety and operational management software solution empowering aviation organisations to operate safely and efficiently. The aim of this project is to have one management system for the combined operations of the Auckland and Northland Rescue Helicopters - to reduce administrative processes and ensure Civil Aviation Authority (CAA) compliance. A combined, streamlined system will greatly contribute to the day-to-day by enhancing the effectiveness of safety management, audits, training, recency, rostering, risk management and task tracking. This is a big project and the willingness from the CEO to make this a priority has been greatly appreciated.
- **Electronic Landing Site Register**. There has been a significant amount of work placed into this project. The register is now up and running and has been incorporated into OzRunways which assists pilots' orientation of where the landing sites are and makes them easily accessible when flying. This will significantly improve safer operations, especially at night.

New Uniforms

Significant work by a dedicated committee has been done to procure a uniform that both helicopter and clinical crew will be proud of while keeping them safe and comfortable in testing conditions.

When looking back over the full 2021/2022 financial year, in what has been a very challenging time, Flight Operations have still met and exceeded the operational related Key Performance Indicator requirements. Add to this the significant improvements we have achieved across Fundraising, the 2021/2022 financial year can be looked back upon as a huge success in the face of tremendous adversity.

AUCKLAND THEATRE COMPANY



Auckland Theatre Company Limited

Auckland Theatre Company

The Year in Review: July 2021-June 2022

When 1 July 2021 rolled around, we were back in action with the pandemic behind us. Audiences were turning out in droves to see *The Life of Galileo* by Bertolt Brecht, getting the full Colin McColl Brechtian-theatre experience. A blockbuster season, by the time *Galileo* closed 8,151 people had seen it. Our Creative Learning programme was in full swing, Story Worlds about to start a residency in a west Auckland primary school, and Acts of Imagination school matinee performances well subscribed. It felt like COVID was behind us.

Yet, 12-months later, we are coming out of the most pandemic-disrupted year so far. The closing night of *The Life of Galileo* was – it turned out – our last mainstage performance for 2021. It wasn't until June 2022 and our production *Scenes from a Yellow Peril*, by Nathan Joe, that we presented a season without pandemic disruption.

All up, in the 2021-2022 year we cancelled **599 performances and events** across our four programme strands (subscription theatre season, Creative Learning, New Works Development, and ASB Waterfront Theatre hirer activity). Of the seven subscription seasons programmed, only two proceeded as planned. Students and young people missed out on five school matinee performances and 52 student workshops. Young Writers' Table and Summer School were cancelled as were five youth forum performances. A planned tour of *The Haka Party Incident*, by Katie Wolfe, did not proceed, ASB Waterfront Theatre closed for the second time in its short history. All up, an estimated 81,193 people missed out on attending or participating in planned events and activities.

Understandably, behind these numbers are considerable sunk costs committed by Auckland Theatre Company without accompanying revenue to offset. We are grateful for the COVID-19 support we received from Creative New Zealand's resilience fund in 2021 and Manatū Taonga's Event Support Scheme and Emergency Relief Fund in 2022. These funds meant we were able to pay the casts, creatives, and crew contracted for cancelled events and meet our obligations to theatrical suppliers. The funds worked as designed – not to fill ATC's coffers but to ensure people were paid for their time and expertise even though their work was never seen by an audience or engaged with by a participant. Whilst our commitments were met, throughout this significant period of closure no revenue was earned, and this had an impact.

The activity that did proceed, however, was very well received and the year finished as it has begun with a blockbuster production bringing audiences into the theatre in droves. Co-produced with SquareSums&Co and Oriental Maidens, *Scenes from a Yellow Peril* was acclaimed by audiences and critics alike. A heartbreakingly funny comment on being Asian in New Zealand, *Scenes from a Yellow Peril* demonstrated that theatre can truth-tell without alienating and that New Zealand audiences are keen to attend.

The Life of Galileo and *Scenes from a Yellow Peril*, bookending our year, were a magnificent demonstration of the breadth of talent in our city and the appetite Aucklanders have for diverse theatre experiences.

Our commitment to accessibility continued and strengthened. Our NZSL and Audio Described performances are now a permanent fixture in our mainstage programme and attracting an increasing audience. Now supported by Dentons Kensington Swan, the Four Winds Foundation, and The Trusts Community Foundation, the programme is becoming increasingly secure. Additional accessibility initiatives launched were our Pay What You Wish Night, with tickets genuinely priced from \$1, and extending education access by offering schools' group pricing to all mainstage productions and performances.



Our Creative Learning and New Works programme strands have been busy, despite the disruption. A successful HERE&NOW youth arts festival kicked off the year, presenting two works by for and with young people at The Basement Theatre in July. Canvassing topics, themes, and ideas important to young people, in their own words, the productions

Ravikanth Gurunathan and Michael Hurst in *The Life of Galileo* by Bertolt Brecht. Image: Andi Crown

Fleshies 2.0 and *Yang/Young/杨* were accompanied by live script workshop *READ:Live Excerpts in Motion*. The festival was well attended and included an accompanying school matinee programme for the second year running.

Adapting to uncertainty, and with widespread programme disruption, we launched our Digital Classroom pilot to support schools to engage with live performance whilst gathering was restricted. Modelled along the lines of our in-person delivery, Digital Classroom offered a recording of a live production, Zoom workshops, and accompanying materials including scripts, interviews, and education packs. Very well received, the initiative will continue in 2023.

Also new is ATC Youth Company. Developed to offer a cohesive programme of theatre skills, training, and opportunities for young people considering theatre as their career. Youth Company incorporates many of the elements of our existing stand-alone youth programmes. With a new cohort each year, a core part of the programme is co-designing the curriculum with the participants.

Responding to being off stage for an extended period of time, we partnered with The Actors Programme to offer Re:Start, a series of free workshops for the performing arts community. Designed to offer an opportunity re-engage with their craft and connect with each other, the workshops were a well-attended opportunity to stretch creative muscles.

Moving to online for most of the year, our New Works development programme continued, albeit at a slower pace. Where possible, script development workshops continued with the priority being finalising *The Made* by Emily Perkins for our 2022-2023 year.

For reasons of both uncertainty and cost, ATC has paused our hugely popular Mythmakers primary touring production. A fixture of our programme since 2015, pandemic impacts has meant that we did not have the resources – both people and financial – to present Mythmakers in 2021-2022.

Most disrupted by the long period of restriction, our ASB Waterfront Theatre was **closed for 196** days in 2021-2022. Regular fixture Whānau Marama: New Zealand International Film Festival was first postponed and then cancelled, as were seasons by NZ Opera, NZ Dance Company, Auckland Arts Festival, and youth companies Auckland Performing Arts Academy and Encore. Sector hires impacted include the Big Screen Symposium, Women in Film and Television Awards, Show Me Shorts Gala, and sector development initiatives with The Actors Programme. With live performance restarting in March 2022, it was wonderful to be able to reopen the theatre and welcome audiences once again.

Key Performance Indicators

Despite the disruption caused by cancellations and significant period of closure, ATC is proud to have delivered a year-long programme of events and activities accessible to communities across Tāmaki Makaurau.

Activity	Attendance/Participation			Events/Activity		
	Budget	Actual	Difference	Budget	Actual	Difference
ATC Productions	41,700	14,520	(27, 180)	123	49	(74)
ATC Free/Low-cost events	15,329	2,638	(5,879)	361	187	(174)
ASBWT Events	37,589	3,496	(34,093)	285	56	(299)
TOTAL	94,618	13,425	(72,979)	769	292	(477)

599 performances/events cancelled with an estimated loss of **81,193 audience/participants**

Financial Result

The 2021-2022 year was significantly impacted by the COVID-19 pandemic. Revenue from theatre productions and hireage of the ASB Waterfront Theatre were well below the annual budget (and also lower than 2020-2021) due to pandemic restrictions through the second half of 2021 and into the first quarter of 2022.

The negative impact of the lower operating revenue was, however, mitigated by the support received from government in the form of the wage subsidy, Omicron resurgence and COVID-19 leave

programmes, as well as the already mentioned funding from Creative New Zealand and Manatū Taonga. In total ATC gratefully received \$2.2m across all these schemes in the 2021-2022 year.

In the third year of pandemic impacts, ATC drew down on reserves held by its parent trust, The Theatre Foundation. A recapitalisation grant of \$650,000 was made to ATC in April 2022 to inject back into the operations the working capital that had been eroded over the pandemic.

Like many New Zealand businesses, ATC is also feeling the pressure of the high inflationary environment. Costs to stage productions, in particular in set builds and technical requirements including technical staff, as well as infrastructure costs such as rent and electricity, have all increased significantly over the year. The increasing costs come at a time where funding increases are very limited and ATC's revenue growth is challenged.

NZ OPERA



New Zealand Opera Limited

New Zealand Opera: The Year in Review: July 2021-June 2022

New Zealand Opera presents mainscale opera, touring productions, festival productions, concerts, and other events on the stages of the Kiri te Kanawa Theatre (Aotea Centre), ASB Waterfront Theatre, Bruce Mason Centre, and Auckland Town Hall, as well as in non-traditional performance spaces in Auckland.

The 2021-2022 funding period saw NZ Opera facing many setbacks due to COVID-19 restrictions, with several events and productions cancelled. These included our all-Pasifika collaboration to present *(m)Orpheus* with Auckland-based contemporary dance company, Black Grace; the launch of a brand-new initiative, *Opera on the Harbour*, with the presentation of *Carousel* in concert; the much-anticipated world premiere of *The Unruly Tourists*, a brand-new opera comedy; as well as many other concerts and events. We were able to support our artists and other contracted roles during this time by paying everyone in full for cancelled and postponed contracts. We remain committed to presenting these cancelled productions in 2023 and 2024.

Despite the extraordinary challenges, we were still able to deliver some special activity in Tāmaki Makaurau, Auckland.



The success of our film version of *Semele* (directed by Rebecca Tansley and produced by Greenstone TV) points to an important avenue for NZ Opera in seeking to expand its footprint in New Zealand and further afield. The film enjoyed cinema distribution in several boutique cinemas in Tāmaki Makaurau, followed by a special Christmas Day screening on the Sky Arts Channel. Current interest in the European television market suggests that, while opera films will never replace live performance, they may be the gift that keeps on giving in such uncertain times. The site-specific film was filmed on location at Holy Trinity Cathedral, Parnell, bringing a well-known Auckland landmark to life for people across the world.

In the digital space we also worked collaboratively with Opera Europa to be the first opera company in the world to welcome in World Opera Day 2021 with our video of *Hineraukauri*. This emotive and beautiful waiata was

written by Dame Hinewehi Mohi and Jaz Coleman and performed by some of the cast from our cancelled production of *(m)Orpheus*.

This was our third year of concert performances at Auckland Museum as part of the Museum Live series. Performers included Benson Wilson, Emmanuel Fonoti-Fuimaono, and Studio Artists Katherine Winitana and Ben Kubiak (piano). The programme included Samoan Siva and song. Over 300 people attended.

Our second annual Opera Conference brought together over 150 people from the opera community to listen, kōrero and ask questions, strengthening connections within our industry. We had an excellent group of key-note speakers including Dame Kiri Te Kanawa, Madeleine Pierard, Catrin Johnsson, Felicity Tomkins, Manase Latu and Samson Setu. This year the focus was on the needs of young and emerging artists and how we as a sector might better collaborate to support them. Discussions were wide-ranging and included impactful discussions on diversity (with Clinton Fung sharing his experiences in the world of opera and the challenge of racism), career pathways, health and wellbeing.



The Omicron outbreak and resulting restrictions also influenced our Participation programme. We cancelled the planned Opera in Schools tour of Respighi's *The Sleeping Beauty*. We remain in close contact with schools and are working to reschedule this project for 2023. Much of *The Unruly Tourist* outreach programme was cancelled but we did manage to adapt a workshop into a talk / musical demonstration by composer Luke Di Somma to 60 students at Kristin School.

The Dame Malvina Major Foundation Studio Artist Programme with New Zealand Opera provides an opportunity for some of New Zealand's most promising young opera singers to develop their craft within the context of our national opera company. The 2021 Studio Artists completed their year following the successful presentation of their own concert in August at the Opera Studio in Parnell. Much of the 2022 studio artist activity was impacted by Covid, but we continued to sustain their training throughout the year by provide coaching opportunities at the Opera Centre. They all joined Wellington Opera's season of *La Traviata* in June and had to step into lead roles due to sickness, which was hugely beneficial for their development.

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

To this end, we have continued work on *Dua (Prayer) for a Broken Shelter* by Michael Williams (music), Tracey Slaughter and Nida Fiazi (text) collaborating with The University of Waikato. The impact of COVID on programming means the opera will continue to be workshopped in 2023 and be produced in 2024.



Tū Tamariki is a new concept created to allow space for Māori driven works, with the hope of specifically reflecting and embodying uara and tikanga (values and principles) of Kura Kaupapa and Bi-lingual Units in Aotearoa. June 2022 saw Rutene Spooner (Ngāti Porou and Ngaruahine) and Bianca Seinafo hold a one-week workshop in our studio with the result of presenting an outstanding treatment of what the company's first bi-lingual work could look like, feel like and sound like, created for Māori and by Māori. The company looks forward to contracting these artists to further develop this treatment into a bi-lingual 35–40-minute show initially for tamariki in Tāmaki Makaurau, Auckland (with a further aim of eventually touring this work around the motu).

NZ Opera continues to make steady progress on its bi-cultural journey. We are grateful to be working with Te Amokura Consultants and Tūtira Mai NZ to deliver our detailed strategy in this area and help us roll out the activities included in the plan, with a focus on staff capability, development, and support. We are in the process of starting kōrero with the Mana Whenua where our offices are and extending invitations to attend future performances. We continue to grow the cultural competency of our staff through initiating fortnightly te reo Māori classes for all staff. Our newly formed Te Reo Ruruku Committee has been established to support the haerenga (journey) of the company by providing further support to the Kaihere Ao and the Company, as well as providing outside perspective, wisdom, and support regarding opera, Te Ao Māori and tikanga Māori. We are thrilled to be beginning the journey of developing an opera made by and for tangata whenua. Rutene Spooner (Ngāti Porou and Ngaruahine) and Bianca Seinafo came in to begin to develop and have whakaaro around what *Tū Tamariki* can look like. We look forward to supporting the creation of this work and to initially bring it to kura kaupapa and bilingual units in Tāmaki Makaurau in 2023.

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

Financial statement: For the twelve-month period ending 30 June 2022 New Zealand Opera has recorded a surplus of \$939,629, and at year end had an equity balance of \$2,132,000.

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

During the Covid-19 pandemic New Zealand Opera continued 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 budgeted to sustain reserves and allow small degrees of fluctuation in box office returns, benefaction, and other income. Rebuilt reserves continually allow New Zealand Opera to manage future programming risks.

Funding received via the Auckland Regional Amenities 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 Auckland Regional Amenities 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 2021-June 2022

Despite another challenging year navigating the Covid-19 climate, financial year 2021/2022 came with two major highs for Stardome: it was the first year of implementation of *A New Vision*, our five-year strategic plan, and the year Matariki became a national holiday, the first grounded in the indigenous knowledge of Aotearoa.

We're proud of what we have achieved this year, particularly with a backdrop of Covid disruptions. And these disruptions were substantial, closing the facility for nearly a third of the year and forcing operation at half-capacity for another third. Notwithstanding this, for the days we were able to operate at full capacity we managed to achieve visitation comparable to our highest pre-Covid days. June 2022 in particular saw us manaaki more visitors than for any previous month on record. The strength of our kaimahi humbled us, and the Board and management would like to extend enormous thanks for the team's resilience, commitment and good humour throughout a challenging year.

The absolute highlight of the year was Matariki 2022. Our Matariki Lights at Stardome, in which the building was illuminated alongside a bespoke musical composition, ran for the week leading up to the national holiday on 24 June 2022. We received an overwhelming amount of local and national support and drew thousands of visitors to participate in an authentic expression of this special time of the year. It was a moving experience for our manuhiri, Board and kaimahi, and we were honoured to manaaki visitors into our whare in the spirit of Matariki.

In many ways, this event was a manifestation of the aspirations articulated in *A New Vision*, our 2022–2026 strategic plan – a vision that will ensure Stardome is a place of trust and integrity for celestial stories, astronomy, mātauranga Māori and cosmological science; one that honours and shares the first stories told about the skies over Tāmaki Makaurau and Aotearoa; that upholds the mana of Maungakiekie; is environmentally and financially sustainable; and inspires and excites the minds of our tamariki and rangatahi.

Below are a few highlights from the year.

COVID-19

FY21/22 was another eventful year of Covid disruptions. We had to navigate new ways of operating, including closures, reduced capacity, hybrid programming, hybrid working, vaccine passports for manuhiri, vaccine mandates for kaimahi, and planning within a context of uncertainty and risk. This year has seen the largest disruptions brought about by the pandemic, the most significant being that we were able to operate at full capacity for only a third of the year.

As we have for the previous two years, we took a highly controlled approach to managing our expenditure in FY21/22, identifying areas of variable costs and structuring our expenditure in a way that reduced our risk and vulnerability to financial shocks.

Once again, our kaimahi rose to the challenge, and the Board and management thank them for their resilience and commitment through the ongoing pandemic and its impact.

Learning At Stardome

Visitation by ākonga from kōhanga reo, preschools, kura kaupapa and schools continues to form the backbone of our visitation. For many it is where the relationship with Stardome begins. Our education visitation reflects the diversity of Auckland, both geographically and demographically.

Matariki 2021 And 2022

Because the Matariki season (May–July) straddles two financial years, here, we reflect on both Matariki 2021 and Matariki 2022, a historic year when we celebrated as a nation with the first national holiday grounded in the indigenous knowledge of Aotearoa.

Our Matariki offerings included the Matariki education programme (2021 and 2022); our ever-popular planetarium experience *Ngā Whetū o Matariki* (2021 and 2022); a livestream event with Professor Rangi Matamua (2021); Matariki Lights at Stardome (2022); and our inaugural Matariki free-of-charge open day on Friday, 24 June 2022, offering manuhiri a chance to learn about the Matariki cluster and this special time of year. It has been and continues to be a privilege to tautoko the growing knowledge and confidence of Aucklanders embracing Matariki and what it means.

Matariki Lights At Stardome

Matariki Lights was an incredible event for Stardome, with thousands of visitors attending to see our bespoke audio-visual experience take place from the front lawn. Developed in collaboration with local creatives and Prof. Rangi Matamua, the Matariki Lights experience was supported by a week of free public shows inside the planetarium. We welcomed hundreds of visitors every night into these free shows. This was our busiest week of the year without doubt, and it was fantastic to manaaki visitors into our whare in the spirit of Matariki.

Ngā Tohunga Whakaterere – The Navigators

During Matariki 2022, we were delighted to take custody of our newest planetarium film, *Ngā Tohunga Whakaterere – The Navigators*, at a special launch event on 30 June. Produced entirely within Aotearoa, the film tells the story of Māori, Pacific and later European navigation to Aotearoa New Zealand, and the vital role the stars, skies and seas provided to those skilled enough to read them. We were honoured to be joined by several master navigators and the filmmakers for the launch.

Facility Upgrade

Despite the challenges brought about by Covid-19, we were very pleased to complete the upgrade our bathroom facilities in September 2021. As well as a significant cosmetic upgrade, it was a chance to upgrade the plumbing, increase our capacity, and improve accessibility for all manuhiri.

Digistar 7 Upgrade

In May 2022, we completed an upgrade to Digistar, our sophisticated, state-of-the-art planetarium software. This involved a full server replacement and upgrade to the latest version of the software which powers our planetarium. Digistar operates in a similar way to Google Earth, but for the entire known universe, upgrading daily when new exoplanets, stars and cosmic phenomena are discovered. The new software is a noticeable improvement on Digistar 6, with sharper renderings and more agility in operating.

New Website

In November 2021, we refreshed our website, moving it to a platform that fully integrates with our new online retail store. The refreshed website has made it easy to see what's on 'at a glance', and lays out hours, location and other essential information in a more streamlined design with a smoother online visitor experience.

Our People

The resilience of Stardome kaimahi in the face of the challenges brought by Covid-19 humbled us this year. Our work is public-facing, so to be closed for almost a third of the year was challenging for our kaimahi. We are grateful to our people for their agility – rolling with changes to operating procedures and practices, sometimes on a weekly basis, and swiftly moving to online and at-home working on short notice. Like many workplaces across the motu, many of our team were impacted directly by Covid-19, through themselves and their loved ones contracting the virus.

Our Road To Carbon Neutral

This year we began the mahi to decarbonise Stardome. We have dedicated resources to investigating the most rigorous method of measuring our current carbon footprint and the changes we might make in our operations and procurement practices, so that by December 2022 we can map out a pathway to carbon neutrality by December 2022.

Waste Minimisation

A number of initiatives were put in place this year to account for our waste and disposing of it using the principles of 'reduce, reuse, recycle', in that order of priority. Some of these initiatives include the installation of battery and soft plastic recycling receptacles, the recycling of approximately five kilograms of e-waste and 10 kilograms of scrap metal, the reuse of packaging materials, more efficient air conditioning units installed, the donation of surplus supplies to community groups, ongoing replacement of incandescent lights with LEDs, and the cessation of bottled water for sale.

In addition, our waste minimisation approach now considers end-of-life when we acquire goods and services so that we can reduce our waste from the outset of any procurement. This has led to new suppliers for many of our goods and services – ones who are committed to the same environmental goals as Stardome.

Kaimahi Development And Capability

Our kaimahi continue to develop their capability and capacity in Te Ao Māori, including tikanga, te reo Māori and mātauranga. This has been evident throughout the Matariki season, with our staff embracing a deepening understanding of Māori astronomy and tikanga associated with it. We have worked and continue to work with kaumātua, tuākana and other Māori knowledge holders to develop tikanga appropriate for our kaupapa, and that upholds the mana of Maungakiekie.

Mātauranga Māori

Thanks to the tautoko of knowledge holders both within our own team and externally, our confidence and capability in mātauranga Māori has continued to grow. This was evident during our Matariki 2022 season, when there was a tremendous level of media coverage, both of our programme and with our staff providing expert commentary about other aspects of Māori astronomy. This will grow further over the coming years as our galleries are refreshed to elevate mātauranga alongside science.



SURF LIFE SAVING
NORTHERN REGION



Surf Life Saving Northern Region Incorporated

Surf Life Saving Northern Region

The Year in Review: July 2021-June 2022

Surf Life Saving Northern Region (SLSNR) is the organisation tasked with preventing beach and coastal drowning for the millions of people living in the upper North Island of New Zealand. Our iconic lifeguards are a treasured symbol of beach safety, and a time-honoured sight along Auckland’s twin coastlines.

While 2022FY was by no mean an easy one for the organisation the year’s challenges, and the organisations responses to those challenges will be remembered as a masterclass in ‘making lemons into lemonade’.

The season highlights for Northern Region include:

- New surf life saving facilities completed at Sunset Beach and Karekare, thanks to some immensely hard work by those clubs to fund, manage and build these wonderful community facilities.
- Increased prominence for our Search and Rescue (SAR) operations, with a growing proportion of our rescue activities being carried out by our SAR squads throughout the year, and in new tasking environments.
- A comprehensive surf sport programme, with alternative events run where COVID-19 guidelines required.
- Ongoing refinement of the Surf Patrol app, making it even easier to record patrolling data.
- A review of the Northern Region governance and operational structures, empowering our Clubs to reflect on how we best support them, and to shape the future of our flourishing region.



The strength of our member clubs was critical in supporting and delivering our many successes this year, on and off the beach. Without the amazing services our clubs and their volunteers provide across the community, our busy beaches would be far less safe.

Despite numerous setbacks the organisation was able to deliver on all key targets while exceeding our five year averages on all core development KPIs, excluding Community Education on beach delivery. Most importantly all patrols were delivered, throughout the COVID impacted environment and once again we kept our promise to keep you safe between the flags.

Outside of the flags too often in the last year we heard of tragedies occurring on our coastlines. The increasing drowning toll in New Zealand and Auckland continues to be a challenge and a longer term strategic approach with Auckland Council and coastal land owners (DoC, Mana Whenua Land Trusts) is required to form a better understanding of current risks and where Surf Life Saving may be needed in future. Work is currently underway with Auckland Council to address shortfalls in levels of patrolling, matched to current public use, and this is anticipated to lead to an increase in patrolling presence on Auckland's West Coast beaches later into summer, and also to see new Council funded patrols at Te Arai and Tawharanui.

Additional to providing lifeguards at traditional locations to supervise beachgoer recreation, a key pillar of SLSNR focusses on educating those audiences we see featuring highly in our drowning statistics year on year – school aged children, recent migrants and Asian, Māori and Pasifika communities. This was a real challenge throughout the various lockdowns and for the first time in decades saw SLSNR deliver to only 10% of its usual audiences in our beach based programmes. This is ground we are very much looking to make up in the current year, as we look to reach our traditional audiences while also increasing our engagement with pre-surf lifesaving entities and other communities that are factoring high in current drowning statistics.

Surf Life Saving Northern Region's strategic priorities contemplated an organisation that needs to continue growing its capacity and capability to ensure it remains relevant and able to deliver to growing demands whilst maintaining its volunteer foundation.

2023 and 2024 financial years see the continuation of our strategic priorities focussed on attracting, growing and retaining membership numbers to all stages of the lifesaving and membership journey and all areas of the movement. Alongside the recognised need to continue ensuring the delivery of our business as usual services are reviewed and developed year to year.

The organisation is especially aware of the need to ensure that growth and retention are current priorities, to enable the continued sustainable delivery of key lifeguard services.

Outside of our lifeguard service provision and the programmes we provide, the organisation is focussed on continuing to remove complexities associated with volunteering and ensuring workloads are balanced across our volunteer ranks.







Although not directly funded by ARAFA funds, it is worth noting the increased focus on our junior membership and sport and recreation participation to ensure continued membership growth, solutions for Auckland Clubs with membership waiting lists, and providing a clear and well-resourced pathway from Junior Surf to other areas of the movement focussing on a strong transition into lifeguard award candidates. Currently upwards of 40% of all new lifeguards come from the Junior Surf Programme and they make up the most significant part of our movement.

Going forward, in Auckland specifically, the organisation will continue to have five key focuses outside of our BAU delivery over the next three years.

- Concluding and delivering on the outcomes of the SLSNR Structure and Governance Review.

- Undertaking the review of our lifeguard service delivery model in Auckland with the outcome of creating a ten-year blueprint for the city’s requirements. Looking at where there is current service needs unmet and where we will see them arising.
- The rebuild of our Auckland lifesaving facilities, and the Marine Rescue Centre.
- Working to identify and address deficits within our volunteer demographic and designing strategies to better support recruitment and retention of volunteers.
- Working to ensure our community education resources are accessible outside of the current surf lifesaving clubs or locations, school system, classroom and existing pay2play models. Specifically ensuring it is accessible in emerging areas of demand – Auckland outer islands, emerging coastal communities.

COMMUNITY EDUCATION AT A GLANCE

	2021- 2022		2020 -2021	REASON
 Proudly brought to you by 	2 3 7 0 DELIVERED TO 34 SCHOOLS	↓	11711 B O O K E D 9 5 7 8 R E A C H E D	LOCKDOWN ALERT LEVELS AND SCHOOL H+S RESTRICTIONS
	384 R E A C H E D	↑	353 B O O K E D 346 R E A C H E D	EASING OF COVID-19 RESTRICTIONS
 Proudly brought to you by 	149 R E A C H E D	↓	1 3 4 8 R E A C H E D	LOCKDOWN ALERT LEVELS AND SCHOOL H+S RESTRICTIONS
	11283 STUDENTS FROM 98 SCHOOLS	↑	2 2 8 9 STUDENTS FROM 18 SCHOOLS	COVID ALERT LEVELS AND RESTRICTIONS

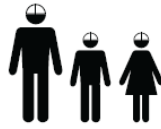
2022 PRIORITIES - SLSNR FOCUSES AND DELIVERABLES 2021-2022

WHY WE EXIST



MISSION:

Providing the resource and capability to ensure our clubs have the flags go up on their beach.



Attract members to Junior Surf Pathways as a means to building future lifeguards.



Grow the capability of SLSNR to deliver quality programmes across all areas of the organisation.



VISION:

Supporting our clubs to keep their community safe on the coastline.



Retain senior members through the development of a culture and experiences that engages members.



Enhance delivery of Lifeguard, Surf Sport, Junior Surf, and Diversity & Inclusion programmes to ensure clubs are supported to build necessary capability with minimal barriers.

2
LIFESAVING
FACILITIES
COMPLETED

92 SAR
QUALIFICATIONS

22
PATROLLED
LOCATIONS

416
NEW
FIRST AID
AWARDS GAINED

229 NEW
LIFEGUARDS
PATROL SUPPORT

1422
ACTIVE
LIFEGUARDS
PATROL SUPPORT

2236
U14 MEMBERS
PARTAKING IN
JUNIOR SURF

5671
ACTIVE
MEMBERSHIPS

2519
SCHOOL
CHILDREN
REACHED

2963
TOTAL NUMBER
EDUCATED
IN 2022

Drowning Prevention Auckland

Education · Research · Advocacy



WaterSafe Auckland Incorporated

Watersafe Auckland t/a Drowning Prevention Auckland

The Year in Review: July 2021-June 2022

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

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

Leadership Achievements

A key highlight has been our continued contribution to the wider sector goals of reducing drowning and the leadership that we are able to demonstrate in this regard. We are proud members of Wai Ora Leaders and are committed to playing our part in the implementation of the national water safety strategy, Wai Ora Aotearoa.

Wai Ora Tāmaki Makaurau

We are particularly proud to be leading the development of Wai Ora Tāmaki Makaurau – Auckland's Water Safety & Drowning Prevention Strategy which has successfully been working positively with more than 30 sector stakeholders to achieve our collective goals.

Education Achievements

Our drowning prevention education has again this year achieved:

- Broad reach across the education sector covering all ages – early childhood, primary, secondary, and tertiary.
- Promotion of a safety culture among rock-based fishers, crab fishers and other land-based fishers.
- Focus on ethnic communities with high drowning rates – Asian, Māori and Pasifika through educators of the same ethnicity.
- Bespoke programme delivery for professionals working in, on and around an aquatic environment.

Research Achievements

Trusted Voice

Our expertise continues to be actively sought with our Research & Impact Manager, Dr Teresa Stanley representing DPA and our perspective on the Safer Boating Forum Data Subgroup, the Maritime New Zealand's Community Research Advisory Group and the Tāmaki Makaurau Safety Collective.

Published Research

Older adults are a group that has an increasing drowning risk. The following paper has been published internationally to explain some of the reasons for this. Stanley, T., & Moran, K. (2021). Perceptions of water competencies, drowning risk and aquatic participation among older adults. *International journal of aquatic research and education*, 13(2), 6.

Advocacy Achievements

Navigational Safety Bylaw

DPA provided a written submission to Auckland Council advocating to remove a clause in the Navigational Safety Bylaws that allows the skipper to determine if it is safe to remove lifejackets. When boating incidents have occurred, recent studies show that wearing a lifejacket may at least halve recreational boating drowning deaths.

The clause is at odds with other Navigational Safety Bylaws around the country - an update would be preferable for national consistency due to the number of Aucklanders who undertake their boating both within and outside the Auckland regional boundaries.

Auckland Regional Parks Management Plan

DPA made recommendations to the Auckland Regional Parks Management Plan to champion water safety within all of the Regional Parks, with an aquatic aspect. Our advocacy included aquatic signage, promotion of Safeswim and other websites, provision of public rescue equipment (PRE), educational initiatives, water safety training for Park Rangers and other staff, providing supervised swimming areas where appropriate, or restricting access.

Piha Water Safety Signs

DPA supported Waitakere Local Board with a submission to change the water safety signage at Piha. Our recommendations resulted in the changing of signage to adhere to the Australian/New Zealand Standard for Water Safety signs and beach safety flags (AS/NZS2416).

Maritime New Zealand Recreational Boating Strategy

DPA provided feedback in the consultative stage of review for the Recreational Boating Strategy led by Maritime New Zealand.

Impact of COVID-19

Whilst we knew that COVID-19 would still have an impact for a few years to come, we did find this year particularly disruptive in terms of delivering our in-person education. This is in part due to the timing of restrictions in the warmer months of 2021/2022, as well as more of our team personally affected by illness. We have had to be adept at standing down staff quickly, back-filling educators, redeploying staff from their work programmes to support the achievement of other team member's priorities. Thank you to my team of passionate and dedicated educators who demonstrated the value of teamwork and achievement of our collective goals.

Financial Result

We have traded within the revenues sourced during the year. A surplus is attributable to growth in funding sources beyond our traditional sources and temporarily reduced total salaries costs due to

unfilled vacancies with the current labour shortage, heightened by the post-COVID-19 period of uncertainty in 2021.

Supporting Auckland's Multicultural Population

Our appeal to Auckland's diverse population ensures that we reach the many different ethnic groups who live, work and play in Tāmaki Makaurau, Auckland. We are proud of the representation of Asian, Pasifika and Māori communities at board level and within our education team. Our community reach has included the following initiatives:

Asian Community Outreach

The continued employment of an Asian Water Safety Advisor has brought us closer to a population that wants more education in, on and around the water. This role continues to yield positive relationships with groups wanting to ensure their families are informed about water safety. Launched in September 2021, with the support of the Ministry of Ethnic Communities, the DPA WeChat channel provides a unique social media platform to promote and advocate water safety activities for Mandarin speakers in New Zealand. With a current reach of over 11,000, the monthly WeChat edition promotes the latest DPA news, water safety messages and educational opportunities. We also filmed a case study with NZ Police and Korean media outlet, Happy TV about rock-based fishing. We have also continued our collaborative work with Auckland Council and Surf Life Saving Northern Region with the continuation of the West Coast Rock-based Fisher project, now in its 17th year.

Pasifika Community Outreach

Our work with the Pasifika continued and included the reestablishment of the Pacific Water Safety Advisory Group. We ran a number of bespoke programmes to encourage safe behaviour around aquatic environments. We also increased our messaging available in Pacific languages.



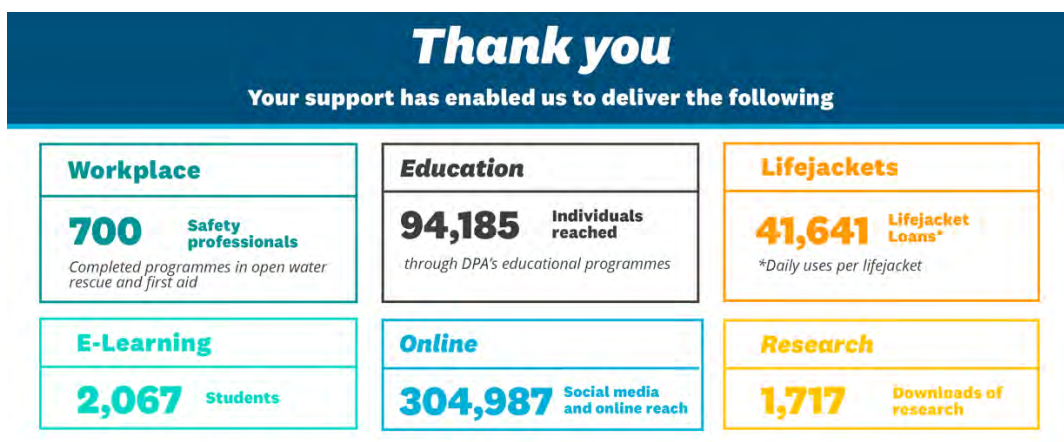
Lifejacket Hubs

Our Lifejacket hubs have been operating since 2014 and are designed to encourage the use of well-fitted lifejackets. These hubs are established to be available from boats clubs, surf clubs, community venues, churches, or marae to enable individuals or groups to access and use lifejackets when boating or using a watercraft. We added a further two hubs this year further increase accessibility to lifejackets for Aucklanders and increase the opportunity for people involved in recreational boating and other activities to be wearing properly fitted lifejackets which will then increase their chances of survival if they unintentionally end up in the water. Being able to borrow a lifejacket from the hub

decreases the financial barrier for some members of the community to then ensure they are enjoying their recreational boating safely.

Support Of Māori Populations Recreating In Auckland’s Waterways

This year we were able to provide our kaimoana programme that teaches Māori communities about safe diving safety workshops, across the wider Auckland region and this continues to be a sought-after programme that we provide in school and community settings. Through the delivery of this programme, we saw a positive change in the participants attitudes and behaviours around water environments and the gathering of kai moana. Through this programme we developed community leaders who will share what they learnt from us with their whānau, friends and community. We are also reducing the risk of drowning amongst the participants that completed the programme.



Auckland Regional Amenities Funding Board Annual Report Financial Statements year ended 30 June 2022

Item	Page
Statement of Comprehensive Revenue and Expenditure	47
Statement of Changes in Equity	47
Statement of Financial Position	48
Statement of Cash Flows	48
Notes to the Financial Statements	49
Audit Report	61

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 2022.

<p><u>Scott Pearson</u></p> <p>Chair Auckland Regional Amenities Funding Board</p>	
<p><u>Lyn Lim</u></p> <p>Director Auckland Regional Amenities Funding Board</p>	
<p>Date:</p>	<p>28 March 2023</p>

STATEMENT OF COMPREHENSIVE REVENUE AND EXPENDITURE
FOR THE YEAR ENDED 30 JUNE 2022

	Note	Actual 2021	Budget 2022	Actual 2022
Revenue				
Levies Received		14,680,500	15,435,500	15,435,500
Interest		10,299	0	7,261
Total revenue	2	14,690,799	15,435,500	15,442,761
Expenditure				
Audit Fees	3a	8,674	9,000	11,643
Grant Expenditure	3	14,340,500	15,145,500	15,145,500
Legal Fees		24,805	35,000	34,081
Advisory Officer/Admin Services		58,500	58,000	60,000
Consultants		2,140	38,000	4,450
Board Member fees	12	189,750	189,750	186,387
Other expenses	3a	156,683	10,250	6,831
Total expenditure		14,781,052	15,485,500	15,448,891
Surplus/ (deficit)		(90,253)	(50,000)	(6,130)
Total comprehensive revenue/(expenditure)		(90,253)	(50,000)	(6,130)

Explanations of significant variances against budget are provided in note 14.

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 30 JUNE 2022

	Actual 2021	Actual 2022
Balance at 1 July	573,383	483,130
Total comprehensive revenue/(expenditure)	(90,253)	(6,130)
Balance at 30 June	483,130	476,999

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2022

	Note	Actual 2021	Actual 2022
Assets			
Current Assets			
Cash and cash equivalents and investments	4	460,811	875,117
Receivables	5	33,877	0
Total current assets		494,688	875,117
Total assets		494,688	875,117
Liabilities			
Current Liabilities			
Creditors and other payables	6	11,559	398,118
Total current liabilities		11,559	398,118
Total liabilities		11,559	398,118
Total equity		483,130	476,999

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE 2022

	Note	Actual 2021	Actual 2022
Cash flows from operating activities			
Levies received		14,680,500	15,795,500
Interest received		10,299	7,261
Total income from operating activities		14,690,799	15,802,761
Payments to suppliers, amenities		(14,781,053)	(15,358,250)
Net increase (decrease) in receivables, payables		693	(30,205)
Net cash from operating activities	8	(89,560)	414,306
Net cash from financing activities		0	0
Net cash from investing activities		0	0
Net (decrease)/increase in cash, cash equivalents and bank overdrafts		(89,560)	414,306
Cash, cash equivalents, and bank overdrafts at the beginning of the year		550,372	460,811
Cash, cash equivalents, and bank overdrafts at the end of the year		460,811	875,117

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 2022

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 2022. The financial statements were authorised for issue by the Board 21 February 2023.

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 2021-2022 budget figures are those approved by the Board at the beginning of the year and approved by the Auckland Council as required under the Act. The amount of levy to be charged and payable by Auckland Council was determined after assessing the funding applications, undertaking consultation with both Auckland Council and the public generally as prescribed in the Act. This levy represented the available budget.

Critical judgements in applying the Board's accounting policies

The Board must exercise their judgement when recognising levy income to determine if conditions of the Act have been satisfied. The judgement will be based on the facts and circumstances that are evident at the time.

Critical accounting estimates and assumptions

In preparing these financial statements the Board has made estimates and assumptions concerning the future. These estimates and assumptions may differ from the subsequent actual results. Estimates and assumptions are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

2 Revenue

The split of exchange and non-exchange revenue is disclosed below.

Revenue	Actual 2021	Actual 2022
Revenue from non-exchange transactions		
Levies Received	14,680,500	15,435,500
Total	14,680,500	15,435,500
Revenue from exchange transactions		
Interest	10,299	7,261
Total Revenue	14,690,799	15,442,761

3 Grant expenditure

The grants for the year ended 30 June 2022 were distributed as follows:

Specified Amenity	2020-2021 Grant \$	2021-2022 Grant \$
Auckland Festival Trust	3,837,000	4,037,000
Auckland Philharmonia Trust	3,267,000	3,757,000
Auckland Rescue Helicopter Trust	450,000	450,000
Auckland Theatre Company Ltd	1,800,000	1,920,000
New Zealand Opera Ltd	1,100,000	1,100,000
Stardome - Auckland Observatory and Planetarium Trust Board	1,440,500	1,440,500
Surf Life Saving Northern Region Incorporated	1,396,000	1,366,000
WaterSafe Auckland Incorporated (Drowning Prevention Auckland)	1,050,000	1,075,000
Total Funding Distributed	14,340,500	15,145,500

3a Other expenses

	Actual 2021	Actual 2022
Audit fees paid for financial statement audit	8,674	11,643
Ex-gratia payment approved by the Board in 2020 to ARHT	150,000	0
Other expenses	6,683	6,831
Total Other Expenses	165,357	18,474

4 Cash and cash equivalents and investments

	Actual 2021	Actual 2022
Cash at bank and on hand	460,811	875,117
Net cash, cash equivalents, and bank overdrafts for the purposes of the statement of cash flows	460,811	875,117
Total cash and cash equivalents and investments	460,811	875,117

5 Receivables

	Actual 2021	Actual 2022
Receivables from exchange transactions		
GST Receivable	33,877	0
Total Receivables	33,877	0

The carrying value of receivables approximates their fair value.

6 Creditors and other payables

	Actual 2021	Actual 2022
Audit fees payable	9,896	11,643
Other Creditors	1,663	367,103
GST Payable	0	19,372
Total creditors and other payables	11,559	398,118

The Other Creditors in 2022 include \$360,000 of the 2022-2023 annual levy for Administration being received in advance.

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 2022 (30 June 2021: Nil).

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

	Actual 2021	Actual 2022
Surplus/(deficit)	(90,253)	(6,130)
Add/(less) non-cash items:	0	0
Add/(less) movements in working capital items:		
Debtors and other receivables	409	33,877
Creditors and other payables	284	386,559
Net cash from operating activities	(89,560)	414,306

9 Capital commitments

There were no capital commitments as at 30 June 2022 (30 June 2021: 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 2022 (30 June 2021: Nil).

Contingent Assets

The Board had no contingent assets as at 30 June 2022 (30 June 2021: Nil).

11 Related party transactions

The Funding Board received \$15,435,500 as Levy income from Auckland Council. In addition, Auckland Council paid the Administration portion of the 2022-2023 levy (\$360,000) on 30 June 2022 – one day earlier than stipulated in

the Act. This is recorded as Income Received in Advance. 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 2021-2022 the Funding Board reimbursed Auckland Council a total of \$185,356.74 for member honorariums.

12 Board fees: Other Payments and Meeting / Workshop Attendance

	Honorariums		Other Payments*	Meetings Attended
	Actual 2021	Actual 2022	(excl. GST)	N = 8
Vern Walsh (retired 03/21)	16,500	0		0
Anita Killeen	33,000	33,000		8
Victoria Carter	16,500	16,500		8
Precious Clark (retired 3/22)	16,500	13,137		6
Catherine Harland (retired 06/21)	24,750	0		0
Alastair Carruthers (from 07/21)	0	16,500		8
Ross Clow (from 07/21)	0	16,500		8
Lyn Lim	16,500	16,500	1,200	8
Megan McSweeney	16,500	16,500		5
Bryan Mogridge	16,500	16,500		5
Scott Pearson	16,500	24,750	2,050	8
Paula Browning	16,500	16,500	1,200	8
Total Board Member fees	189,750	186,387	\$4,450	

* Specific working groups established.

N=8 – number of workshops and business meetings for the year.

13 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.

14 Explanation of significant variances against budget

Explanations for significant variations from the Board's budgeted figures in the 2021-2022 Funding Plan are as follows:

The 2021-2022 budget for the Funding Board was considered and approved by Auckland Council as part of the process of approving the 2021-2022 Funding Plan. The budget provides funding for the Board to cover unexpected

expenditure such as legal and other specialist advice. At the time the initial budget was prepared (late 2020), interest rates on investments remained low and were dropping further. No interest was budgeted to be received. The Board continues to operate in a cost conscious and responsible manner. Currently the Board is not required to pay rent for premises, hire of boardroom facilities or provide its own computer equipment. Budget provision is allowed for these items in the event of circumstances changing, as there is no provision for the Board to obtain additional funding from the Auckland Council during the year to cover routine expenditure of this nature.

15 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 at 30 June 2022 (30 June 2021: 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 2022, 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 \$0 (2021: \$5,387) higher or \$0 (2021: \$3,491) lower.

Credit risk

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

Cash and deposits are held with ASB Bank Limited which is a registered bank in New Zealand and is rated: Moody's A1, Fitch A+ and Standard & Poor's AA- for its long-term credit rating (28 February 2022) – Reserve Bank of New Zealand) - unchanged from previous years.

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

Liquidity risk

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

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

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

Contractual maturity analysis of financial liabilities:

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

16 Breach of statutory deadline

The Auckland Regional Amenities Funding Board was required under section 40(2) of the Auckland Regional Amenities Funding Act 2008 to complete its audited financial statements and service performance information by 30 November 2022. This timeframe was not met because Audit New Zealand was unable to complete the audit within this timeframe due to an auditor shortage and the on-going consequential effects of Covid-19.

Specified Amenities Financial Results

For the 2021-2022 financial year there were eight specified amenities scheduled in the legislation to receive annual grants provided that the criteria as laid out in the Act are satisfied.

These specified amenities are:

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

All of these organisations are registered with the Department of Internal Affairs – Charities Services (Ngā Rātonga Kaupapa Atawhai) and continued to meet the criteria required to maintain their charitable status, thus ensuring they meet the strict criteria for funding via the Auckland Regional Amenities Funding Act 2008.

The Funding Board acknowledges that it has no role to serve in respect of the governance, or in the day-to-day operations of any of the specified amenities. In 2021-2022, the eight amenities received a total of \$15,145,500 in grants via the Funding Board (from Auckland Council / ratepayers of Auckland).

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

Organisation	Balance Date	Charities Registration Number www.charities.govt.nz	Website
Auckland Festival Trust	30 June	CC22145	www.aaf.co.nz
Auckland Philharmonia Trust	31 Dec	CC23611 & CC23607	www.apo.co.nz
Auckland Rescue Helicopter Trust**	30 June	CC21935 & CC46529 and company # 7194854	www.rescuehelicopter.org.nz
Auckland Theatre Company Ltd	31 Dec	CC23655, CC23658, CC48094 & CC50332	www.atc.co.nz
New Zealand Opera Limited	31 Dec	CC22724 & CC21944 & CC51542	www.nzopera.com
Auckland Observatory and Planetarium Trust Board	30 June	CC20451	www.stardome.org.nz
Surf Life Saving Northern Region Inc	30 June	CC21256 & CC23043 & CC53628	www.lifesaving.org.nz
WaterSafe Auckland Incorporated	30 June	CC11454	www.dpanz.org.nz

The eight amenities have each produced full sets of audited financial accounts for their respective balance dates. In addition, each amenity submitted to the Funding Board a set of financial statements, and other information for the year ended 30 June 2022, as detailed in the Act.

Copies of the annual returns, including fully audited financial statements, have been submitted to the Department of Internal Affairs – Charities Services for each amenity and are available online from www.charities.govt.nz. In addition, most of the amenities have copies of their annual reports and other information available online at their respective websites.

The tables on the following pages provide a summary of the trading results for each amenity for the year ended 30 June 2022.

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 2022. For the three organisations with non-30 June balance dates, unaudited annual and financial reports have been submitted for the year ended 30 June 2022, in addition to a full set of audited financial accounts as at 31 December 2021 - the balance date of the three organisations.

** At the time of completing this report, Auckland Rescue Helicopter Trust had not supplied audited financial statements to 30 June 2022.

Entities with non-30 June Balance Dates:

It is important to bear in mind that the nature of the business of the three amenities with non-30 June balance means that the results shown on the tables above may not be representative of the actual trading results of the entity based on its normal balance date. In this regard, it is recommended that readers wishing to review the annual trading results of those three entities access the information from the Department of Internal Affairs – Charities Services website - www.charities.govt.nz. Details of the Charities Registration numbers are provided in the tables above.

Auckland Regional Amenities Funding Board - Specified Amenities Trading Results

INCOME AND EXPENDITURE RESULTS FOR PERIOD ENDED 30 JUNE 2022

	Auckland Festival Trust	Auckland Philharmonia Orchestra	Auckland Rescue Helicopter Trust	Auckland Theatre Company	New Zealand Opera	Surf Life Saving Northern Region	Stardome Observatory	Watersafe Auckland Inc
Income								
ARAFB Grant	\$ 4,037,000	\$ 3,757,000	\$ 450,000	\$ 1,920,000	\$ 1,100,000	\$ 1,366,000	\$ 1,440,500	\$ 1,075,000
Other	\$ 1,690,867	\$ 7,590,973	\$ 13,185,311	\$ 6,990,727	\$ 5,526,354	\$ 2,378,494	\$ 997,927	\$ 497,076
Total	\$ 5,727,867	\$ 11,347,973	\$ 13,635,311	\$ 8,910,727	\$ 6,626,354	\$ 3,744,494	\$ 2,438,427	\$ 1,572,076
Expenditure								
Direct Costs	\$ 4,681,366	\$ 11,319,484	\$ 10,908,588	\$ 8,168,933	\$ 5,409,301	\$ 3,808,669	\$ 2,095,503	\$ 1,452,579
Depreciation	\$ 26,698	\$ 134,694	\$ 3,149,580	\$ 175,056	\$ 280,424	\$ 101,599	\$ 215,394	\$ 41,571
Total	\$ 4,708,064	\$ 11,454,178	\$ 14,058,168	\$ 8,343,989	\$ 5,689,725	\$ 3,910,268	\$ 2,310,897	\$ 1,494,150
Net Surplus/(Loss)	\$ 1,019,803	-\$ 106,205	-\$ 422,857	\$ 566,738	\$ 936,629	-\$ 165,774	\$ 127,530	\$ 77,926
Net Surplus/(Loss) excl Depreciation	\$ 1,046,501	\$ 28,489	\$ 2,726,723	\$ 741,794	\$ 1,217,053	-\$ 64,175	\$ 342,924	\$ 119,497
Actual Balance Date	30-Jun	31-Dec	30-Jun	31-Dec	31-Dec	30-Jun	30-Jun	30-Jun

Auckland Regional Amenities Funding Board - Specified Amenities Trading Results

FINANCIAL POSITION AS AT 30 JUNE 2022									
	Auckland Festival Trust	Auckland Philharmonia Orchestra	Auckland Rescue Helicopter Trust	Auckland Theatre Company	New Zealand Opera	Surf Life Saving Northern Region	Stardome Observatory	Watersafe Auckland Inc	
ASSETS									
Current Assets	\$ 2,812,113	\$ 3,157,757	\$ 1,675,886	\$ 1,619,432	\$ 2,640,232	\$ 1,731,243	\$ 1,416,814	\$ 1,053,366	
Total Current Assets	\$ 2,812,113	\$ 3,157,757	\$ 1,675,886	\$ 1,619,432	\$ 2,640,232	\$ 1,731,243	\$ 1,416,814	\$ 1,053,366	
LIABILITIES									
Current Liabilities	\$ 427,376	\$ 2,184,782	\$ 7,671,085	\$ 2,050,394	\$ 775,515	\$ 370,931	\$ 339,228	\$ 248,599	
Total Current Liabilities	\$ 427,376	\$ 2,184,782	\$ 7,671,085	\$ 2,050,394	\$ 775,515	\$ 370,931	\$ 339,228	\$ 248,599	
Working Capital	\$ 2,384,737	\$ 972,975	-\$ 5,995,199	-\$ 430,962	\$ 1,864,717	\$ 1,360,312	\$ 1,077,586	\$ 804,767	
NON CURRENT ASSETS									
Net Fixed Assets	\$ 45,795	\$ 1,731,041	\$ 34,843,400	\$ 617,209	\$ 267,815	\$ 240,336	\$ 2,295,026	\$ 69,085	
Non Current Liabilities	\$ -		\$ 541,018	\$ -			\$ 1,689,950		
Net Assets	\$ 2,430,532	\$ 2,704,016	\$ 28,307,183	\$ 186,247	\$ 2,132,532	\$ 1,600,648	\$ 1,682,662	\$ 873,852	
Equity									
Retained Earnings/Other Equity	\$ 1,410,730	\$ 2,810,221	\$ 28,730,040	-\$ 380,491	\$ 1,195,773	\$ 1,766,422	\$ 1,555,132	\$ 795,926	
Current Year Earnings/(Loss)	\$ 1,019,803	-\$ 106,205	-\$ 422,857	\$ 566,738	\$ 936,629	-\$ 165,774	\$ 127,530	\$ 77,926	
Total Equity	\$ 2,430,533	\$ 2,704,016	\$ 28,307,183	\$ 186,247	\$ 2,132,402	\$ 1,600,648	\$ 1,682,662	\$ 873,852	
Actual Balance Date	30-Jun	31-Dec	30-Jun	31-Dec	31-Dec	30-Jun	30-Jun	30-Jun	

The trading results for Auckland Rescue Helicopter Trust are based on draft financial statements provided. Audited financial statements were not completed by 30 September, or at the date of finalising this report.

Audit Report

Independent Auditor's Report

To the readers of Auckland Regional Amenities Funding Board's financial statements for the year ended 30 June 2022

The Auditor-General is the auditor of Auckland Regional Facilities Funding Board (the Funding Board).

The Auditor-General has appointed me, René van Zyl, using the staff and resources of Audit New Zealand, to carry out the audit of the financial statements of the Funding Board on his behalf.

Opinion

We have audited the financial statements of the Funding Board on pages 47 to 56, that comprise the statement of financial position as at 30 June 2022, 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 Funding Board on pages 47 to 56:

- present fairly, in all material respects:
 - its financial position as at 30 June 2022; 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 29 March 2023. This is the date at which our opinion is expressed.

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

Basis for our opinion

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

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

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

Responsibilities of the Board for the financial statements

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

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

In preparing the financial statements, the Board is responsible on behalf of the Funding Board for assessing the Funding Board's ability to continue as a going concern. The Board is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting, unless the Board intends to wind-up the Funding 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 Funding Board's annual plan.

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

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

- We identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- We obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Funding Board's internal control.
- We evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Funding Board.
- We conclude on the appropriateness of the use of the going concern basis of accounting by the Funding Board and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Funding Board's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Funding 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 46 as well as pages 57 to 62, 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 Funding Board in accordance with the independence requirements of the Auditor-General's Auditing Standards, which incorporate the independence requirements of Professional and Ethical Standard 1: International Code of Ethics for Assurance Practitioners issued by the New Zealand Auditing and Assurance Standards Board.

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



René van Zyl
Audit New Zealand
On behalf of the Auditor-General
Auckland, New Zealand

Directory

Auckland Regional Amenities Funding Board

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Chair:	Scott Pearson
Deputy Chair:	Paula Browning
Directors:	Alastair Carruthers Victoria Carter Precious Clark – Retired 29 March 2022 Ross Clow- Retired – 16 October 2022 (position is vacant) Anita Killeen Lyn Lim Megan McSweeney Bryan Mogridge Moana Tamaariki-Pohe – Commenced 1 September 2022
Advisory Officer:	Leigh Redshaw
Bankers:	ASB Bank Ltd
Lawyers:	Buddle Findlay
Auditors:	Office of Auditor-General/Audit New Zealand
Charities Registration Number:	CC38181
Relevant Legislation:	Auckland Regional Amenities Funding Act 2008

Scott Pearson

Chair

Auckland Regional Amenities Funding Board