

**Annual Report  
2022-2023**

**Auckland Regional Amenities Funding Board**

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# Chair's Report

Tēnā koutou katoa

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

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

Welcome to this year's Chair's Report. 2023 marks the publication of the 14th Annual Report of the Funding Board. The past year, like the previous ones, has been marked by challenges and changes in our operating environment.

While the direct impacts of the COVID-19 pandemic are behind us and our day-to-day activities are returning to what we knew pre-Covid, the economic impact has continued to influence the operating environment of the Amenities.

The economy is showing signs of improvement, although challenges remain. We are acutely aware of the cost-of-living crisis affecting the wider community. As the Funding Board, we remain dedicated to supporting the Amenities in their mission to serve the needs of Aucklanders.

More comprehensive information about the achievements of each amenity is available from their reports this document, and their respective websites; a list of links to these is included at page 53 of this report.

All amenity organisations are actively working to cater to Auckland's diverse demographic makeup. The Amenities have continued to develop and implement special programmes and events to recognise the unique role of Māori, Pacifica, Asian and the myriad of other diverse communities in Auckland. Ensuring inclusivity in the Amenities' service-delivery remains crucial to the Funding Board's work.

## **Board Updates**

The Funding Board is fortunate to have dedicated members with diverse skills and perspectives. The contributions of all board members have been invaluable in fulfilling the requirements of the Act. We express our gratitude to our members for their continued commitment.

We bid farewell to two longstanding directors, Anita Killeen, and Lyn Lim, who served for nearly 12 and 11 years, respectively. Their dedication and contributions have been invaluable over their time with the Board. Both Anita and Lyn were active members of Board Working Parties and Anita was the Chair of the Funding Board for three years. We also extend our appreciation to Bryan Mogrige and Megan McSweeney, who each served two terms on the board. All four directors left the board in August 2023, after the end of our reporting year.

## **Surf Life Saving Northern Region**

Auckland experienced two extreme weather events in early 2023. The Auckland Anniversary Weekend storm, closely followed by Cyclone Gabrielle, with both events causing massive damage, leaving homeowners and insurers counting the costs. Over 55,000 homes and community facilities were impacted, and insurers have now paid claims of more than \$2 billion. The surf club members in the Auckland region played an important role in the emergency response during this time.

At the same time, the floods had a significant impact on surf club facilities in the Auckland region with a number of clubhouses being damaged beyond repair; Auckland Council is assisting with the repair and rebuild of some of these clubs.

During the year, Surf Life Saving Northern Region (SLSNR) underwent a restructuring process to attain closer links with Surf Life Saving New Zealand. This initiative was supported by the Northern Region clubs. Following a period of consultation within the wider surf club community, this change to the governance and management structure occurred on 1 October 2023. Following these changes, SLSNR retains its status as an independent entity and remains eligible for funding through this board.

In June 2023, Auckland Council approved a \$450k grant request from SLSNR for an extension of services in the Auckland region, commencing in the summer of 2023-2024. This decision occurred after the Funding Board's 2023-2024 Funding Plan was signed off in April and was referred to Council for a decision. This process aligns with previous extension of service decisions made by Council, such as the Auckland Arts Festival moving to an annual basis, and the player remuneration funding for the Auckland Philharmonia Orchestra. The board's funding plan for the 2023-2024 year has now been amended to reflect this additional grant payment to SLSNR.

### **Auckland Theatre Company**

In November 2022, the Funding Board and Auckland Theatre Company (ATC) jointly embarked on a project to review the ATC operating model. As a venue operator the ATC faced additional challenges through the COVID period. The review is being conducted by Grant Thornton and Randall Arts Management, (consultants), using an approach designed to meet the needs of all key stakeholders. [Two of our board members have spent many hours over the last year working alongside representatives from ATC and the independent team.](#) The final report from this review is due in November 2023.

### **Auckland Rescue Helicopter Trust (ARHT)**

In 2020, the Auckland Rescue Helicopter Trust transferred part of its operations into a new entity to secure the National Ambulance Sector Office (NASO) contract for the northern region. At the time of preparing this report, ARHT continue to remain eligible for funding under the terms of the legislation. There is the potential for further operational activities to transfer out of ARHT. If this were to happen, ARHT may no longer be eligible for funding.

This year, ARHT was unable to meet the accountability requirements of the legislation and has failed to provide its 2022 annual report and audited financial statements. For this reason, the board could not distribute the proposed grant to ARHT set out in the 2023-2024 Funding Plan. This grant will be returned to Auckland Council.

### **Political Working Group**

In June, Auckland Council formed a Political Working Group to review Arts, Social, Sports and Community Institutions, particularly three pieces of legislation covering the Auckland Regional Amenities Funding Act, the Auckland War Memorial Museum Act, and the Museum of Transport and Technology Act.

The Funding Board is keen to assist and play its role in the review of the sector. The board supports any improvement to the legislation that reduces the workload on the Amenities and Auckland Council

but that also retains certainty of income for the Amenities. One example could be, a change to multi-year funding agreements.

It is also important for the Amenities to retain their independence from Auckland Council so that their alternative funding streams are not compromised.

We look forward to a year of progress and resilience, where the Amenities continue to serve Auckland with unwavering commitment.

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



Scott Pearson: Chair  
**Auckland Regional Amenities Funding Board**

## Legislative Framework

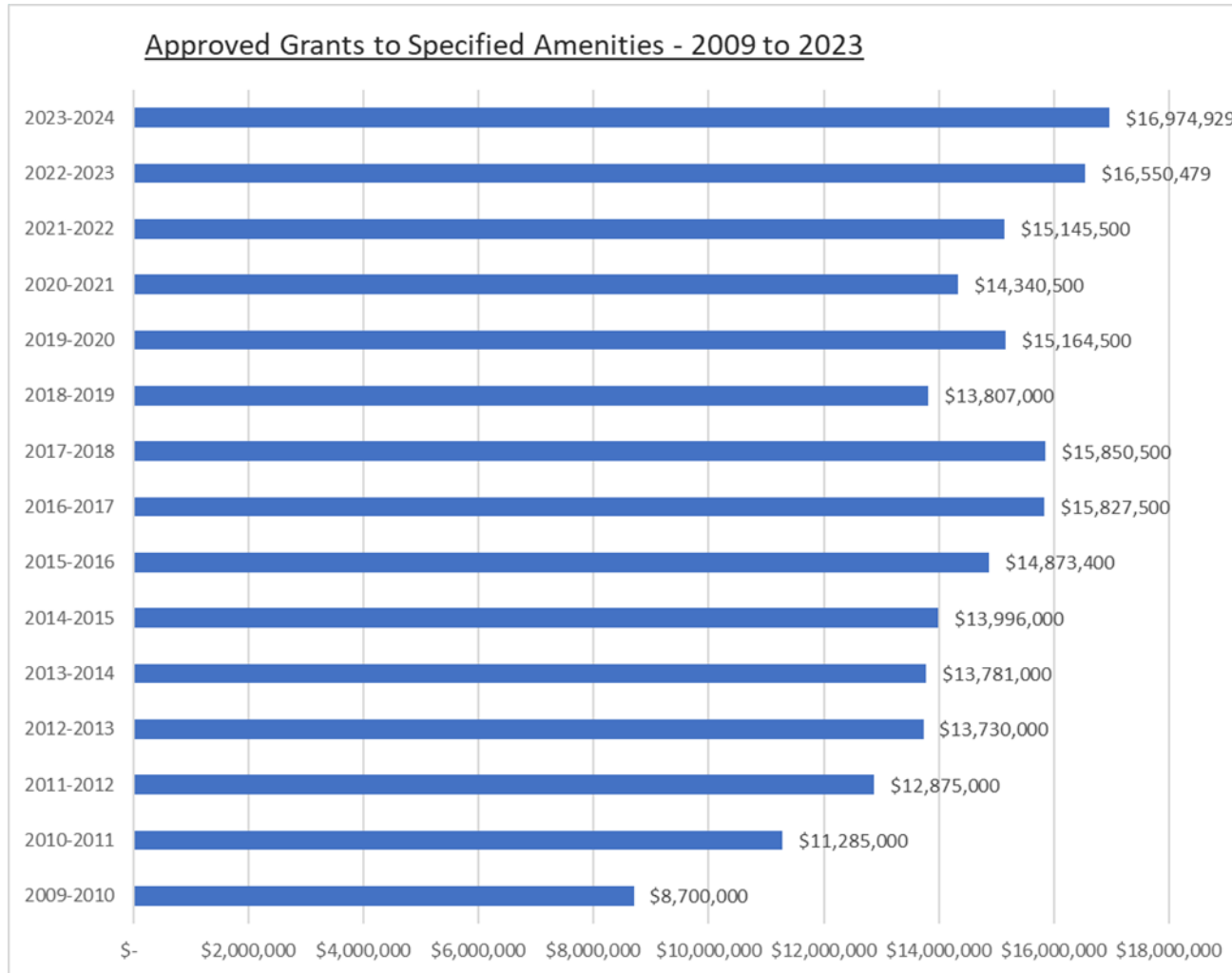
The Board operates under the [Auckland Regional Amenities Funding Act 2008](#). This legislation allows the Funding Board to fix a levy to be imposed on Auckland Council; that is then paid to the Auckland Regional Amenities Funding Board to be distributed as grants to the specified amenities named in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

The funding aims to establish a mechanism that brings sustainability to these specific organisations that deliver arts, culture, recreation, heritage, education, and rescue services and facilities to the Auckland region.

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

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

## Total Funding Provided to Amenities 2010 – 2023 FY



## **Funding Board Financial Summary**

There were no unexpected events that impacted the Funding Board's financial performance in the 2022-2023 year. As a result, the Board posted a surplus of \$84,966 for the year.

Full details appear further on in this report.

## **Impacts of COVID-19 on the Funding Board**

The on-going impacts of the COVID-19 pandemic, associated state of national emergency and lockdowns in the middle to end of 2022 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 online business meetings (versus in-person meetings as required under the 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 2022-2023 annual grant payments as soon as practicable after 12 July 2023, and in doing so, the board has forgone significant interest income 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 2023. 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 2023 is also provided on page 54.

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 TOI O TĀMAKI | AUCKLAND ARTS FESTIVAL



TE AHUREI TOI O TĀMAKI | AUCKLAND ARTS FESTIVAL

THE GRIEOL  
MARCH 2021 IMAGE CREDIT: JULIE ZHU

Auckland Festival Trust

# Auckland Arts Festival

## The Year in Review: July 2022- June 2023

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Auckland Arts Festival 2023 (AAF2023) ran from 9 – 26 March 2023, the first full international arts festival presented in three years.

This was the fifteenth Auckland Arts Festival, the ninth annual event, and the third programmed by Artistic Director Shona McCullagh, MNZM.

Planned as a “rebuild” Festival to reignite the market and activate the Aotea Arts Precinct, from the opening celebration ***Ka Rewa*** in Aotea Square through three uplifting weeks of theatre and dance, live music and comedy, visual and digital art, kōrero and more, AAF2023 reflected and expressed our multifaceted city.

More than 100,000 people, including over 18,000 who attended ***SPARK Auckland*** in **Pukekawa / Auckland Domain**, enjoyed the programme of 50+ free and ticketed events. Across Tāmaki Makaurau, **36 venues** played host to AAF events, several of which sold out and included six world premieres, twelve NZ premieres and six Australasian premieres. **More than 1,000 school students** attended productions, workshops, and discussions presented by close to **700** participating artists.

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

Several shows sold out, including ***The Bill Withers Social Club***, ***Requiem*** and ***The Savage Coloniser Show***. Pre and post-show talks were very well attended illustrating audiences’ thirst for background knowledge and demand for full evening entertainment. The return of the ***Spiegel tent*** to Aotea Square was enthusiastically received by audiences and hosted more sell out shows. AAF2023 saw the premiere season of Sydney Theatre Company’s ground-breaking play ***The Picture of Dorian Gray***, cross-gallery activation ***Light Night*** and First Nation dance works ***SandSong – Stories from the Great Sandy Desert*** from Bangarra Dance Theatre.

Exciting shows from the Pacific Rim included Korean musicians ***Samulnori! The Power of K-Rhythm***, puppeteer story tellers performed ***Sugung-ga The Other Side of the World***, both of which formed part of the regional programme, ***Skyduck*** – a Chinese spy comedy, ***Siva Afi Festival*** celebrated wahine and rangatahi dancers from Samoa, ***a mixtape for maladies*** reading of a Sri Lankan immigrant family’s story and ***Scored in Silence*** told the story of Hiroshima from the perspective of the deaf community, performed by a deaf Japanese actor.

AAF commissions included ***He Kete Waiata*** featuring Whirimako Black, ***Taipūrākau*** told tales of navigation by sand artist Marcus Winter, ***Ātahu*** composed for taonga puoro & orchestra by Ruby Solly, an AAF & Auckland Philharmonia Orchestra co-commission and ***The Savage Coloniser Show*** a stage presentation of the Tusiata Avia’s poetry, directed by Anapela Polata’ivao.

The rich programme of Māori and Pasifika works was further enhanced with ***He Huia Kaimanawa*** – new Māori dance work about a personal journey of te reo, ***Wāhine*** – an immersive portrait photography exhibition of Māori women, ***Aro Music: He Wai*** – a bilingual musical family event celebrating the ocean, ***Pipī Paopao*** – a te reo musical family event celebrating the birds, flora and fauna of Aotearoa and ***Toitū!*** – a bilingual discussion panel featuring leaders of the te reo language movement.

Free family events included ***Ka Rewa***: the festival’s opening with waiata and kapa haka in Aotea Square led by Ngāti Whātua along with ***Mountain***, an interactive, digital aerial work; ***SPARK Auckland***, inspired by fireflies, birds and

stars, Dutch design studio Roosegaarde created this mesmerizing illumination installation which was performed over three nights at the Domain, and **Siva Afi Festival**: the showcase of Samoan artform of fire/knife dancing returned for a 4<sup>th</sup> year.

AAF2023 was presented beyond the CBD in community halls and venues from Matakana to Manurewa and Waiheke to Henderson, along with a full visual arts programme with exhibitions across the wider region, including **Through the Eye of Tāmaki Makaurau**, a partnership with Track Zero – Arts inspiring climate change which showcased the photographic artwork of rangatahi and their call to action with the mentorship of scientists, educators and artists and **Light Night** where central art galleries opened late for one night with a suite of exhibitions, music and performances.

AAF worked in partnership with a large number of leading Auckland and national arts organisations including Auckland Live/Tatangi Auckland Unlimited, Auckland Philharmonia Orchestra, Auckland Art Gallery Toi o Tāmaki, Auckland Theatre Company, FLOW, CREATE, CONNECT (FCC), Te Pou Theatre, NZ Opera, NZTrio, Q Theatre, Te Uru Waitakere Contemporary Gallery, Te Oro, Studio One Toi Tū and Te Tuhi.

Committed to making the Festival accessible to all student and youth audiences, and to enable this, AAF presents a high-quality and diverse creative learning programme.

Students and their teachers were given the opportunity to experience the very best of theatre, dance and music, carefully selected to add value to the school curriculum, with ticket prices ranging from gratis to \$25.

More than 17 schools and 1200 students participated in live in-person events, including dedicated school matinees. Free and extensive education resources were available across six major works in AAF's programme, along with 11 pre/post-show talks.

A range of percussion/craft/dance workshops directly with artists were held, along with three dance workshops for 90 students at three schools by Bangarra Dance Company, and a masterclass for 116 students hosted by The Gesualdo Six. AAF also worked with Kidd Pivot dancers (**Revisor**), director Kip Williams (**The Picture of Dorian Gray**) and Arc Circus, providing hundreds of dance, screen studies and acting students, plus industry professionals, the opportunity to hear from and work with artists at the top of their fields.

Other organisations, including UNITEC, Choirs Aotearoa, the New Zealand School of Dance, the University of Auckland and AUT Performing Arts Society were offered discounted tickets for their students.

AAF also provided a range of learning resources for schools across a range of events, a number of which were also available in te reo Māori.

The Festival's dedicated Access & Inclusion Co-Ordinator works closely with a number of organisations and communities each year to help shape and deliver the Access and Inclusion programme and to establish the events that will translate best for their communities.

They include Auckland Deaf Society, Association of Blind Citizens NZ, Arts Access Aotearoa, Deaf Education at Kelston School, Audio Described Aotearoa, Platform Interpreting NZ, individuals from within the communities and those who work in the human rights arena. The co-ordinator also works with other arts companies on delivery access for co-productions, including ATC and NZO.

AAF2023's programme featured a comprehensive range of opportunities for its Access & Inclusion audiences, including NZSL and BSL interpreted, captioned, and very visual shows. Events for blind and low vision audiences including audio described, digital access, touch tours, access pricing, braille song sheets and relaxed performances. The Pay What You Can scheme, where audience members could pay anything from zero to \$1 or \$5 – whatever sum worked with their budget - was available across a variety of shows.

For the first time AAF liaised with Siva Afi organisers and audio describers to audio describe this event. It was identified by Audio Described Aotearoa as an opportunity to engage the blind and visually impaired members of the Pacifica community and to begin the training of new Pacifica interpreters.

AAF continued to play an important active arts advocacy role during the year and maintained contact with international and national arts networks. Senior staff actively contributed to working parties and advocacy groups addressing current sector-wide challenges, as well as continuing to mentor smaller arts organisations and provide advice on producing, presenting and touring shows. AAF is recognized by Creative New Zealand and other key stakeholders as a major arts leadership organisation, contributing to the Auckland and New Zealand creative sector well beyond the actual three-week annual festival period.

The Auckland Festival Trust (AFT) met or exceeded its 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 7 - 24 March 2024, with a full programme release planned for mid-November 2023.

At the end of June 2023, there were 12 full-time staff members working on the 2024 and 2025 Festivals. Trustees and staff bid a fond farewell to retiring Chief Executive David Inns after 13 years leading AFT/AAF in September 2022. AAF welcomed new Chief Executive Robbie Macrae in August 2022.

While AAF2023 was successful in attendance numbers, box office revenue was down on budget by 25%, in line with global ticket sales trends compared to pre-Covid times. Ongoing economic challenges nationally and weather events in Auckland also contributed to these results. However, the shortfall in income was offset with savings in production and marketing costs and accumulated reserves. Thus, AFT is in a stable financial position as at 30 June 2023 and is moving into 2023-2024 with retained earnings well within the reserves policy.

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

With a continued focus on programming artists from Aotearoa New Zealand, as with all prior festivals, AFT welcomes the opportunity to contribute to sustaining the local arts sector through commissioning and developing more works from Aotearoa to present alongside innovative works from overseas.

AFT/AAF would like to thank its key funders: Auckland Council, through the Auckland Regional Amenities Funding Board, Creative New Zealand and Foundation North. AFT 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 2022- June 2023

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### ARTISTIC HIGHLIGHTS

By July 2022, Auckland was tentatively “open for business” again, and we were seeing audience confidence slowly re-building. There were tentative returns to the concert hall, although along with many of our colleague organisations, we were seeing new patterns of last-minute and unpredictable bookings as people waited to check their health status before booking for particular events.

However, we were very proud that by the end of the year, audiences were back to 84% of what we had expected, and over the year we boasted several full houses (Verdi Festival- Requiem and ‘Il Trovatore’, film with orchestra ‘The Princess Bride’, Tami Nielsen in Concert and both of our Christmas concerts in Holy Trinity Cathedral). [\(Photo below: - A Night of Sondheim, 22<sup>nd</sup> June. Photo credit- Adrian Malloch\)](#)

A particular triumph over adversity was our Verdi festival in July, where a winter Covid resurgence met head-on with the largest forces required on stage. The management team worked around the clock to source and bring replacement players and choristers to Auckland to ensure that the concerts could proceed. The results were nothing short of thrilling, as attested by very positive reviews for the sold-out houses for both the Verdi Requiem and Il Trovatore. Other highlights included our performance of ‘Alpine Symphony’ conducted by Giordano Bellincampi in collaboration with the talented musicians of the Australian National Academy of Music (ANAM), and James Ehnes’ performance of Bernstein’s ‘Serenade’ to close our 2022 season.



A highlight of our 2022-2023 year was the addition of conductor Shiyeon Sung to our APO whānau. Shiyeon first performed with us in April, and returned in August for a second time, at which point the strong synergy between her and our players made our offer to her of the position of Principal Guest Conductor an obvious one. We look forward to Shiyeon working with us on a regular basis for the next three years, complementing the superb work that Giordano Bellincampi does with our musicians as Music Director.

As we headed into the 2023 calendar year, we started with a “bang” with two sold-out performances of Beethoven’s Symphonies 8 and 9, finally finishing the project that was planned for 2020! It was a great and confidence-building way to start the year. This was closely followed by another full house with expat Kiwi violinist Geneva Lewis performing Barber’s glorious Violin Concerto, and a sold-out world premiere of Victoria Kelly’s Requiem for the Auckland Arts Festival.

In June 2023, Auckland Philharmonia was honoured to perform in the memorial event for Dame Cath Tizard, a former patron of, and fierce advocate for the APO. It was a wonderful event, attended by the Prime Minister and other senior politicians, and we were proud to be involved to commemorate and celebrate this remarkable woman.

## LEARNING & PARTICIPATION

As always, our APO Connecting programme stretched boundaries and engaged with communities across Tāmaki Makaurau. Once again, we spent hundreds of hours performing and mentoring in many of the schools and communities we serve, to introduce our tamariki to the wonders of the orchestra. A particular highlight came in October 2022 with our multidisciplinary collaboration with Pacific Arts Centre, Sistema Aotearoa, and young Māori composer David Mason. It was a new work



telling the Cook Island story of creation through traditional storytelling, a full orchestral arrangement, and some unique Pacific Island drumming. This was undertaken by the students from Sistema Aotearoa on ten log drums. Bringing this project to life was a long labour of love with the project being postponed from 2021. As always, alongside the concert, students were provided with a study guide in English and te reo Māori. (Photo above: [Pese! Fasi! Pūoro!- 19<sup>th</sup> August. Photo credit- Thomas Hamill.](#))



## OUR PEOPLE

In 2022, we were delighted that several new musicians won jobs in the APO: Dominic Jacquemard (Associate Principal Timpani), Gabrielle Pho (Section Leader Horn), Sam Brough (Bassoon) and John Mietus (Associate Principal Bass). Some started late in 2022, and the rest started in 2023. (Photo left: [Discovery Concert- 31<sup>st</sup> May. Photo credit Thomas Hamill](#))

In addition to this, Christine Lee (Violin), and Begonia Chan (Cello) won jobs with the APO having come through our APO fellowship

programme. Demonstrating the values of the pathways to professional music that are an important part of the kaupapa of the APO.

In early 2023, our CEO, Barbara Glaser, signalled her intention to step aside after more than 17 years leading the orchestra. An international search was undertaken, and right at the end of the 2022-2023 year, the APO Board was delighted to announce Diana Weir as the orchestra's incoming CEO, commencing in October 2023. APO musicians, staff and the Board owe enormous gratitude to Barbara Glaser for her dedication, commitment, tenacity and enthusiasm for the organisation she has led through both good times and challenges. The APO would not be what



it is today without her energy and passion – thank you for your support of her and the organisation throughout her tenure.

## OUR HOME

A major and ongoing challenge for the APO is our lack of a rehearsal home, as our longstanding home, Philharmonia Hall in Mt Eden, continues to be uninhabitable – and is unfixable – due to significant concrete cancer following a partial ceiling collapse in July 2022. With no obvious or affordable solutions, we are continuing to have to move around constantly and find alternative storage and rehearsal options, which is incurring significant extra costs and workload. (Photo right: APO 4 Kids: Move and Groove, 6<sup>th</sup> May. Photo credit- Sav Schulman)



## THANK YOU

The Auckland Philharmonia relies on the support of our core funders: Auckland Council, through the 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 and then Delysse Glyn, 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. As 2023 is showing us, we still have some challenges ahead, with flooding and cyclones, and this again throws into sharp relief what solace and comfort the APO can bring. We believe with the support we feel from our wonderful community – our whānau – we will thrive and continue to deliver beautiful music to our beloved city. Finally, heartfelt gratitude to Music Director Giordano Bellincampi and the talented musicians of the orchestra who excite us with their ability and passion.



Auckland is a better, more vibrant place for the magic their artistry weaves every time they take the stage. We are all looking forward to the return of a thriving performance sector in Auckland, with APO at its heart. Our desire is for APO to continue to provide inspiration, solace, entertainment, and great music to all of the communities that make up our diverse city and beyond. (Photo left: APO 4 Kids: Move and Groove, 6<sup>th</sup> May. Photo credit- Sav Schulman)



# AUCKLAND RESCUE HELICOPTER TRUST



Auckland Rescue Helicopter Trust

# Auckland Rescue Helicopter Trust:

## The Year in Review: July 2022- June 2023

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For the second consecutive year, the Auckland Regional Helicopter Trust has failed to deliver an Annual Report or Audited Financial Statements as required under the Auckland Regional Amenities Funding Act 2008.

In August 2023, the Funding Board withheld the proposed annual grant of \$450,000 as the Trust had failed to account for the funds received in 2022.

# AUCKLAND THEATRE COMPANY



The Made – Joe Dekkers-Reihana, HannahTasker-Poland, Alison Bruce – Jinki Cambronero

**Auckland Theatre Company Limited**



# Auckland Theatre Company

## The Year in Review: July 2022- June 2023

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We are pleased to present a steadily improving result following three tough years of pandemic restriction. Although COVID-19 restrictions were in place in 2022, they are now behind us, improving our ability to plan and deliver programmes for the benefit of our community. Whilst we are still to return to pre-pandemic levels of financial resilience, audience and participant numbers are improving.

Under our current strategic plan, Auckland Theatre Company is working to better reflect the community we are part of. This means increasing the diversity of programmes we offer, working collaboratively with partners to expand the work we present, working to reduce barriers to participation, and developing new programmes to meet the needs of our communities. We work with and rely on, the leadership of our collaborators and we thank Hāpai Productions, Pacific Underground, SquareSums&Co, and Oriental Maidens for working with us on our subscription seasons.

Auckland Theatre Company works in five key areas, and we are pleased to be able to present our achievements in these areas. Producing theatre of scale and ambition, presenting outstanding New Zealand and international work that thrills audiences and builds community.



Matawai Hanatia Winiata, Olivia Robinson-Falconer, Roimata Fox, Rahia Moetara, Pehia King and Awhina-Rose Ashby in 2023 production *Witi's Wāhine* by Nancy Brunning. Image: Andi Crown

We have been delighted to present eight seasons, including five by New Zealand writers and representing a range of theatre form, community, and experience. Included in the year were two world premieres, *Scenes from a Yellow Peril* by Nathan Joe and *The Made* by Emily Perkins, as well as a return to the stage of classics from the canon in *A Long Day's Journey into Night* by Eugene O'Neil, *Dawn Raids* by Oscar Kightley and *King Lear* by William Shakespeare. The year was rounded out by New Zealand premieres of *North by Northwest* by Carolyn Burns and *The Heartbreak Choir* by Aidan Fennesy, and we were honoured to present a large-scale production of *Witi's Wāhine* by Nancy Brunning.

In 2023 we have seen audiences returning with enthusiasm and in large numbers, a very different experience to 2022 when COVID-19 was very much a shadow and caution was still very present.

Our programme included three coproductions. We collaborated with SquareSums&Co and Oriental Maidens to present *Scenes from a Yellow Peril*, Pacific Underground to present *Dawn Raids*, and Hāpai Productions to present *Witi's Wāhine*. Artistically led by our collaborators, these productions connected authentically with a greater diversity of community.

Key Performance Indicator Description	Target	Result
Annual programme of theatre of high artistic quality:		
- number of opportunities	167	157
- audience attending	55,574	60,438
Work intended to appeal to diverse communities:		
- Number of works by diverse theatre makers	4	3

An additional two works continued in development. Still, in the very early stages, it is too soon to consider programming the works.

We have not invested as heavily in new work development as we intended due to financial and people resource constraints. New work development remains an area of importance, and investment will increase when resources allow.

Key Performance Indicator Description	Target	Result
New Works		
- Creative investment	6	5
- Creative Development	46	16
- Premiered work	2	1

The year included the last six months of our inaugural ATC Youth Company programme. Designed for young people aged 16-25 with a passion for theatre, Youth Company is a year-long programme of skills development, performance, and community. Young people with a diversity of backgrounds from across Auckland met fortnightly (in 2022) or weekly (in 2023) at our Balmoral studios. The programme includes sessions led by working artists,

opportunities to be involved with our productions, developing their own original work to perform, and working on a scripted work for a public audience. The programme was further refined for 2023, and a second strand was formally introduced. Youth Associates is a less intensive programme for young people passionate about performance but with less time available to commit. Youth Associates participate in day-long workshops linked to our performance season and learn from working practitioners. Both programmes support young people to meet people like them, create networks, find support



ATC Youth Company 2022 end of year production *Manatees* by Dan Goodwin. Image: Megan Goldsman

and community, and develop their voice. Youth Company and Youth Associates attend ATC performances together.

Acts of Imagination programme continued across the year and accompanied our season of *Dawn Raids*, *Witi's Wāhine*, and *King Lear*. Our Acts of Imagination programme is dependent on our subscription season programming decisions, and, in 2022-2023, timing has meant only three productions were able to be included when we had anticipated four. Schools responded enthusiastically to all the opportunities offered and a diverse range of schools

participated. Matinee performances were sold out for *Dawn Raids* and *Witi's Wāhine* and very close to capacity for *King Lear*.

New in 2023, we present a schools only performance season as part of our Acts of Imagination programme. *Yes Yes Yes* by Eleanor Bishop and Karin McCracken explores ideas of sex and consent. Developed in collaboration with teenagers from across New Zealand, the production is aligned with the health curriculum and discusses these important issues accessibly.

For financial reasons, we paused *Mythmakers* and did not present new work for primary school aged-children in 2022 or 2023. Our targets have been adjusted to reflect this.

Key Performance Indicator Description	Target	Result
Annual programme of opportunities accessed via school:		
- Number of opportunities	77*	64
- Number of participants	4,325*	6,995
Annual programme of opportunities for young people accessed independently of schools		
- Number of opportunities	46	111
- Number of participants	2,244	1,609

\* Adjusted target

We have been delighted to host a range of Open House groups and interns in 2022-2023.

Through Open House, independent artists and arts organisations can utilise our rehearsal studios, costumes, and props free of charge when they are not required by us. It is not uncommon for groups to be using both our studios most evenings and weekends, and we are privileged to be able to support our community this way. Organisations use our studios to rehearse their own work and hold workshops, play readings, and meetings.

ATC had the privilege to host a variety of interns and students across 2022-2023. We welcomed a Tautai Oceania Intern for four months in 2022, during which time the intern worked in our artistic operations team. We also welcomed students from Toi Whakaari, the Unitec Acting Programme, the University of Auckland Drama Programme, and the Whitecliffe School of Fashion and Sustainability. Students who work with us do so as part of their academic programme of learning. Interns who are placed with us receive payment for their work and complete a programme of work to support their learning goals for the internship.

Key Performance Indicator Description	Target	Result
Opportunities for arts practitioners to access theatre making resources and opportunities:		
- Opportunities	70	230
- Participants	142	427

Hirers of ASB Waterfront Theatre continue to be slow to return and we are yet to experience pre-pandemic levels of activity. Like us, our arts partners have experienced reduced audiences, with the Whanau Mārama New Zealand International Film Festival particularly impacted. Whilst we were delighted to welcome international company Bangarra Dance Theatre as part of the Auckland Arts Festival, a planned independently produced international tour was cancelled. We don't anticipate international commercial touring theatre to return for some time. Similarly, the pandemic appears to have had a permanent impact on our small meetings activity, with in-person meetings occurring less frequently.



Hester Ulliyart with the ensemble of student actors appearing in 2023 production King Lear by William Shakespeare. Image: Jinki Cambroner

Key Performance Indicator Description	Target	Result
Opportunities for arts practitioners, arts companies, and corporates to access ASBWT:		
-Professional access	39	39
-Audiences attending	21,950	5,871
-Community access	16	25
-Audiences attending	8,000	8,237
-MICE access	70	36
-MICE attendees	7,056	3,245

#### Financial Commentary

The 2022-2023 year had a minimal impact from COVID-19 due to the easing of the pandemic restrictions by the Government. Our hire activities, however, have been largely impacted by the cancellation of the international commercial projects reducing expected revenue by \$310k. There is no realistic prospect of regaining that market segment in the near future. In 2021-2022 we received a recapitalisation grant from our parent, not repeated in 2022-2023.

Production revenue exceeded budget; however, a strong box office box office was adversely impacted by increased production expenses. A high and more persistent inflationary environment continues to challenge the costs of productions and operations of the ASB Waterfront Theatre.



# NZ OPERA



**New Zealand Opera Limited**

# New Zealand Opera:

## The Year in Review: July 2022- June 2023

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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 2022-2023 funding period saw NZ Opera back in full swing, presenting many productions that had previously been cancelled due to COVID-19 restrictions. The pandemic has continued to create unpredictability for live performance and uncertainty with box office.

### Key achievements and highlights for Auckland

- 16,952 people engaged with or experienced opera in Auckland across 30 events
- The Opera in Schools programme visited 14 schools across Auckland, reaching 4,900 students and teachers
- We worked with 476 artists/creatives
- Despite having to cancel much of the participation programme to keep our artists/crew safe, we were able to deliver 17 engagements for youth and communities
- Collaborations with Auckland Philharmonia Orchestra and Auckland Arts Festival.



July 2022 saw NZ Opera presenting a number of concerts, including Verdi's *Il Trovatore* and Verdi's *Requiem* in concert with the APO. This gave our Tāmaki Makaurau/Auckland chorus much opportunity to sing in these chorus-rich works. This was followed by *Call of the Huia* concerts in Auckland, Wellington and Christchurch, celebrating the beauty of Aotearoa's long-forgotten Art Songs insightfully curated by historian Michael Vinten.

*Call of the Huia* concert, Bruce Greenfield & Oliver

In the latter half of 2022, we were able to return to mainscale productions with the opening of *Macbeth* in Tāmaki Makaurau / Auckland, Pōneke / Wellington and Ōtautahi / Christchurch in September. Although this tour was not without its challenges, our audiences were delighted to see mainscale opera at its finest.



*Macbeth*, designed and directed by Netia Jones

was

*The Lullaby Project* (launched by Carnegie Hall in 2011) delivered by NZ Opera again this year, whereby new and expecting māmā and pāpā write personal lullabies for their pēpē with the help of professional artists. NZ Opera delivered this incredible kaupapa at Eden Campus Teen Parent Unit in October. Five māmā, aged 14 – 20 years, took part in this year's initiative and from various backgrounds, including māmā from Māori, European, Tongan, and Samoan heritage. This year's tīma comprised two kaitito / kaiwaiata āwhina (practitioners), Moana Ete and Awhimai Fraser, one kaitautoko mātauranga / kaimanaaki (advisor and counsellor and practitioner), Sarah Court and under a new Tuakana Teina initiative, a kaiāwhina / kaiwaiata (support and singer) Te Ohore Willams. Feedback from the centres and the māmā has been overwhelmingly positive.

2023 saw significant change in the Company with the departure of General Director Te Tumu Whakarae, Thomas de Mallet Burgess, and the arrival of Brad Cohen. Brad is a musician working internationally as a conductor, technological innovator, and publisher. He was most recently seen on our shores conducting Verdi's *Macbeth* for New Zealand Opera. Since 1998, Brad Cohen has enjoyed a long-standing relationship with the Company and takes up the General Director role to consolidate and progress the Company's strategic direction. We would like to acknowledge the leadership and creativity with which the retiring General Director, Thomas de Mallet



Robert Tucker as Mayor Phil Goff in *The Unruly Tourists*

Burgess, reimagined opera in Aotearoa New Zealand and provided a variety of opportunities for many to engage with the art form while successfully navigating the nation's pandemic-affected years.

We began the 2023 season with the much-anticipated production of *The Unruly Tourists*. Presented at The Bruce Mason Centre, Takapuna, just a stone's throw away from where the real story began, this production was full of fun whilst also getting us to question what it means to live in Aotearoa. We were delighted by the extensive media coverage this season received, which truly lived up to the production's purpose in reaching new audiences for opera. The exciting blend of opera, music theatre and comedy appealed to a wide range of people with sold-out performances.

Following the horrific floods in Tāmaki Makaurau on 27 January, our annual *Music in Parks - Opera in the Park* event had to be postponed. We were delighted to proceed in March performing for an awesome audience, especially appreciated following the pause of this series due to Covid-19 restrictions. Our fabulous NZ Opera Studio Artists performed alongside guest baritone Edward Laurenson, accompanied and hosted by Friedlander Resident Artist Ben Kubiak.

After two years of Covid cancellations, it was a thrill to resume our *Opera in Schools* tour and re-engage with tamariki across Aotearoa. We faced a number of challenges delivering our schools tour for 2023. The impacts of the flooding, cyclones, and related closures caused some schools to withdraw. Despite this, we brought Respighi's *Sleeping Beauty* to almost 8,000 tamariki and kaiako, 4,900 of these resident in Tāmaki Makaurau / Auckland.



Our third annual Opera Conference brought together Opera producing companies to discuss the challenges being faced by our sector. This was a great opportunity for us to listen and understand where each organisation is at and be able to move forward collectively towards a more collaborative and sustainable industry here in Aotearoa.



*Così fan tutte* at the Kiri Te Kanawa Theatre, Aotea Centre

June saw the presentation of Mozart & da Ponte's *Così fan tutte*. With a stellar cast of New Zealand's finest talent, the production was set in present-day Auckland, bringing the much-loved, traditional story into today's society. Our predominantly female creative team, took full rein, asking questions about female empowerment and relationships in contemporary times. Touring to Auckland, Wellington and Christchurch, we were able to showcase world-class main-scale opera celebrating local musicians, singers and artists. Our Auckland season took place in the Kiri Te Kanawa Theatre, with support from the APO.

Our bicultural journey has seen the company create a new 'Nau mai haere mai / Welcome pack' for all staff / new staff / potentially all contractors and crew, regarding the company's Haerenga Māori, its whakapapa and the importance of this journey. This ensures that everyone working with the company begins to understand our values and connections to Te Ao Māori. Our Te Reo Ruruku committee continues to support this journey and provide specialised kōrero and whakaaro to Kaihere Ao, the General Director and the Senior Leadership Team. We also engaged with a range of people to support *The Unruly Tourists* production to ensure everyone was held culturally safe throughout this season.

Financial statement: For the twelve-month period ending 30 June 2023, New Zealand Opera has recorded a deficit of \$1,058,887 (2022: operating surplus of \$936,629) against the original budgeted deficit of \$766,652, an unfavourable variance of \$292,235. After generating large surpluses over previous years, New Zealand Opera planned for an operating deficit in the 2022/2023 year. This was mainly to allow productions that had been disrupted by Covid-19 to be presented in 2023.

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 and foundations, highly vulnerable. New Zealand Opera will continue to maintain financial sustainability with realistic and workable production budgets, and regular review of overhead budgets along with box office and other income forecasts.

Financial support from Auckland Council, via Auckland Regional Amenities Funding is a vital part of our financial stability that secures our staff structure, and 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 continues to be 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 2022- June 2023

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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 / Auckland and Aotearoa / New Zealand; that upholds the mana of Maungakiekie; is environmentally and financially sustainable; and inspires and excites the minds of our tamariki and rangatahi.

It was a year when we emerged out of COVID restrictions, and for Stardome, a year of physical transformation of our whare arorangi. Thanks to a combination of capital reserves and the generous support of funders, we were able to replace our failing roof, install new planetarium seating, and, perhaps most significantly for our manuhiri, transform our gallery experience to one that places mātauranga Māori alongside western science.

The roof project necessitated a six-month closure to the public not anticipated when *A New Vision* was launched. During this time, the Stardome team relocated to temporary premises, and our education team offered an outreach programme.

While the 2022-2023 financial year saw a long-awaited respite from COVID-19 disruptions, the year was not without its bumps in the form of two flooding events in early 2023 and the brutal theft of copper from the Edith Winstone Blackwell Telescope dome in May.

These events caused some setbacks to our reopening; however, on 19<sup>th</sup> June, in time for Matariki, we were thrilled to reopen to the public with dawn karakia and whaikōrero led by Ngāti Whātua Ōrakei. It was an extraordinary and fitting way to reopen Stardome, setting the tikanga and kaupapa for our refreshed operation.

Below are a few highlights from the year.

### **GALLERY TRANSFORMATION**

After six months of closure, it was our enormous pleasure to reveal our new and improved galleries, which place mātauranga Māori alongside Western science. This represents our most significant upgrade in more than 20 years.

We are the first place in Aotearoa to offer a comprehensive star map with over 100 Māori names of whetū (stars), planets (arorangi) and constellations. The new galleries are bilingual and divided into five main sections – the solar system, stars, celestial navigation, meteors, asteroids and comets, and astronomical technologies. Each section aims to enhance visitors' understanding of what lies beyond Earth and how we in Aotearoa New Zealand are connected to the night sky.

The kaupapa of all the galleries is to reconnect Stardome's visitors to the cosmos and is expressed by the whakatauki *Tātai whetū ki te rangi, tātai tāngata ki te whenua*; a cluster of stars above, a gathering of people below.

### **ASSET MANAGEMENT AND CAPITAL WORKS**

As well as transforming the visitor experience, the significant capital works carried out during this year have ensured our facility is fit for purpose and maintains the sustainability of our facility. The upgrade of our galleries and roof

replacement were identified as priorities in our Asset Management Plan (created in 2020), so to have achieved these upgrades has been very satisfying for management and the board.

Thanks to an unexpected grant, we were also able to upgrade our planetarium seats. The new seats are wider and more comfortable than the existing seats and are removable to increase access for our wheelchair-using manuhiri.

Since its inception, the AMP is reviewed each year, with a continuous assessment of priorities that are actively undertaken to ensure the sustainability of our facility.

While significant works were carried out to improve our building assets, we did unfortunately experience setbacks. The first of these was flood damage due to two extraordinary weather events: the Auckland Anniversary weekend storm, followed two weeks later by Cyclone Gabrielle. The storms caused flooding throughout the building and added some delays to our building programme as we worked through the insurance claim and undertook repairs. The second setback was the theft of copper from the dome of our iconic Edith Winstone Blackwell Zeiss telescope. This was an upsetting event for not just the Stardome team, but also for Aucklanders, many of whom reached out to us to share their aroha and support. As we enter the 2023-2024 financial year, the telescope remains out of action as we work to raise the necessary funds to replace the dome.

### **MATARIKI 2022 AND 2023**

Because the Matariki season (May–July) straddles two financial years, we reflect on both Matariki 2022 (July, August 2022) and Matariki 2023 (May, June 2023). Because there is now a specific day marked, the pattern of Matariki visitation alters year to year around this date.

For the final event of Stardome’s bumper Matariki 2022 celebrations, visitors were treated to three evenings of live music from world-renowned Māori musicians AJA, Riki Gooch, and Mara TK. These intimate performances were held in the planetarium, free of charge, across three successive Fridays in July 2022.

Developed in partnership with Auckland Council, each evening featured multiple sessions where visitors were taken on a deep-space voyage to the Matariki cluster and back, soundtracked live by the artists – making every show unique.

On reopening in 2023, we debuted a new planetarium show, *Matariki – Ngā Whetū o te Tau Hou (Matariki – The Stars of the New Year)*. It received overwhelmingly positive responses from our visitors and was sold out for the remaining part of the financial year. This new programme was developed by our own kaimahi.

### **LEARNING AT STARDOME**

We are always proud of how we deliver for kōhanga reo, kura kaupapa, preschools and schools across Tāmaki Makaurau, with education visitors making up between 40% and 50% of our total visitation. Many Aucklanders who visit as adults can trace the beginning of their relationship with Stardome to a school visit when they were ākonga.

Our education visitation reflects the diversity of Auckland, both geographically and demographically. We were also proud to continue to reduce the barriers for schools with limited means to be able to visit through our equity programme. This programme (previously called the low decile schools’ programme) subsidises transportation for schools of decile 1-4 (2022) or those with an Equity Index of 432 or higher (since 2023).

The period of closure saw the introduction of an outreach programme for schools. There was steady demand for this, and we delivered to 1,136 learners.

## **OUR PEOPLE**

We finish the year with a total of 28 kaimahi across our daytime and evening teams – a total of approximately 15 FTE. This year our people demonstrated their resilience and flexibility relocating to temporary offices for six months. During the closure period, many of our team, particularly part-timers, used the time for training and development, increasing their astronomical knowledge and skills in developing new planetarium programmes.

## **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**

Our new galleries mark a significant contribution to Māori astronomy. A key purpose of our redeveloped galleries is to give our manuhiri, both tangata whenua and tangata tiriti, access to knowledge about our skies that should be available to all of us. Not only do we now include mātauranga Māori alongside western science and astronomical understanding, but the galleries are also fully bilingual.

## **QUALMARK CERTIFICATION**

In September 2022, we were delighted to receive Qualmark Silver certification under the Sustainable Tourism Business criteria. Qualmark New Zealand is tourism’s official quality assurance organisation, providing a trusted guide to quality travel experience in New Zealand. It provides instant recognition for customers that a business will deliver a quality experience.

*A Silver award is: “... evidence of a sophisticated tourism business that consistently exceeds visitor expectations. Proactive leadership and management ensure that a culture of high performance is evident throughout the entire business. The business will have a real focus on continuously improving their economic, social and environmental performance to ensure the tourism produce they deliver is a genuine, constantly improving sustainable experience.”*

Being a Qualmark-certified organisation gives us the opportunity to leverage off work that Tourism NZ carries out and gives us extensive opportunities for promotion through their endorsed channels (e.g., Air New Zealand will only partner with or promote Qualmark-certified organisations).

## **BEST DESIGN AWARDS**

In early October, we were thrilled to win two Gold Pin awards (alongside our designers, Creature Post) in the Designers Institute of New Zealand Best Design Awards for our Matariki Lights experience. The awards were for Spatial Design and Exhibition and Temporary Structure Design.

## **CARBON NEUTRALITY!**

We could not be prouder to have achieved a huge milestone in January 2023 –receiving ‘net carbonzero’ certification from Toitū Envirocare.

The certification process is rigorous and holistic and involved significant work to understand our emissions, audit process, reduction and offset. This is a meaningful achievement toward our strategic goal and represents an enormous amount of work carried out over the past few years.





**SURF LIFE SAVING**  
NORTHERN REGION



Surf Life Saving Northern Region Incorporated

# Surf Life Saving Northern Region

## The Year in Review: July 2022- June 2023

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SLSNR's primary mission is to ensure the safety of beachgoers in our communities by providing essential lifesaving services, beach education, coastal aquatic rescue and sport and recreation outcomes. Within the Auckland region, which comprises ten out of our 18 surf lifesaving clubs, accounting for 70% of our Northern Region's efforts and a substantial portion of our national contributions, we deploy a dedicated team of over 1,500 lifeguards who patrol 214 different beach locations in Auckland, serving hundreds of thousands of beachgoers annually.

Currently, SLSNR is strategically focused on a critical phase involving the consolidation of Northern Region support services with Surf Life Saving New Zealand (SLSNZ), a top organisational priority for the next 18 months. We also maintain our commitment to fostering national strategies that rely on volunteer support, creating meaningful opportunities for our diverse range of volunteers, who are vital to delivering surf lifesaving services.

While the long-shadow of COVID-19 is now in the rear-vision mirror, our organisation and members were again required to reassess our operations mid-season as a result of the summer's significant weather events. While our organisation led an excellent result saving hundreds of lives in these weather events, our clubs and facilities have been severely impacted, across all of Auckland with a host of impairments recognised in this year's financial statements.

The season highlights for Northern Region include:

- Another new facility breaking ground and under construction at North Piha.
- On going excellence in our emergency responses and Search and Rescue taskings
- A strong recovery season post-COVID for junior subscriptions and sport and recreation events - our movements key retention tool.
- Further review and refinement of the SLSNR's organisational structure to best reflect the needs of our member clubs.

The weather events of the 2023FY again highlighted the significance our member clubs play to their communities, with services being increasingly requested outside of their traditional parameters, the 'Red and Yellow' flags. This level of service delivery cannot be achieved without our tireless volunteer workforce, ensuring their environments remain safe.

Whilst navigating the challenges last season provided, key business items were again achieved, with five from six member training metrics exceeding their rolling 5-year average. Community Education saw a strong season, curtailed by water-quality issues in the latter months of summer, with total reach returning to pre-COVID numbers. The highlight statistic, however, is the delivery of another season of full patrols and safe recreation of our coastline between the flags.

Outside of the flags, all too often in the last year we were tasked to respond to tragedies occurring outside of patrol times and locations. 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 Landowners (DoC, Mana Whenua Land Trusts) is sought to inform current risks and where Surf Life Saving may be needed in future. Work is currently underway, proposed with Auckland Council, to address shortfalls in the planning space for current and future lifeguarding services, with the aim to co-create a strategy that informs funding decisions and serves current and forecast public need. It was an important milestone to secure additional funding to extend services on West Coast Beaches, 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 further engagement and education of audiences we see featuring highly in our drowning statistics year-on-year and coastal communities or stakeholders that do not yet have any formal association with Surf Life Saving. There is much work to complete following the year-on-year delivery challenges relating to the various lockdowns and this year’s extreme weather events. Despite the ongoing barriers to delivery, it was pleasing to note that some 9,000 individuals were reached.

Resulting from the challenges the preceding seasons provided, Surf Life Saving Northern Region’s Strategic Priorities saw a renewed focus on our most important asset – our people. A major milestone was the development of the 2024-26 Strategic Plan, which acknowledges the ever-increasing burden placed on our volunteers and the toll it has taken. To that end, an Elevated and Enriched Volunteer Experience,

delivered through nuanced organisational delivery and best supporting clubs to Empower Impact and Growth, are the headline strategic pillars. In the face of changing volunteer trends and demographics, our business as usual needs to adapt as required, with Evolving and Expanding Evergreen Programmes as the final strategic pillar.

Additional items of note include the continued growth of our member clubs’ Junior Surf programmes and regionally delivered sport & recreation events. Regional junior member subscriptions saw a five-year high, an increase of 22% from last season, with an even gender split, ensuring opportunities are provided for all. This growth is critical as annually, 40% of new lifeguard’s transition from this pipeline. Sport and recreation delivery, a key membership retention tool, also observed a strong season, with 50% of the lifeguards aged between 15 and 19 years participating, further supporting cohesive club programmes.

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 life saving clubs or locations, school system, classroom and existing pay2play models. Specifically ensuring it is accessible in emerging areas of demand – Auckland outer islands, and emerging coastal communities.

# 2023 SEASON KEY STATISTICS



**2491**  
EVENT  
PARTICIPATION



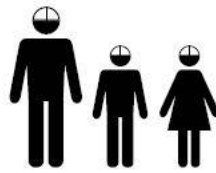
**22**  
PATROLLED  
LOCATIONS



**132**  
NEW  
FIRST AID  
AWARDS GAINED



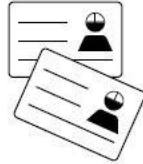
**296**  
NEW  
LIFEGUARDS  
PATROL SUPPORT



**2731**  
U14 MEMBERS  
PARTAKING IN  
JUNIOR SURF



**1790**  
ACTIVE  
LIFEGUARDS  
PATROL SUPPORT



**6218**  
ACTIVE  
MEMBERSHIPS



**9426**  
TOTAL NUMBER  
EDUCATED  
IN 2023

# **Drowning Prevention Auckland**

Education · Research · Advocacy



**WaterSafe Auckland Incorporated**



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

## The Year in Review: July 2022- June 2023

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We look back on a landmark year with our greatest delivery reach since 2018. More people accessed our education programmes in a way that resonated with them culturally and socially. Alongside education, our research outputs continue to be world-class, and we have presented our findings both nationally and on the international stage. Drowning Prevention Auckland (DPA) will be strongly represented at the World Conference on Drowning Prevention with ten abstracts accepted for presentation in December 2023 - an opportunity to share our work and vision to create an Auckland free from drowning.

### **Auckland's lead drowning prevention agency**

We are proud to be seen as a leader in drowning prevention education, which is reflected in the number of submissions lodged, the meetings with government ministers to raise awareness of initiatives and our ever-growing media profile.

- DPA led sector stakeholders to begin the implementation phase of Wai Ora Tāmaki Makaurau – Auckland's Water Safety & Drowning Prevention Strategy in February. With four key strategic areas - collective impact, behavioural change, improved service delivery and increased funding and capacity - the plan's overarching outcome is for everyone in Tāmaki Makaurau, Auckland, to have the opportunity to safely connect to and enjoy the water.
- DPA contributed to the Ministry of Transport led review of the Recreational Safety and Search and Rescue Sector.
- We shared our research-evidence perspective around consistent lifejacket legislation at a meeting with Minister McAnulty.
- The DPA team hosted Minister Radhakrishnan at our office to share our work to help prevent drowning amongst immigrant and ethnic communities. We are now working more closely to support ethnic communities to develop their water competence.
- On 25<sup>th</sup> July 2022, DPA attracted local and national media with radio, TV and press covering our educational campaign to mark the WHO's World Drowning Prevention Day. On the day, ECEs, schools, community groups and workplaces took part, going blue to help raise awareness and access our free educational and promotional resources, available in different languages. We also held an inaugural dawn service, He Taonga Te Wai, supported by mana whenua, bringing our community and sector together to remember the tragic loss of life and bring hope to the future.

### **A big year for water safety education**

Our education portfolio continues to reach the many at-risk audiences in Tāmaki Makaurau / Auckland with 126,403 individuals taking part in our programmes this year (including eLearning).

- A growth in Auckland-based organisations enrolling employees on our Developing Water Competency Course. Teams gain the knowledge and skills to keep themselves safe and respond to emergency situations around the water. Watercare are a good example of an organisation who benefited from the course.
- Professional Learning Development sessions for school teachers allow more teachers the opportunity to grow their competence and school's aquatic education programmes.
- This year, DPA attended 18 community events of cultural and social significance, including Diwali Festival, Chinese New Year festival, various boating events, and the Rotary World Drowning Prevention Event.

We successfully relaunched two of our flagship programmes; Wai Wise (Asian and Pasifika) and Splash holiday programme. Working with our school-age, youth, and community audiences to reach at risk Aucklanders.

- Wai Wise Asian and Wai Wise Pasifika – The programme provides an insight of water safety learning through both theory workshops and a series of practical pool and open water sessions to improve water competence, survival, and safety skills. It is a flexible programme designed to meet the needs and respect the cultural traditions of the participants.



- Splash Holiday Programme - Splash began 11 years ago as a week-long holiday programme and has now been refreshed to one-day, filled with new water safety lessons and experiences for children aged 8-13. The programme covers all 15

evidence-based water competencies including lifejacket safety, boating safety, recognising and assisting a drowning person, beach safety and more.

### **Making Tāmaki Makaurau/Auckland safer**

With evidence-based assessments, DPA is creating safer inland aquatic environments. Building on the successful pilot in 2019, we have seen increased demand for our work in identifying, analysing, and mitigating hazards. Assessments include recommendations on infrastructure, signage, and public rescue equipment.

- For financial year 2022/2023, DPA completed hazard assessment at 23 inland water sites for Auckland Council.
- We collaborated with SLSNZ to formalise a step-by-step process on how we can support councils in coastal and inland water areas.

Working with Tāmaki Makaurau Safety Collective and Auckland Council around safer greywater management, we are currently addressing the proximity of a popular Auckland playground to an unfenced greywater pond. Even though the pond is surrounded by intensive planting, any gaps, intended or otherwise, provide opportunities for tamariki to gain unsupervised access.

### **Research and evaluation**

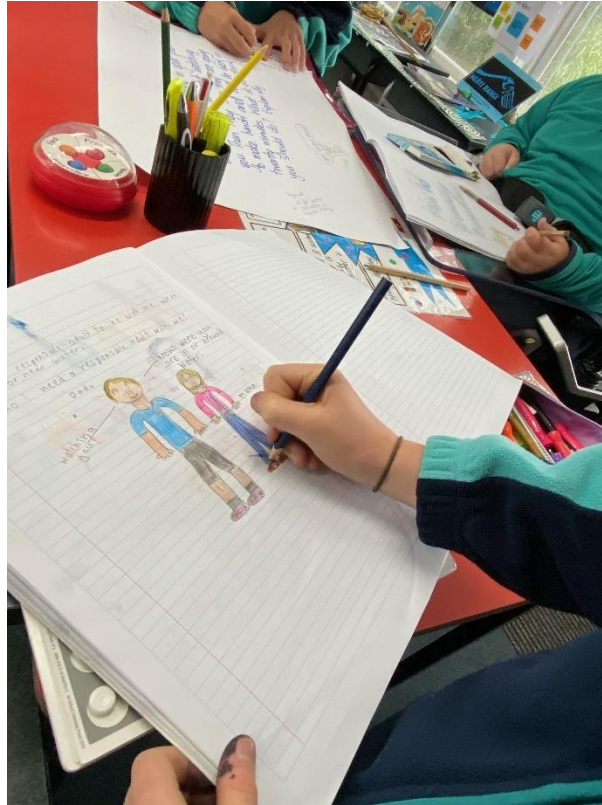
DPA undertakes practical and relevant research that enables organisations to implement evidence-based practices in their pursuit to reduce drowning. Our annual Research Forum ran in September 2022, bringing together sector leaders, researchers, and industry experts to share and discuss some of the key findings arising from Public Rescue Equipment research and related water safety projects.

DPA research highlights:

- Water Competency among Adults: DPA presented a research paper, “Adult reality gaps of water competence and drowning risk in open water”, at the 14th World Conference on Injury Prevention and Safety Promotion in Adelaide, Australia. The research by Dr Teresa Stanley and Dr Kevin Moran examined the gap between adults’ perception of their water competencies against reality. The paper provided recommendations on preventing drowning among adults, including changing attitudes and encouraging a more accurate risk analysis before entering the water.
- Public Rescue Equipment (PRE): At the same Adelaide conference, DPA presented a research paper “Standardising public rescue equipment for bystanders and emergency personnel in New Zealand”, by DPA’s Dr Teresa Stanley and Surf Lifesaving NZ’s Dr Mick Kearney. DPA supported SLSNZ in the trialling of in-water

PRE rescues to determine the best type of PRE for coastal areas. National PRE guidelines have now been drafted – informing recommendations on the best suited PRE type and methods for various New Zealand aquatic environments.

- West Coast Rock-based Fisher Safety Project: Now in its 18th year of operation, DPA continues to partner with Auckland Council and Surf Life Saving Northern Region (SLSNR), with sole funding from Auckland Council, to promote safety education amongst rock-based fishers. This has led to a reduction in fisher drowning on our West Coast beaches significantly over the years. The 2022 report by Dr Moran shows that just over half of fishers (51%) agreed that drowning was a constant threat when fishing from rocks on the west coast of Tāmaki Makaurau/Auckland.



### Te Ao Māori journey

We are committed to understanding and delivering on our responsibility to honour the intentions of the three principles of protection, participation, and partnership which Te Tiriti ō Waitangi was signed under. For the last two years, DPA has been lucky enough to have the voluntary support of a Korowai Awhina to guide us in our Te Ao Māori journey. Following her advice and guidance, our previous Korowai Awhina facilitated the relationship in November 2022 with our now paid Pou Ārahi role, Rihari Wilson, to further our commitment and to elevate our Te Ao Māori haerenga. We are beginning to embed tikanga Māori into all our programmes and sector engagements, kaupapa Māori or not. Our Kai Gathering pilot programme that has been co-created with Te Ahiwaru Trust's rangatahi programme, 'Te Ara a Hape' plans to increase knowledge and awareness around the risks and hazards of diving and will be delivered in 2023 by Māori for Māori.



# Auckland Regional Amenities Funding Board Annual Report Financial Statements year ended 30 June 2023

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## STATEMENT OF RESPONSIBILITY

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

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

In our opinion these financial statements fairly reflect the financial position and operations of the Board for the year ended 30 June 2023.

<p><b><u>Scott Pearson</u></b></p> <p>Chair Auckland Regional Amenities Funding Board</p>	
<p><b><u>Paula Browning</u></b></p> <p>Deputy Chair Auckland Regional Amenities Funding Board</p>	
<p>Date: 28 Nov 2023</p>	

STATEMENT OF COMPREHENSIVE REVENUE AND EXPENDITURE  
FOR THE YEAR ENDED 30 JUNE 2023

	Note	Actual 2023	Budget 2023	Actual 2022
<b>Revenue</b>				
Levies Received		16,910,479	16,910,479	15,435,500
Interest		43,299	0	7,261
<b>Total revenue</b>	2	<b>16,953,778</b>	<b>16,910,479</b>	<b>15,442,761</b>
<b>Expenditure</b>				
Audit Fees	3a	9,536	10,000	11,643
Grant Expenditure	3	16,550,479	16,550,479	15,145,500
Legal Fees		44,007	35,000	34,081
Advisory Officer/Admin Services		61,500	61,500	60,000
Consultants		2,580	36,000	4,450
Board Member fees	12	191,458	207,000	186,387
Other expenses	3a	6,204	10,500	6,831
<b>Total expenditure</b>		<b>16,865,764</b>	<b>16,910,479</b>	<b>15,448,891</b>
Surplus/ (deficit)		88,014	0	(6,130)
<b>Total comprehensive revenue/(expenditure)</b>		<b>88,014</b>	<b>0</b>	<b>(6,130)</b>

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 2023

	Actual 2023	Actual 2022
<b>Balance at 1 July</b>	476,999	483,130
Total comprehensive revenue/(expenditure)	88,014	(6,130)
<b>Balance at 30 June</b>	<b>565,013</b>	<b>476,999</b>

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

## STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2023

	Note	Actual 2023	Actual 2022
<b>Assets</b>			
<b>Current Assets</b>			
Cash and cash equivalents and investments	4	551,117	875,117
Receivables	5	35,666	0
<b>Total current assets</b>		<b>586,783</b>	<b>875,117</b>
<b>Total assets</b>		<b>586,783</b>	<b>875,117</b>
<b>Liabilities</b>			
<b>Current Liabilities</b>			
Creditors and other payables	6	21,770	398,118
<b>Total current liabilities</b>		<b>21,770</b>	<b>398,118</b>
<b>Total liabilities</b>		<b>21,770</b>	<b>398,118</b>
<b>Total equity</b>		<b>565,013</b>	<b>476,999</b>

## STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE 2023

	Note	Actual 2023	Actual 2022
<b>Cash flows from operating activities</b>			
Levies received		16,550,479	15,795,500
Interest received		43,299	7,261
<b>Total income from operating activities</b>		<b>16,593,778</b>	<b>15,802,761</b>
Payments to suppliers, amenities		(16,863,134)	(15,358,250)
Net increase (decrease) in receivables, payables		54,644	(30,205)
<b>Net cash from operating activities</b>	<b>8</b>	<b>(324,000)</b>	<b>414,306</b>
<b>Net cash from financing activities</b>		<b>0</b>	<b>0</b>
<b>Net cash from investing activities</b>		<b>0</b>	<b>0</b>
Net (decrease)/increase in cash, cash equivalents and bank overdrafts		(324,000)	414,306
Cash, cash equivalents, and bank overdrafts at the beginning of the year		875,117	460,811
<b>Cash, cash equivalents, and bank overdrafts at the end of the year</b>		<b>551,117</b>	<b>875,117</b>

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

Net cash from operating activities reflects the amounts exclusive of GST paid to and received from the Inland Revenue Department.

## **NOTES TO THE FINANCIAL STATEMENTS**

### **1 Statement of significant accounting policies for the year ended 30 June 2023**

#### **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 2023. The financial statements were authorised for issue by the Board 28 November 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 2022-2023 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.

<b>Revenue</b>	<b>Actual 2023</b>	<b>Actual 2022</b>
<b>Revenue from non-exchange transactions</b>		
Levies Received	16,910,479	15,435,500
<b>Total</b>	<b>16,910,479</b>	<b>15,435,500</b>
<b>Revenue from exchange transactions</b>		
Interest	43,299	7,261
<b>Total Revenue</b>	<b>16,953,778</b>	<b>15,442,761</b>

### 3 Grant expenditure

The grants for the year ended 30 June 2023 were distributed as follows:

Specified Amenity	2022-2023 Grant \$	2021-2022 Grant \$
Auckland Festival Trust	4,187,000	4,037,000
Auckland Philharmonia Trust	4,591,729	3,757,000
Auckland Rescue Helicopter Trust	450,000	450,000
Auckland Theatre Company Ltd	2,020,000	1,920,000
New Zealand Opera Ltd	1,295,000	1,100,000
Stardome - Auckland Observatory and Planetarium Trust Board	1,488,000	1,440,500
Surf Life Saving Northern Region Incorporated	1,390,000	1,366,000
WaterSafe Auckland Incorporated (Drowning Prevention Auckland)	1,128,750	1,075,000
<b>Total Funding Distributed</b>	<b>\$16,550,479</b>	<b>15,145,500</b>

### 3a Other expenses

	Actual 2023	Actual 2022
Audit fees paid for financial statement audit	9,536	11,643
Other expenses	6,204	6,831
<b>Total Other Expenses</b>	<b>15,740</b>	<b>18,474</b>

### 4 Cash and cash equivalents and investments

	Actual 2023	Actual 2022
Cash at bank and on hand	551,117	875,117
Net cash, cash equivalents, and bank overdrafts for the purposes of the statement of cash flows	551,117	875,117
<b>Total cash and cash equivalents and investments</b>	<b>551,117</b>	<b>875,117</b>

### 5 Receivables

	Actual 2023	Actual 2022
<b>Receivables from exchange transactions</b>		
GST Receivable	35,666	0
<b>Total Receivables</b>	<b>35,666</b>	<b>0</b>

The carrying value of receivables approximates their fair value.

## 6 Creditors and other payables

	Actual 2023	Actual 2022
Audit fees payable	10,965	11,643
Other Creditors	10,805	367,103
GST Payable	0	19,372
<b>Total creditors and other payables</b>	<b>21,770</b>	<b>398,118</b>

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 2023 (30 June 2022: Nil).

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

	Actual 2023	Actual 2022
Surplus/(deficit)	88,014	(6,130)
Add/(less) movements in working capital items:		
Debtors and other receivables	(35,666)	33,877
Creditors and other payables	(376,348)	386,559
<b>Net cash from operating activities</b>	<b>(324,000)</b>	<b>414,306</b>

## 9 Capital commitments

There were no capital commitments as at 30 June 2023 (30 June 2022: 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 2023 (30 June 2022: Nil).

### Contingent Assets

The Board had no contingent assets as at 30 June 2023 (30 June 2022: Nil).

## 11 Related Party Transactions

In 2023 the Funding Board received \$16,910,479 as Levy income from Auckland Council. 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 was recorded as Income Received in Advance in 2022. 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 2022-2023 the Funding Board reimbursed Auckland Council a total of \$183,701 for member honorariums.

## 12 Board fees: Other Payments and Meeting / Workshop Attendance

	Honorariums		Other Payments*	Meetings Attended
	Actual 2023	Actual 2022	(excl. GST)	N = 9
Paula Browning	27,000	16,500	1,643	6
Victoria Carter	18,000	16,500	828	7
Alastair Carruthers	18,000	16,500		8
Precious Clark (retired 3/22)	0	13,137		-
Ross Clow (from 07/21 to 10/22)	5,515	16,500		2
Anita Killeen	18,000	33,000		8
Lyn Lim	18,000	16,500	621	9
Megan McSweeney	18,000	16,500		5
Bryan Mogridge	18,000	16,500		4
Scott Pearson	36,000	24,750		8
Moana Tamaariki-Pohe (from 09/22)	14,943	0		7
<b>Total Board Member fees</b>	<b>191,458</b>	<b>186,387</b>	<b>3,092</b>	

\* Specific working parties established.

N=9 – 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 2022-2023 Funding Plan are as follows:

The 2022-2023 administration budget for the Funding Board was considered and approved by Auckland Council as part of the process of approving the overall 2022-2023 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 2021), interest rates on investments remained at historical lows 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 2023 (30 June 2022: 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 2023, 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 (2022: \$0) higher or \$0 (2022: \$0) 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 (16 March 2023, 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 Events after Reporting Period**

### **Auckland Rescue Helicopter Trust**

For both the 2022 and 2023 financial years the Auckland Rescue Helicopter Trust has failed to supply an annual report or audited financial statements. The failure to supply the documents as stipulated in the Act has been discussed with Auckland Council on numerous occasions. In August 2023, the Funding Board, having made the release of the 2023- 2024 annual grant conditional on receiving the 2022 annual report and audited financial statements, determined that the grant of \$450,000 for 2023–2024 would be withheld. These funds will be returned to Auckland Council by 30 June 2024.

## Specified Amenities Financial Results

For the 2022-2023 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 2022-2023, the eight amenities received a total of \$16,550,479 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 <a href="http://www.charities.govt.nz">www.charities.govt.nz</a>	Website
Auckland Festival Trust	30 June	CC22145	<a href="http://www.aaf.co.nz">www.aaf.co.nz</a>
Auckland Philharmonia Trust	31 Dec	CC23611 & CC23607	<a href="http://www.apo.co.nz">www.apo.co.nz</a>
Auckland Rescue Helicopter Trust**	30 June	CC21935 & CC46529 and company # 7194854	<a href="http://www.rescuehelicopter.org.nz">www.rescuehelicopter.org.nz</a>
Auckland Theatre Company Ltd	31 Dec	CC23655, CC23658, CC48094 & CC50332	<a href="http://www.atc.co.nz">www.atc.co.nz</a>
New Zealand Opera Limited	31 Dec	CC22724 & CC21944 & CC51542	<a href="http://www.nzopera.com">www.nzopera.com</a>
Auckland Observatory and Planetarium Trust Board	30 June	CC20451	<a href="http://www.stardome.org.nz">www.stardome.org.nz</a>
Surf Life Saving Northern Region Inc	30 June	CC21256 & CC23043 & CC53628	<a href="http://www.lifesaving.org.nz">www.lifesaving.org.nz</a>
WaterSafe Auckland Incorporated	30 June	CC11454	<a href="http://www.dpanz.org.nz">www.dpanz.org.nz</a>

Seven of 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 2023, as detailed in the Act. (See note on the previous page relating to Auckland Rescue Helicopter Trust.)

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

The tables on the following pages provide a summary of the trading results for each amenity for the year ended 30 June 2023.

#### 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 2023. For the three organisations with non-30 June balance dates, unaudited annual and financial reports have been submitted for the year ended 30 June 2023, in addition to a full set of audited financial accounts as at 31 December 2022 - the balance date of the three organisations.

\*\* At the time of completing this report, Auckland Rescue Helicopter Trust had not supplied audited financial statements for either of the years ended 30 June 2022 or 2023.

#### Entities with non-30 June Balance Dates:

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

TRADING RESULTS FOR 12 MONTH PERIOD ENDED 30 JUNE 2023																
	Auckland Arts Festival		Auckland Philharmonia Orchestra		Auckland Rescue Helicopter Trust ***		Auckland Theatre Company		New Zealand Opera		Stardome Planetarium Observatory		Surf Life Saving Northern Region		Watersafe Auckland Inc	
	2023	2022	2023	2022	2023	2022	2023	2022	2023	2022	2023	2022	2023	2022	2023	2022
Annual Grant	\$ 4,187,000	\$ 4,037,000	\$ 4,591,729	\$ 3,757,000	\$ 450,000	\$ 450,000	\$ 2,020,000	\$ 1,920,000	\$ 1,295,000	\$ 1,100,000	\$ 1,488,000	\$ 1,440,500	\$ 1,390,000	\$ 1,366,000	\$ 1,128,750	\$ 1,075,000
<b>INCOME</b>																
ARAFB Grant	\$ 4,187,000	\$ 4,037,000	\$ 4,591,729	\$ 3,757,000	\$ 450,000	\$ 450,000	\$ 2,020,000	\$ 1,920,000	\$ 1,295,000	\$ 1,100,000	\$ 1,488,000	\$ 1,440,500	\$ 1,390,000	\$ 1,366,000	\$ 1,128,750	\$ 1,075,000
All other income	\$ 4,070,481	\$ 1,690,866	\$ 9,426,551	\$ 7,512,357			\$ 6,947,633	\$ 6,990,727	\$ 5,864,990	\$ 5,524,660	\$ 1,345,536	\$ 997,846	\$ 3,063,956	\$ 2,378,495	\$ 589,581	\$ 497,076
<b>Total</b>	<b>\$ 8,257,481</b>	<b>\$ 5,727,866</b>	<b>\$ 14,018,280</b>	<b>\$ 11,269,357</b>	<b>\$ 450,000</b>	<b>\$ 450,000</b>	<b>\$ 8,967,633</b>	<b>\$ 8,910,727</b>	<b>\$ 7,159,990</b>	<b>\$ 6,624,660</b>	<b>\$ 2,833,536</b>	<b>\$ 2,438,346</b>	<b>\$ 4,453,956</b>	<b>\$ 3,744,495</b>	<b>\$ 1,718,331</b>	<b>\$ 1,572,076</b>
<b>EXPENDITURE</b>																
All other Expenditure	\$ 8,956,236	\$ 4,681,366	\$ 13,917,879	\$ 11,240,868			\$ 9,386,063	\$ 8,168,933	\$ 8,176,740	\$ 5,407,607	\$ 2,084,679	\$ 2,095,422	\$ 4,353,102	\$ 3,808,669	\$ 1,679,061	\$ 1,452,579
Depreciation	\$ 24,091	\$ 26,698	\$ 137,913	\$ 134,694			\$ 157,098	\$ 175,056	\$ 42,137	\$ 280,424	\$ 214,596	\$ 215,394	\$ 94,474	\$ 101,599	\$ 37,642	\$ 41,571
<b>Total</b>	<b>\$ 8,980,327</b>	<b>\$ 4,708,064</b>	<b>\$ 14,055,792</b>	<b>\$ 11,375,562</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ 9,543,161</b>	<b>\$ 8,343,989</b>	<b>\$ 8,218,877</b>	<b>\$ 5,688,031</b>	<b>\$ 2,299,275</b>	<b>\$ 2,310,816</b>	<b>\$ 4,447,576</b>	<b>\$ 3,910,268</b>	<b>\$ 1,716,703</b>	<b>\$ 1,494,150</b>
<b>Net Surplus/(Loss)</b>	<b>-\$ 722,846</b>	<b>\$ 1,019,802</b>	<b>-\$ 37,512</b>	<b>-\$ 106,205</b>	<b>\$ 450,000</b>	<b>\$ 450,000</b>	<b>-\$ 575,528</b>	<b>\$ 566,738</b>	<b>-\$ 1,058,887</b>	<b>\$ 936,629</b>	<b>\$ 534,261</b>	<b>\$ 127,530</b>	<b>\$ 6,380</b>	<b>-\$ 165,773</b>	<b>\$ 1,628</b>	<b>\$ 77,926</b>
<b>Net Surplus/(Loss) excl Depreciation</b>	<b>-\$ 698,755</b>	<b>\$ 1,046,500</b>	<b>\$ 100,401</b>	<b>\$ 28,489</b>	<b>\$ 450,000</b>	<b>\$ 450,000</b>	<b>-\$ 418,430</b>	<b>\$ 741,794</b>	<b>-\$ 1,016,750</b>	<b>\$ 1,217,053</b>	<b>\$ 748,857</b>	<b>\$ 342,924</b>	<b>\$ 100,854</b>	<b>-\$ 64,174</b>	<b>\$ 39,270</b>	<b>\$ 119,497</b>
*** No audited Financial Statemtns provided for 2022 or 2023																
FINANCIAL POSITION AS AT 30 JUNE 2023																
	Auckland Arts Festival		Auckland Philharmonia Orchestra		Auckland Rescue Helicopter Trust ***		Auckland Theatre Company		New Zealand Opera		Stardome Planetarium Observatory		Surf Life Saving Northern Region		Watersafe Auckland Inc	
	2023	2022	2023	2022	2023	2022	2023	2022	2023	2022	2023	2022	2023	2022	2023	2022
<b>ASSETS</b>																
Current Assets	\$ 1,959,597	\$ 2,812,113	\$ 3,051,399	\$ 3,157,757			\$ 1,478,323	\$ 1,619,432	\$ 1,554,886	\$ 2,640,232	\$ 844,718	\$ 1,416,814	\$ 1,893,678	\$ 1,731,243	\$ 1,084,761	\$ 1,053,366
<b>Total Current Assets</b>	<b>\$ 1,959,597</b>	<b>\$ 2,812,113</b>	<b>\$ 3,051,399</b>	<b>\$ 3,157,757</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ 1,478,323</b>	<b>\$ 1,619,432</b>	<b>\$ 1,554,886</b>	<b>\$ 2,640,232</b>	<b>\$ 844,718</b>	<b>\$ 1,416,814</b>	<b>\$ 1,893,678</b>	<b>\$ 1,731,243</b>	<b>\$ 1,084,761</b>	<b>\$ 1,053,366</b>
<b>LIABILITIES</b>																
Current Liabilities	\$ 362,974	\$ 427,376	\$ 2,161,817	\$ 2,184,782			\$ 2,380,946	\$ 2,050,394	\$ 743,197	\$ 775,644	\$ 800,051	\$ 339,228	\$ 578,665	\$ 370,931	\$ 265,445	\$ 248,599
<b>Total Current Liabilities</b>	<b>\$ 362,974</b>	<b>\$ 427,376</b>	<b>\$ 2,161,817</b>	<b>\$ 2,184,782</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ 2,380,946</b>	<b>\$ 2,050,394</b>	<b>\$ 743,197</b>	<b>\$ 775,644</b>	<b>\$ 800,051</b>	<b>\$ 339,228</b>	<b>\$ 578,665</b>	<b>\$ 370,931</b>	<b>\$ 265,445</b>	<b>\$ 248,599</b>
Working Capital	\$ 1,596,623	\$ 2,384,737	\$ 889,582	\$ 972,975	\$ -	\$ -	-\$ 902,623	-\$ 430,962	\$ 811,689	\$ 1,864,588	\$ 44,667	\$ 1,077,586	\$ 1,315,013	\$ 1,360,312	\$ 819,316	\$ 804,767
Non-Current Assets	\$ 111,063	\$ 45,795	\$ 1,776,922	\$ 1,731,041			\$ 482,801	\$ 617,209	\$ 261,826	\$ 267,815	\$ 4,425,144	\$ 2,295,026	\$ 292,015	\$ 240,336	\$ 56,164	\$ 69,085
Non-Current Liabilities											\$ 2,252,890	\$ 1,689,950				
<b>Net Assets</b>	<b>\$ 1,707,686</b>	<b>\$ 2,430,532</b>	<b>\$ 2,666,504</b>	<b>\$ 2,704,016</b>	<b>\$ -</b>	<b>\$ -</b>	<b>-\$ 419,822</b>	<b>\$ 186,247</b>	<b>\$ 1,073,515</b>	<b>\$ 2,132,403</b>	<b>\$ 2,216,921</b>	<b>\$ 1,682,662</b>	<b>\$ 1,607,028</b>	<b>\$ 1,600,648</b>	<b>\$ 875,480</b>	<b>\$ 873,852</b>
<b>Equity</b>																
Retained Earnings/Other Equity	\$ 2,430,532	\$ 1,410,730	\$ 2,704,016	\$ 2,810,221			\$ 155,706	-\$ 380,491	\$ 2,132,402	\$ 1,195,773	\$ 1,682,662	\$ 1,555,132	\$ 1,600,648	\$ 1,766,422	\$ 873,852	\$ 795,926
Current Year Earnings/(Loss)	-\$ 722,846	\$ 1,019,802	-\$ 37,512	-\$ 106,205			-\$ 575,528	\$ 566,738	-\$ 1,058,887	\$ 936,629	\$ 534,261	\$ 127,530	\$ 6,380	-\$ 165,773	\$ 1,628	\$ 77,926
<b>Total Equity</b>	<b>\$ 1,707,686</b>	<b>\$ 2,430,532</b>	<b>\$ 2,666,504</b>	<b>\$ 2,704,016</b>	<b>\$ -</b>	<b>\$ -</b>	<b>-\$ 419,822</b>	<b>\$ 186,247</b>	<b>\$ 1,073,515</b>	<b>\$ 2,132,402</b>	<b>\$ 2,216,923</b>	<b>\$ 1,682,662</b>	<b>\$ 1,607,028</b>	<b>\$ 1,600,649</b>	<b>\$ 875,480</b>	<b>\$ 873,852</b>
*** No audited Financial Statemtns provided for 2022 or 2023																

**Independent Auditor's Report**  
**To the readers of**  
**Auckland Regional Amenities Funding Board's**  
**financial statements for the year ended 30 June 2023**

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 42 to 51, that comprise the statement of financial position as at 30 June 2023, 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 42 to 51:

- present fairly, in all material respects:
  - its financial position as at 30 June 2023; 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 November 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 41 as well as pages 52 to 54, 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**

P O Box 6969

Victoria Street West

Auckland 1142

e: [arafb.info@gmail.com](mailto:arafb.info@gmail.com)

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

<b>Chair:</b>	Scott Pearson
<b>Deputy Chair:</b>	Paula Browning
<b>Directors:</b>	Alastair Carruthers Victoria Carter Ross Clow- Retired – 16 October 2022 (position is vacant) Anita Killeen Lyn Lim Megan McSweeney Bryan Mogridge Moana Tamaariki-Pohe – Commenced 1 September 2022

(Composition of the Funding Board as at 30 June 2023)

<b>Advisory Officer:</b>	Leigh Redshaw
<b>Bankers:</b>	ASB Bank Ltd
<b>Lawyers:</b>	Buddle Findlay
<b>Auditors:</b>	Office of Auditor-General/Audit New Zealand
<b>Charities Registration Number:</b>	CC38181
<b>Relevant Legislation:</b>	Auckland Regional Amenities Funding Act 2008 (and amendments)

**Scott Pearson**

Chair

**Auckland Regional Amenities Funding Board**