A photograph of the Auckland Philharmonia Orchestra performing in a concert hall. The conductor, a man in a dark suit and white shirt, stands at the front, holding a baton. The orchestra members, including violinists, violists, and cellists, are seated in rows, playing their instruments. The audience is visible in the background, seated in a tiered arrangement. The hall has ornate architectural details, including a large chandelier and decorative moldings. The lighting is warm, highlighting the performers.

2012 Annual Report

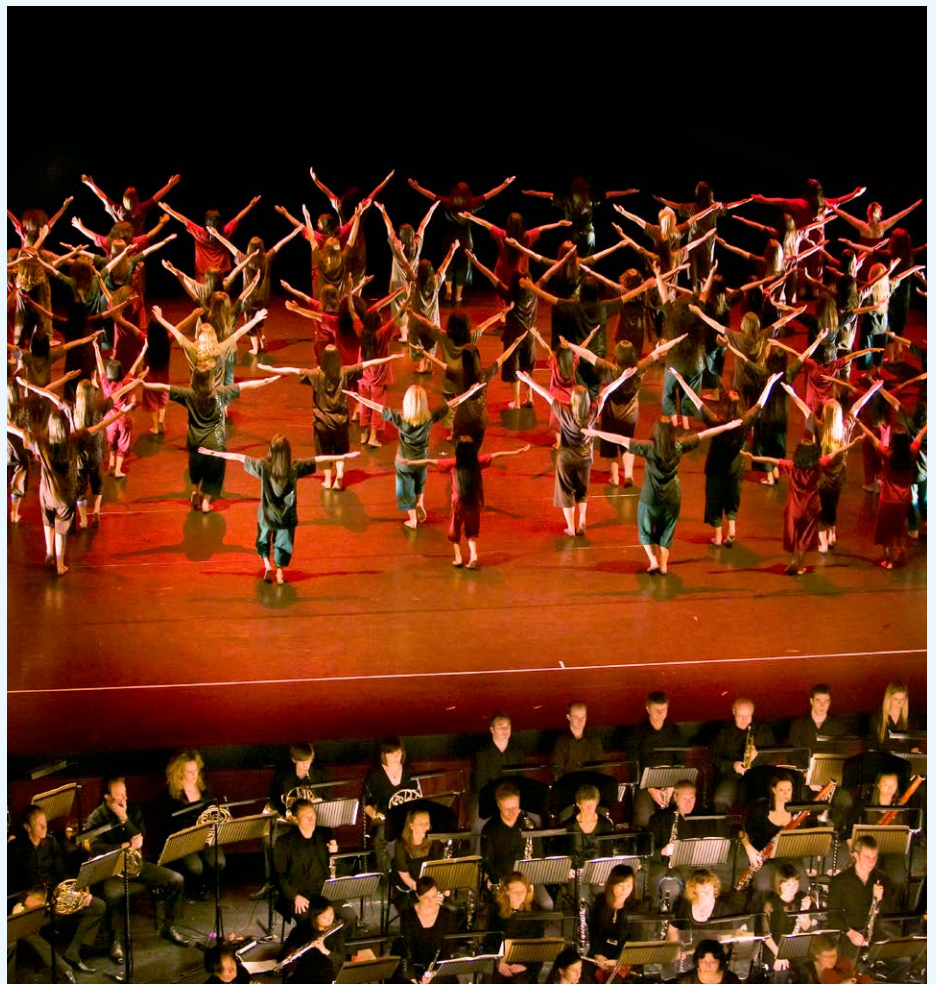
Auckland Philharmonia Orchestra

auckland
philharmonia
orchestra

apo.co.nz

"[T]he evening was a testament to Auckland Philharmonia Orchestra, navigating Verdi's music with unflagging energy while giving due care and attention to the more delicately scored passages ... the APO proves yet again that they can present first-rate artistry to a community that values and appreciates it."

– William Dart, NZ Herald, 20 Aug 2012.



"I have completely fallen in love with the APO. It transports me: it is my escape from the human to the divine. I enjoy every concert, but – yes – last night's was great."

– Marianne James



"What a wonderful experience the APO's concert in Takapuna was last night [Sanctuary Strings] – delightful choice of music, marvellous, intimate 'chamber music' environment and a privilege to share music with such superb musicians. Thank you. May we have more of the same next year!"

– Harry and Anne Bonning

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Auckland Philharmonia Orchestra (APO) is the city's leading performing arts organisation, and Auckland's full-time professional metropolitan orchestra.

In more than 90 performances annually, the APO presents a full season of symphonic work showcasing many of the world's finest classical musicians. Recent soloists include James Ehnes, Christine Brewer, Nikolai Demidenko, Ning Feng and Dame Evelyn Glennie; and conductors John Nelson, Stephen Layton and Michal Dworzynski. The APO is also proud to work with the New Zealand Opera, the Royal New Zealand Ballet, Auckland Arts Festival and the Michael Hill International Violin Competition.

Renowned for its innovation, passion and versatility, the APO collaborates with some of New Zealand's most inventive artists, including performances with Warren Maxwell, Nathan Haines and the Topp Twins, and in 2012 with Six60 and a number of New Zealand's leading hip-hop artists in our Remix the Orchestra performance. Additionally, the APO regularly performs with visiting international acts such as George Benson, Serj Tankian and Kenny Rogers.

The APO promotes a vibrant arts culture by providing leadership and support. Through its numerous education, outreach and community initiatives the APO offers opportunities to more than 20,000 young people and adults nationwide to participate in music, ranging from hip-hop and

rock to contemporary and classical. In 2011 the orchestra launched Sistema Aotearoa, the first music education programme in New Zealand to be based on El Sistema, one of the world's most successful music and social development projects.

More than 100,000 people hear the orchestra live in concert each year, with many more reached through special events, other media and recordings on the APO Live and Naxos music labels.

Most APO concerts are broadcast live nationally and streamed online, allowing everyone the chance to share the excitement of a world-class performance.

APO Board & Support Organisations (as at 31 Dec 2012)

PATRONS

Dame Kiri Te Kanawa, ONZ, DBE
Dame Catherine Tizard, ONZ,
GCMG, GCVO, DBE, QSO
Sir James Wallace, KNZM

VICE PATRON

Dame Jenny Gibbs, DNZM

AUCKLAND PHILHARMONIA FOUNDATION 2012

Chairman Richard Ebbett

Trustees

Mark Gatward
Sarah Kerr
Haydn Staples
Belinda Vernon
Simon Williams
Peter Wilson, ONZM

AUCKLAND PHILHARMONIA ORCHESTRA BOARD

Dame Rosanne Meo, DNZM, OBE
(Chairman)
Jonathan Baker
Richard Ebbett
Professor Jonathan Mane-Wheoki
Geraint Martin
Michael Moyes
Kieran Raftery

AUCKLAND PHILHARMONIA ORCHESTRA SOCIETY EXECUTIVE COMMITTEE

Secretary Simon Williams
Chair/Treasurer Carl Wells
Executive Committee
Matthias Erdrich
Brent Grapes
Kathryn Moorhead
Susan Wedde

AUCKLAND PHILHARMONIA ORCHESTRA GUILD 2012

President Sylvia Rosevear
Vice-President Cheryl Byrne
Treasurer & Membership Secretary
Carole McIntosh
Newsletter & Communications Guy Alpe

AUCKLAND PHILHARMONIA ORCHESTRA FRIENDS 2012

President Bryce Bartley
Vice President Judith Bishell
Secretary Anne Norris
Treasurer Rona Colbert
Membership Secretary Anne Stewart

APO Management

Music Director Eckehard Stier

Composer-in-Residence Jack Body

GENERAL MANAGEMENT

CEO Barbara Glaser
Receptionist/PA to CEO Noma Sio

ARTISTIC

Manager of Artistic Planning Ronan Tighe
Artistic Coordinator Debbie Nicholson
Orchestra Manager Wendy Gardiner
Assistant Orchestra Manager Amber Read

BUSINESS

Business Manager Ann McShane
Accounts Administrator Stephanie Dixon
**Accounts Assistant and CRM
Coordinator** Wynn Reichelmann

BUSINESS DEVELOPMENT

Business Development Manager
Stuart Angel
Business Development Coordinator
Kendra Oxley

FUNDRAISING

Director of Fundraising Laura Dee
Fundraising Manager Christopher Johnstone
Fundraising Coordinator Lucy Johnston

MARKETING

Marketing Manager Christine Young
Marketing Coordinator & Web Manager
Helen Spoelstra
Publicity Richard Betts
**Ticketing and Customer Relations
Manager/Tessitura Project Manager**
Ina Patisolo
Ticketing Assistant Ben Zilber
Ticketing Assistant Alan Davis

EDUCATION

Education Manager Lee Martelli
Education Supervisor
Catherine Blomfield
Education Coordinator Claudia Ruff

OPERATIONS

Director of Operations John Ure
Production Supervisor Stuart McCann
Music Librarian Robert Johnson
Deputy Librarian Hermione Johnson

SISTEMA AOTEAROA

Programme Director Dr Joe Harrop
Programme Facilitator Ros Giffney

2012 Chairman's Report

It is my pleasure to report on the year ended December 2012 on behalf of the Board of Auckland Philharmonia Orchestra.

Another successful year saw turnover top \$9.5 million, with income from performances representing 22% of total revenue. That figure includes seven full houses and, with the economy only slowly recovering its health, represents a fine result. Our players again thrilled audiences with their memorable performances. The artistic leadership of Eckehard Stier, the passion and energy of our players and the drive and acumen of our CEO Barbara Glaser and her management team continue to bring joy to our audiences and communities.

It is too easy to overlook the achievements and scope of the APO's activities in the last few years. In 2005 we wondered if the APO would survive. Now, critical acclaim and concert revenues provide a valuable barometer of our performances. The APO interacts with 600 young people every week, through its educational activities and through direct contact with APO players. Few organisations in either the arts or commercial sectors could stand so tall in their achievements.

The orchestral sector review finally wound its way to a close; its outcome was a mixed bag for Auckland. The review acknowledged our unique role and named the APO a 'Metropolitan Orchestra', a deserved recognition of our status. There will also hopefully be benefits in the Ministry for Culture and Heritage and Creative New Zealand working more closely together.

However, the review's lack of clarity around future funding options adds pressure; we look forward to working closely with the government – and others – as we seek to secure the monies necessary to fulfil our newly acknowledged role.

We believe the Minister understands our predicament and his subsequent acknowledgement to the players and the Board of the inadequacy of a new name without any funding was welcomed by us all.

The most gratifying outcome of the review was the warmth and support from the people of Auckland for their

orchestra. The volume of submissions was an obvious indicator but of greater significance were the depth of comment and the passion of the APO's supporters.

We applaud Auckland Council's support. It is recognition that a vibrant orchestra is among those key resources that enable Auckland to achieve its 'liveable city' status.

We are grateful too for the continued commitment of our other major partners and supporters: Creative New Zealand, the ASB Community Trust, The Lion Foundation and APN News & Media. Without organisations such as these, the cultural life of New Zealand would be much poorer.

The Board is, of course, acutely aware of the funding needs of the Orchestra and is addressing this in various ways. In addition to working closely with all of our funding partners we have invested in our ability to raise more income through philanthropic and corporate fundraising. Already we are seeing good results. Examples include new sponsorships and additional chair donors, while the annual appeal achieved its best ever result.

The APO's support organisations have always been crucial to the running of the orchestra. The Foundation, under Chairman Richard Ebbett, along with the APO Friends led by Bryce Bartley, remain integral to the APO family.

A special mention needs also to be made of the APO Guild. The Guild's Summer Concert, sponsored by Deloitte, was again our most important single fundraising event. This was the Guild's last Deloitte Summer Concert, for the organisation has voluntarily disbanded and a new group, Crescendo, has risen in its stead. I thank Guild president Sylvia Rosevear and Guild members for their work, and look forward to seeing them at future Crescendo functions – along with recently retired Concertmaster Emeritus Brecon Carter, who has graciously agreed to be Crescendo's patron; it is an apt appointment that recognises Brecon's special status and the enduring affection and respect all associated with the orchestra hold for him.

This is my final report as Chairman and I am delighted to hand the baton to Geraint

Martin. I know that he and the Board will continue to work hard in pursuit of the APO's objectives.

My thanks go to those who have supported the efforts of the APO during my time as Chairman, particularly my fellow current Board members, Geraint Martin, Jonathan Baker, Richard Ebbett, Jonathan Mane-Wheoki, Michael Moyes and Kieran Raftery. I also wish to note the role of Simon Williams and the APO Society.

All of us join in congratulating Barbara Glaser and her team on their work, which helped ensure 2012 was such a successful year. The management team that Barb has gathered around her works endless hours and is hugely skilled and experienced.

My warmest thanks go to the players of the orchestra; I have become enormously attached to them all. Their musicianship never fails to inspire those of us who work on their behalf, and Auckland is a better, more vibrant place for the magic their artistry weaves every time they take the stage.

I am honoured to have been appointed Patron, alongside Dame Cath Tizard, Sir James Wallace, Dame Kiri Te Kanawa and Vice-Patron Dame Jenny Gibbs. I will continue to serve our Orchestra and the people of Auckland.



Dame Rosanne Meo

Chairman, Auckland Philharmonia Orchestra

2012 Chief Executive's Report

I am delighted to present the APO's 2012 annual report.

It was a year that saw the orchestra continue to present commanding performances and leading guest artists, and offer the innovation that has become the APO's hallmark, all the while becoming ever more part of Auckland's fabric.

Subscriptions in 2012 remained robust, despite ongoing economic constraints, with an increase in subscriber numbers over 2011. Similarly, I am pleased to report seven full houses, indicating the heartening levels of trust audiences place in their orchestra. In all, we performed to many thousands of people at our self-presented concerts, and as many more again at performances of the opera, ballet and in other events throughout the region.

Those people witnessed some magnificent music making and an admirable array of superb guests. Perhaps one of the most inspiring was deaf percussionist Dame Evelyn Glennie, whose New Zealand premiere performance of Christopher Rouse's *Der Gerettete Alberich* was a highlight. In addition, conductor John Nelson led the APO in a thrilling *Symphony Fantastique*, and audiences enjoyed a riveting Bach B minor Mass with Stephen Layton and returning favourite Andreas Boyde's Ravel Piano Concerto in G. Soprano Christine Brewer's performances of Strauss and Wagner will also be long remembered. Brewer was a late replacement for an indisposed Deborah Voigt, and it's testament to the regard in which the APO is held that someone of Brewer's stature was able to be secured at extremely short notice.

Of course, the APO's success should not simply be judged by the quality of international guests we attract. Our Music Director, Ekehard Stier, sets a tone and inspires a confidence in the musicians that ensures the audience trusts that every performance under his baton will be an event, whether the music is familiar or not. APO crowds flocked to New Zealand premieres of Scriabin's Symphony No.3 and an emotionally devastating Corigliano Symphony No.1, while the first professional staging of Verdi's *Nabucco*

was a sell-out. It is clear that Ekehard means as much to Aucklanders as they mean to him.

Another musical figure who means a lot to Aucklanders is our former Composer-in-Residence Ross Harris. The APO's association with Ross is one of the most fruitful artistic partnerships in New Zealand music, and his Cello Concerto, performed with its dedicatee Li Wei Qin as soloist, was the latest of the composer's works commissioned and debuted by the APO. The critical response was overwhelmingly positive and, with a recording made on the night, we look forward the concerto's future commercial release to sit next to our CD of Ross's Second and Third Symphonies on the Naxos label.

In the meantime our supporters can happily enjoy the CD we did release in 2012, a full programme of Mozart, featuring our former Guest Principal Conductor Roy Goodman and New Zealand's leading pianist, Michael Houstoun.

Joining Michael on that disc was Guest Principal Oboe Gordon Hunt, one of the world's leading orchestral oboists and another example of the calibre of musicians who enjoy playing in Auckland. While here Gordon programmed and led the first of our 2012 Sanctuary Series concerts. These early-evening chamber performances were launched in 2011; they take place in churches around Auckland and are developing a dedicated following, including among those who would not necessarily travel to the central city to see the orchestra play. This series, as part of the 'APO Connecting' programme of education, community and outreach offerings, is one of many initiatives that make the APO accessible to all Aucklanders.

Among the concerts with broad appeal was *APO Remix the Orchestra: Hip Hop Meets Full Orchestra*. Staged as a closing event of New Zealand Music Month, this was the celebration of five years of the Remix programme. Leading hip-hop professionals – including industry legend Ernie – joined Remix graduates from the last five years and

the full APO on the Town Hall stage in front of 1000 audience members.

Remix was by no means the only example of the APO's activities to reach out to Aucklanders. In 2011 we staged *Sacre: the Auckland Dance Project*. Its success made us determined to ensure that it was not a one-off, and in 2012 we made good on that promise with *Fireworks*, a collaboration with the University of Auckland's dance studies programme that also featured young dancers from schools in south and east Auckland. *Fireworks* was arguably even more artistically successful than *Sacre*, and had the distinction of being led not by an international choreographer as *Sacre* had been, but by Moss Patterson, artistic director of Atamira dance company and a choreographer of rare invention.

2012 marked the first year of Jack Body's tenure as APO Composer-in-Residence. His first work for us, named *Hector's Ghost*, played a merry dance with themes from Berlioz's *Symphonie Fantastique*, also programmed the same night. Jack's brief work held the promise of rich musical rewards to come in 2013.

While the orchestra welcomed a new Composer-in-Residence, it also farewelled some long-serving members. Among these were violinist Bing Lin Chan, an APO player since 1987, and John Middleton, who sat in the bass chair at the orchestra's very first concert in 1980. Also retiring at the end of 2012 was Concertmaster Emeritus Brecon Carter, who was a founding member of the APO and its first concertmaster. Brecon's popularity with APO audiences was recognised at our final APN News & Media Premier Series concert of 2012 with perhaps the year's biggest ovation. We're delighted that Brecon has agreed to be patron of the APO's new membership scheme, Crescendo.

At time of writing we have just sadly farewelled our beloved cellist Claudia Price, who passed away peacefully after a battle with cancer. Claudia played with the APO for 20 years, and her musicianship, passion for the orchestra and her beautiful smile will remain with

us and inspire us all for many years to come.

It was a big year for the young students of Sistema Aotearoa who, among many highlights, played at Government House in the presence of Governor-General Sir Jerry Mateparae, gave numerous concerts – including a rapturously received end-of-year performance – and performed to Camilla, Duchess of Cornwall. With Sistema, the musical outcomes are perhaps less important than the social ones, and at the end of the year we received academic research, conducted by AUT University's Institute of Public Policy, to support our anecdotal evidence suggesting that the community of Otago is already beginning to feel the benefits of Sistema Aotearoa.

The Ministry for Culture and Heritage's review of the orchestral sector continued through 2012. The APO made a strong argument for the government to take a closer look at how sector funding is distributed, and worked closely with external partners including Colenso BBDO to state the orchestra's case in a typically ingenious fashion. The result was *Soundtrack to Auckland*, a recording of the *1812 Overture* and an accompanying video released for download on YouTube and iTunes. As well as underlining the APO's special relationship to the city it serves, *Soundtrack to Auckland* garnered the orchestra its first number one hit on the iTunes album download chart.

The commitment shown by everyone involved with *Soundtrack to Auckland* was not entirely reflected in the review's outcomes, which, rather than the hoped-for funding increase, signalled a freeze on extra Creative New Zealand contributions until 2015. However, the review set out a structure for the next decade and, significantly, placed the APO in a new category of 'Metropolitan Orchestra', which was deserved recognition of our position in the orchestral sector and our special

relationship with Auckland. We now need appropriate funding to help us fulfil the expectations of our new role.

The APO's core funders, Auckland Council (through the Auckland Regional Amenities Funding Board) and Creative New Zealand, were critical in their support during 2012, making it possible to deliver our programme of activities, as were the generous contributions of the Lion Foundation and ASB Community Trust.

Similarly, the APO's loyal corporate partners continued to support the orchestra's work in the concert hall and beyond. I sincerely thank them all for the crucial role they play, in particular our Platinum Sponsors: Qantas, the Hilton, Villa Maria Estate and APN News & Media, which in 2013 confers its sponsorship to its flagship title, *The New Zealand Herald* – a fitting banner under which to fly our flagship concert series.

Joining them in 2013, under agreements mooted in 2012, are two new series name sponsors: Bayleys Real Estate, which gives its title to the popular Great Classics Series; and Newstalk ZB, which becomes sponsor of the Splendour Series. I welcome both to the APO family and look forward to many years of fruitful partnership.

In 2012 our Board of Directors also prepared for change. The APO's Board Chair, Dame Rosanne Meo, announced to her colleagues that she intended to resign her role and she was invited to take up a position as Patron. For me personally and for the whole organisation, Rosanne has been an inspiring chairman. Her wisdom as well as her knowledge of how Auckland ticks have been key in the growth and achievements of the APO. The orchestra is a better organisation for her long-term association and Dame Rosanne's new role is the perfect appointment for someone with her skills and knowledge. My sincere thanks go to Rosanne.

The Board unanimously voted Geraint Martin as the new Chair. I congratulate the Board on its judicious choice. Indeed, I thank the Board for its work throughout 2012, as I do the management and staff,

whose commitment to the orchestra and orchestral music enables this special art to remain a central part of Auckland's cultural life. My heartfelt thanks also go to our wonderful musicians, who display their considerable talents to packed houses week after week. Their combined efforts, their skill and the obvious joy that they communicate when they perform ensure that it is with pride and pleasure that I look forward to 2013.



Barbara Glaser

Chief Executive, Auckland
Philharmonia Orchestra

APO Concerts & Audience

CONCERTS PRESENTED 2012

The APO performed at 93 concerts and events in 2012, just part of a full programme of performances and activities that reached out to all parts of the community. Below are some quick facts about the range of concerts and performances in 2012:

- 51 self-presented concerts. Included in these, there were
 - » 21 full orchestra concerts
 - » 6 main stage education concerts
 - » 6 chamber performances in local venues
 - » 10 concerts for children

The concerts also included 3 *Unwrap the Music* concerts, performances of mainstream orchestral repertoire with an entertaining introduction and commentary; a special performance with more than 100 children aged 5-18 on stage dancing to Handel's *Music for the Royal Fireworks*, to choreography developed in collaboration over an extended rehearsal period by Moss Patterson; and a ground-breaking collaboration between the orchestra and urban hip hop artists in *Remix the Orchestra* at Auckland Town Hall.

We presented 31 performances in Auckland Town Hall, as our main performance venue, and also presented concerts and events in Bruce Mason Centre in Takapuna, TelstraClear Pacific Events Centre in Manukau, Massey High School and The Trusts Stadium in West Auckland, Holy Trinity Cathedral in Parnell, plus chamber concerts in venues in Takapuna, Remuera and Howick.

During 2012, we presented 5 free community performances and events, including Open Days in west, central, north and south Auckland.

We also performed:

- 21 pit performances with New Zealand Opera and the Royal New Zealand Ballet
- 2 recording sessions with local artists
- at Auckland Film Festival to a sold out Civic Theatre audience
- with Six60 to a sold out Aotea Centre audience
- at several corporate and private events.

In addition there were 10 composer/conductor workshops, and 51 APO musicians were actively involved in performance and mentoring through the APO Connecting programme, particularly with our 50 APOPS (Auckland Philharmonia Orchestra Partnership Schools programme) schools.

AUDIENCE NUMBERS 2012

The total number of people who heard the APO this year was more than 100,000. This includes:

- more than 42,000 people at our APO self-presented concerts
 - » main stage and community concerts – 35,042
 - » education concerts – 7,273
 - » fundraising concerts and events – 494
- free community events (Open Days and associated activities, and Big Play In); total est. participation – >2,500
- opera and ballet performances in Auckland – 42,692
- other hires – >7,480 (est)
- more than 8,000 students experiencing the APO as part of our education programme in schools.

Among the audience to self-presented concerts:

- 71% were returning subscribers
- 29% were new subscribers.

These figures show little change from 2011. Of our 2012 subscribers, just under half were long-term subscribers i.e. subscribed each year since at least 2009.

The APO employs 70 full-time professional musicians.

120 associate musicians, 98 of whom were from the Auckland region, were employed (in addition to our full time core players) in 2012.

BROADCAST SUMMARY

During 2012:

- 22 concerts were recorded for broadcast by Radio New Zealand Concert
- 21 concerts were broadcast live on Radio New Zealand Concert
- 25 concerts received a second broadcast (46 total concerts broadcast in 2012)
- three Radio New Zealand Concert Podcast Classics featured the APO
 - with a total of 2503 downloads
- there was a special online feature: *The Planets* – with 2768 unique viewers.

2012 Performance Highlights

During 2012 we welcomed an outstanding line up of international soloists to Auckland. They included Ukrainian pianist Alexander Gavrylyuk, German cellist Nicolas Altstaedt, Hungarian violinist Barnabas Kelemen, Chinese cellist Li Wei Qin, German pianist Andreas Boyde, Russian violinist Sergey Malov, British violinists Jack Liebeck and Anthony Marwood, German pianist Ragna Schirmer, Scottish percussionist Dame Evelyn Glennie, Chinese violinist Ning Feng, and Russian violist Maxim Rysanov.

We also worked with some of the leading international conductors. Among them were Pierre-Andre Valade and Fabrice Bollon (from France), Garry Walker, Stephen Layton and Christopher Seaman (UK), Giordano Bellincampi (Italy), Eckart Preu (Germany), John Nelson (United States), Tadaaki Otaka (Japan), Michal Dworzynski and Radoslaw Szulc (Poland) and Eduardo Portal (Spain).

One concert stood out as an artistic highlight of the season. This was a performance in July of Strauss and Wagner by one of the world's leading exponents in the repertoire, American soprano Christine Brewer, conducted by Japanese conductor Tadaaki Otaka.

The New Zealand premiere of the groundbreaking and moving Symphony No.1 by American composer John Corigliano, as part of a Splendour Series concert in July, was also an exceptional and moving experience. Conducted by APO Music Director Eckehard Stier, the performance of this work was dedicated to the New Zealand victims of the AIDS crisis. The New Zealand AIDS quilt was displayed behind the orchestra during the second half of the concert, adding extra poignancy to the performance.

In May, Chinese cellist Li Wei Qin performed the new cello concerto written for him and the APO by New Zealand composer Ross Harris. Conducted by acclaimed British conductor Garry Walker, it was a great critical and popular success. The performance was recorded for inclusion in our ongoing recording project of Ross Harris's works for the Naxos record label.

Another New Zealand premiere featured the first visit to the APO of Scottish percussionist Dame Evelyn Glennie. Well known for her work with hard-of-hearing communities and for her charismatic performances, she captivated the Auckland audience with her stunning performance of Christopher Rouse's concerto for percussion, *Der Gerettete Alberich*. She remained on stage after the concert to take questions from an audience of more than 300 in an impromptu and truly memorable Q&A.

With leading Bach specialist Stephen Layton on the podium, in October the APO performed a stylish and moving Mass in B minor by J.S. Bach. The outstanding soloists included Australian soprano Sara Macliver and British tenor James Oxley. This performance of a towering masterpiece of the Baroque era was an example of the orchestra's flexibility in delivering a wide range of repertoire in accomplished performances.

One of our new concerts in 2012 was presented in conjunction with Radio New Zealand Concert. We took the annual *Settling the Score* radio programme, a countdown of listeners' favourite orchestral works, live into the Auckland Town Hall as *Settling the Score Live*. The orchestra performed movements from the top three works in the countdown along with highlights from the top 20. It was broadcast live on Radio New Zealand Concert and rebroadcast in the programme's traditional time slot on New Year's Day.

In June, distinguished Berlioz interpreter, John Nelson conducted a stunning performance of Hector Berlioz's *Symphonie Fantastique* in the same programme as a new work by APO Composer-in-Residence Jack Body. Body's work, entitled *Hector's Ghost*, was written as a tribute to *Symphonie Fantastique*.

The APO's Opera in Concert has become an annual feature in the Auckland concert calendar. In 2012 the opera was Verdi's masterpiece *Nabucco*, the first professional performance of this work in New Zealand. It featured an international cast of singers who have performed these roles at the world's great opera

houses, including Italian soprano Paoletta Marrocu, and baritone Sebastian Catana, as well as some of New Zealand's finest opera voices.

Another feature of 2012 was the growth of series that have established themselves as important parts of the APO performance calendar. Our entertaining explanatory *Unwrap the Music* concerts, and our chamber music *Sanctuary* concerts, all offered special concert experiences to audiences, outside the main stage concert format.

APO Premieres 2012

WORLD PREMIERES

Jack Body *Hector's Ghost*

Ross Harris Cello Concerto

Alexander McFarlane *Gymnast* (APO4Kids)

Alexander McFarlane *Wheturangi Kahurangi* (Discovery)

Remix the Orchestra – this was the world premiere performance of all of the arrangements featured, although six of the songs had been played before with the artists' own bands. The following were all written specifically for the Remix concert and premiered at that event:

Chess Countess (arr. Ken Young)
'hip hOp era'

Syah Folau (arr. Ken Young)
'Carina St'

Patonu Puru (arr. Ken Young)
'How Long Can I Run'

Jeremy Mayall (arr. Ken Young)
'Fanfare for a New Generation'

Laybaq (arr. Ken Young)
'Brighter Day'

Sven Peterson (arr. Ken Young)
'In My Head'

Chanel Antonio (arr. Ken Young)
'Never Let Go'

Damien Rice (arr. Ken Young)
'My Home'

NEW ZEALAND PREMIERES

Adès ...but all shall be well

Bloch *Two Poems*

Corigliano *Symphony No.1*

Lane *Overture on French Carols*

Messiaen *L'Ascension*

Piazzolla *The Four Seasons of Buenos Aires* (arr. Per Arne Glorvigen for bandoneón & orchestra – NZ premiere of this arrangement)

Rouse *Der Gerettete Alberich*

Schnittke *Viola Concerto*

Scriabin *Symphony No.3* ('The Divine Poem')

Stravinsky (arr.) 'The Star Spangled Banner'

Vasks *Violin Concerto* ('Distant Lights')

New Zealand Artists performing with the APO in 2012

MAIN STAGE PERFORMANCES

Catherine Bowie Flute
APN News & Media Premier Series
"French Impressions" (concert 3)

Chapman Tripp Opera Chorus
Opera In Concert: *Nabucco*

John Chen Piano
APN News & Media Premier Series
"Chen plays Brahms" (concert 9)

Nerida Cortese Dancer
Qantas presents Latin Fiesta,
Deloitte Summer Concert

Stephen De Pledge Piano
Great Classics "Favourite Classics"
(concert 1)

Grant Dickson Bass
Opera In Concert: *Nabucco*

Michael Endres Piano
APN News & Media Premier Series
"Fantastique" (concert 7)

James Fry Clarinet
Settling the Score – Live

Graduate Choir
Terence Maskell, Director
Celebrate Christmas

Amalia Hall Violin
Settling the Score – Live

Jared Holt Bass
Choral Masterpieces: Bach Mass
in B Minor

Michael Houstoun Piano
Mozart recording

Aaron Gilmore Dancer
Qantas presents Latin Fiesta,
Deloitte Summer Concert

Anna Leese Soprano
Opera In Concert: *Nabucco*
Celebrate Christmas

Benjamin Makisi Tenor
Opera In Concert: *Nabucco*

Helen Medlyn Mezzo soprano
Opera In Concert: *Nabucco*

Jim Mora MC
Summer Matinee

Simon O'Neill Tenor
Summer Matinee

Madeleine Pierard Soprano
2013 Season launch
Settling the Score – Live

Elijah Sakakushev-von Bismarck Cello
Settling the Score – Live

Kate Spence Mezzo soprano
Choral Masterpieces: Bach Mass in
B Minor

University of Auckland Chamber Choir
Karyn Grylls, Director
Choral Masterpieces: Bach Mass in
B Minor

Kenneth Young Conductor
Remix the Orchestra
2013 Season launch
Celebrate Christmas

APO CONNECTING PERFORMANCES

Jason Bae Piano
APO Summer School

Ashley Brown Cello
APO Summer School

Robbie Ellis MC
Connecting with Music

James Fry Clarinet
Kiwi Kapers

Siosiah Folau Vocalist
Kiwi Kapers

Eddie Giffney Accordion
Open Day West

Indra Hughes Organ
Open Day Town Hall

Shauno Isomura Violin
Kiwi Kapers

Sylvia Jiang Piano
APO Summer School

David Kay Conductor
Open Days

Kevin Keys Presenter
APO 4 Kids, APO 4 Kids Christmas,
Kiwi Kapers

Susan Kim Flute
Kiwi Kapers

Mark Laurent & Brenda Liddiard
(folk duo)
Open Day West

Hamish McKeich Conductor
Kiwi Kapers, Discovery

Helen Medlyn Mezzo soprano
Discovery Concerts

Emma Sloman Soprano
Open Day & Kiwi Kapers

Wei Ting Shyu Harp
Kiwi Kapers

STRIKE and their Batterie 100 troupe
Kiwi Kapers, Open Day

Sheridan Williams Vocalist
Discovery concerts

**Students featured in Discovery
concerts as competition winners:**
Azeria D'Souza (violin), Alex McFarlane
(composer), Jonathan Dunlop (bari-
tone), Henrietta Reid (soprano), Haanz
Faavae (jazz) – student musicians

OTHER PERFORMANCES

Six60

REMIX THE ORCHESTRA

Participants

Chanel Antonio
Damien Rice
Jeremy Mayall
Mike Taii
Patonu Puru
Sven Pettersen
Syah Folau
Tamsyn Miller

Performers

Dok02
Ermehn
Frisko
JEM
Lil Saintz – x6
Lui Faaolo
MC Slave
Onesian
Tha Movement
Tyree
Wiggidy WayQs

Musicians

Anonymouz (Music Director/Performer)
Dan Connolly
David Letoa
DJCXL
Isaac Etimanu

APO Connecting 2012

Summary and Highlights

In 2012 the APO Connecting programme had another busy and successful year. With the rise in number of outreach activities the APO presented, as well as community events expanding, APO Connecting epitomises the many ways we connect with the Auckland community through concerts and other musical activities. Sistema Aotearoa entered its second year, *Remix the Orchestra* took to the Auckland Town Hall stage with full orchestral accompaniment, and what had begun in 2011 as *Sacre: The Auckland Dance Project* under UK choreographer Royston Maldoom entered its first local iteration in 2012 as part of a commitment made to build on the success of that 2011 production. A new era in community leadership, creative industry and public participation is now well under way.

Education

Highlights in this area of APO Connecting were:

- increase in number of APOPS partnership schools from 37 to 50, due to demand
- increase from 34 to 51 in the number of APO musicians involved in education mentoring
- very successful introduction of a vocal competition for school students, supported by NZ Opera – we had 41 applicants of high level
- *Discovery* schools concert sold out three weeks prior
- successful introduction of the Ask the Artist sessions for advanced instrumentalists to meet with international artists – both were full.

Community

Highlights in the Community area were:

- completely full complement of *Big Play In* enrolments three weeks before the event
- new *Open Day West* popular; helped the venue develop its community profile for the performing arts
- development of new *APO 4 Kids Christmas* concert to help Auckland families share the magic of Christmas with their preschoolers
- trial and development of new Tunes 4 Toddlers programme which was fully subscribed by half way through year.

Outreach

Highlights in APO Outreach were:

- after five years of holiday courses at OMAC (Otara Music Arts Centre), *Remix the Orchestra* took to the Auckland Town Hall stage with full orchestral accompaniment
- the dance project was successfully run by local artists, and 100 students performed original choreography by Moss Patterson to Handel's *Music for the Royal Fireworks* at TelstraClear Pacific Events Centre with support from the venue, Auckland University Dance Studies Programme, and Chisholm Whitney Family Charitable Trust
- addition of Intake Two in Sistema Aotearoa, and growth to second full-time staff member. The programme received positive results from an AUT research report.

Summary Table of Activity

This table shows participant numbers for concerts and ongoing year programmes. It also shows contact hours for shorter projects that do not incorporate performances.

AREA	ACTIVITY	MEASURE
EDUCATION	APOPS mentoring & Ensembles*	Individual musicians mentor in schools APO ensembles present in schools
		7867 students reached, 738 hours of mentoring, 123 days of delivery
	Kiwi Kapers*	Multimedia concerts for primary schools
		4240 total audience
	Young Performers Competition	Secondary school students compete
		18 contact hours
	Discovery*	Showcase concert for secondary schools
		1379 total audience
	Vocal Competition	Opportunity for young singer with orchestra
		36 contact hours
	Fanfare Competition*	Competition for school composers
		3 contact hours
	Secondary School Scholarships	Mentoring for promising instrumentalists
		105 contact hours
	Composers Workshops*	New works for orchestra workshopped
		54 contact hours
COMMUNITY	Meet the Composer	Individual tutorials with Composer-in-Residence
		4 contact hours
	Catalogue of Sounds	Free workshop by Composer-in-Residence
		12 contact hours
	Orchestral Summer School*	Week-long intensive orchestral training retreat
		2900 contact hours
	Connecting With Music	Free concert and transport package for selected schools
		3800 contact hours
	Inside Out	Students observe rehearsals sitting next to APO players
		30 contact hours
	Ask John Chen	Piano students lunch with John Chen and ask questions
		9 contact hours
	Ask Li Wei	Cello students lunch with Li Wei and ask questions
		6 contact hours
OUTREACH	APO 4 Kids concerts*	Preschoolers and their families enjoy an interactive concert – central, south and north Auckland
		6 concerts 1830 total audience
	APO 4 Kids Xmas *	Seasonal concert for preschoolers and their families – central and west Auckland
		2 concerts 1760 total audience
	Tunes 4 Toddlers*	Preschoolers meet instruments of the orchestra making music
		250 contact hours
	Open Day North	Free afternoon at the Bruce Mason Centre for families
		350 people (est)
	Open Day Central*	Free afternoon at the Auckland Town Hall for families
		500 people (est)
OUTREACH	Open Day West*	Free afternoon at the Trusts Stadium for families
		400 people (est)
	Open Day South*	Free afternoon at the TelstraClear Pacific Events Centre for families
		450 people (est)
	Big Play In*	Community instrumentalists sit alongside APO musicians
		216 contact hours
OUTREACH	Sing With the APO*	Community singers gather as a massed choir to sing with orchestra
		175 participants
	Remix the Orchestra*	Hip-hop and orchestra come together to support young songwriters
		947 total audience
	Sistema Aotearoa*	Personal, social and community development through learning orchestra music making
		160 enrolled children 60hrs tuition per child
OUTREACH	Siemens Conductor Experience	Secondary students shadow APO Music Director for a week
		297 contact hours
OUTREACH	Dance project	Students from three schools and University of Auckland dance to orchestral accompaniment in performance at TelstraClear Pacific Events Centre after 10 weeks preparation and rehearsal
		100 participants; 390 total audience; 6000 contact hours

*all these APO performances have NZ Music content.

Sistema Aotearoa

Sistema Aotearoa enrolled a second intake of children in April, and delivered seven holiday courses and seven term-time courses of instrumental tuition to over 160 children in a community setting. A further 400 children were taught basic musicianship skills at our partner schools. The programme was evaluated on its social outcomes by AUT University Institute of Public Policy and the Kinnect Group, and its musical outcomes by the University of Auckland's Woolf Fisher Institute. Both evaluations featured positive findings in terms of individual and community impact, governance, curriculum and programme delivery.

Performance highlights included at Auckland's Government House in the presence of the Governor-General, at the Maori Business Leaders Awards, at two APO Orchestra Open Days and playing for the Duchess of Cornwall as part of her Diamond Jubilee visit to New Zealand. The end of year concert in TelstraClear Pacific Events Centre saw all children enrolled perform to a theatre full of whanau and supporters, and in December a small group travelled to Wellington for a guest performance at Te Papa.

Support for Sistema Aotearoa consolidated steadily over the

year, with exposure of the programme's work in print media and television. Volunteers grew in numbers: from the local community, from Auckland's secondary schools and tertiary institutes and the Friends of the APO, where a formal liaison role was established. Sistema Aotearoa's Programme Facilitator was made into a full-time role, reflecting the rise in workload.

In September, the Programme Director and Programme Facilitator visited and volunteered at three Sistema-based programmes in the UK: Big Noise Raploch, Sistema Scotland; InHarmony Liverpool and InHarmony Lambeth. A great deal of information was mutually offered and gathered in terms of operation and development, particularly in terms of curriculum delivery and behavioural management. This was an excellent opportunity to share and network with other programmes and Sistema Aotearoa can hold its head high when compared with its UK cousins.

Instrument sponsorship and donation continued to rise, as did interest in the programme from the media and private/corporate funding sectors. The Glenn Family Foundation pledged four years of matched funding for Sistema Aotearoa, and the Ministry for Culture and Heritage pledged funding for 2013.

Financial Overview

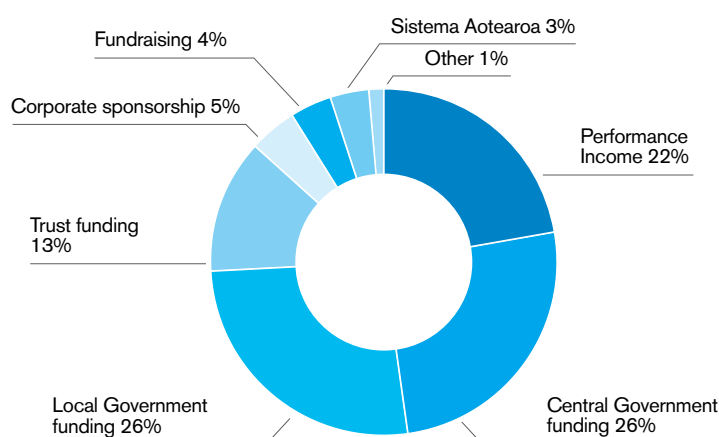
Our turnover was \$9.558 million

49% of the APO's income was self-generated.

MAIN AREAS OF INCOME:

Performance income	\$2.137m
Central Government funding	\$2.441m
Local Government funding	\$2.515m
Trust funding	\$1.197m
Corporate sponsorship	\$434k
Fundraising	\$380k
Sistema Aotearoa	\$336k
Other	\$118k

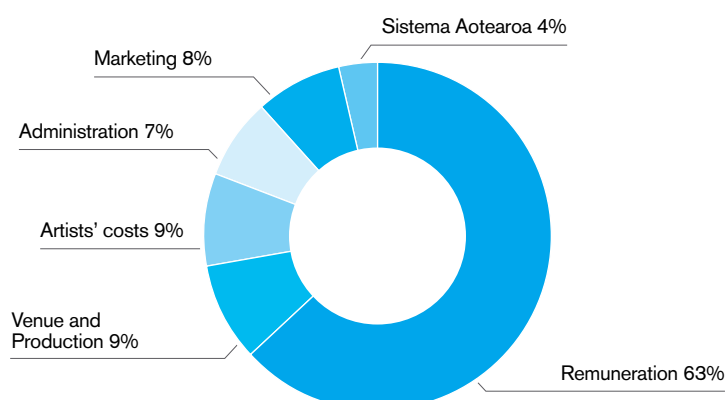
2012 INCOME:



MAIN AREAS OF EXPENDITURE:

Remuneration	\$5.691m
Venue and Production	\$816k
Artists costs	\$780k
Administration	\$682k
Marketing	\$711k
Sistema Aotearoa	\$323k

2012 EXPENDITURE:



**AUCKLAND PHILHARMONIA
TRUST**

FINANCIAL STATEMENTS

FOR THE YEAR ENDED

31 DECEMBER 2012

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5	Statement of Financial Position
6	Statement of Financial Performance
7	Statement of Movements in Equity
8 - 14	Notes to the Financial Statements

AUCKLAND PHILHARMONIA TRUST

DIRECTORY

Patrons	Dame Catherine Tizard, ONZ, GCMG, GCVO, DBE, QSO Dame Kiri Te Kanawa, ONZ, DBE Sir James Wallace, KNZM
Vice Patrons	Dame Jenny Gibbs, DNZM
Trustees	Dame Rosanne Meo, DNZM (Chairperson) Jonathan Baker Richard Ebbett Professor Jonathan Mane-Wheoki Geraint Martin Michael Moyes Kieran Raftery
Auditors	Hayes Knight Audit NZ
Bankers	ASB Bank Limited
Address	1 St Albans Avenue P O Box 56-024 Dominion Road Mt Eden Auckland, New Zealand

INDEPENDENT AUDITOR'S REPORT

TO THE TRUSTEES OF AUCKLAND PHILHARMONIA TRUST

We have audited the financial statements of Auckland Philharmonia Trust on pages 5 to 14 which comprise the statement of financial position as at 31 December 2012, and the statement of financial performance and statement of movements in equity for the year then ended, and a summary of significant accounting policies and other explanatory information.

Board of Trustees' Responsibility for the Financial Statements

The trustees are responsible for the preparation and fair presentation of these financial statements in accordance with generally accepted accounting practice in New Zealand and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with International Standards on Auditing (New Zealand).

Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements 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 entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates, as well as evaluating the overall presentation of the financial statements.

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

Hayes Knight Audit NZ
Chartered Accountants

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Newmarket
Auckland 1023
New Zealand

PO Box 9588
Newmarket
Auckland 1149

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E audit@hayesknight.co.nz
W hayesknight.co.nz



AN INDEPENDENT MEMBER OF MORISON INTERNATIONAL AND THE HAYES KNIGHT GROUP

Other than in our capacity as auditor we have no relationship with, or interests in, Auckland Philharmonia Trust.

Opinion

In our opinion, the financial statements on pages 5 to 14 present fairly, in all material respects, the financial position of Auckland Philharmonia Trust as at 31 December 2012, and its financial performance for the year then ended in accordance with generally accepted accounting practice in New Zealand.

Hayes Knight Audit NZ

HAYES KNIGHT AUDIT NZ

AUCKLAND, NEW ZEALAND

26 March 2013



AUCKLAND PHILHARMONIA TRUST
STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2012

	Note	2012 \$	2011 \$
ACCUMULATED FUNDS		<u>1,772,068</u>	<u>1,217,490</u>
Represented by:			
CURRENT ASSETS			
Bank	2	3,456,418	3,294,695
Accounts Receivable		525,059	428,784
GST Receivable		7,712	-
Prepayments		203,600	192,781
Inventory		50,258	30,795
<u>Total Current Assets</u>		<u>4,243,047</u>	<u>3,947,055</u>
LESS CURRENT LIABILITIES			
Accounts Payable	3	652,322	494,986
Income in Advance	5	2,531,755	2,925,050
<u>Total Current Liabilities</u>		<u>3,184,077</u>	<u>3,420,036</u>
WORKING CAPITAL		1,058,970	527,019
NON – CURRENT ASSETS			
Property, Plant and Equipment	6	713,098	690,471
<u>Total Non-current Assets</u>		<u>713,098</u>	<u>690,471</u>
NON-CURRENT LIABILITIES			
<u>Total Non-current Liabilities</u>		<u>-</u>	<u>-</u>
NET ASSETS		<u>1,772,068</u>	<u>1,217,490</u>

For and on behalf of the Trust, which authorised the issue of the financial statements on the 26th of March 2013.



Trustee



Trustee

The notes on pages 8 - 14 form part of and are to be read in conjunction with these financial statements.



AUCKLAND PHILHARMONIA TRUST

STATEMENT OF FINANCIAL PERFORMANCE

FOR THE YEAR ENDED 31 DECEMBER 2012

OPERATING REVENUE	Note	2012 \$	2011 \$
Audience Revenue		1,400,818	1,626,964
Hire of Orchestra		621,322	693,087
Event Sponsorship & Corporate Support		1,002,185	1,173,602
Fundraising and Donations		378,916	339,710
Merchandise & Other		125,794	143,067
Interest		114,583	107,672
Grant from Creative New Zealand		2,100,000	2,000,000
Grant from Auckland Council		2,515,000	2,250,000
Grant for Sistema from Ministry for Culture & Heritage/Creative NZ		310,250	190,000
Grants from Other Organisations	7	688,842	560,705
Unrealised Currency Gain		-	7,389
		9,257,709	9,092,196
LESS EXPENDITURE			
Artistic & Event Costs		6,458,889	6,572,954
Administration		1,791,545	1,631,422
Audit Fee		10,544	10,238
Occupancy		202,418	246,401
Fundraising		15,823	22,162
Marketing and Communication		124,057	120,175
Depreciation	9	89,557	76,833
Sistema		310,299	161,002
		9,003,132	8,841,187
OPERATING SURPLUS		254,578	251,009
Revenue From Reserves Incentive Scheme (Creative New Zealand)	10	300,000	200,000
NET SURPLUS		554,578	451,009

The notes on pages 8 - 14 form part of and are to be read in conjunction with these financial statements.



AUCKLAND PHILHARMONIA TRUST
STATEMENT OF MOVEMENTS IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2012

	2012	2011
	\$	\$
Equity at beginning of year	1,217,490	766,481
Total recognised revenue and expenses	554,578	451,009
Equity at end of year	<u>1,772,068</u>	<u>1,217,490</u>

The notes on page 8 – 14 form part of, and are to be read in conjunction with these financial statements.



AUCKLAND PHILHARMONIA TRUST

NOTES TO THE FINANCIAL STATEMENTS

FOR YEAR ENDED 31 DECEMBER 2012

1. STATEMENT OF ACCOUNTING POLICIES

Reporting Entity

The Auckland Philharmonia Trust is established by a deed of trust. The financial statements of the Auckland Philharmonia Trust are a general purpose report which has been prepared in accordance with generally accepted accounting practices as defined by Financial Reporting Standards and Statements of Standard Accounting Practice.

Measurement Base

The accounting principles recognised as appropriate for the measurement and reporting of financial performance and financial position on a historical cost basis are followed by the Trust.

Specific Accounting Policies

The following specific accounting policies which materially affect the measurement of financial performance and the financial position have been applied:

1. Audience Revenue

Revenue in the accounts includes subscriptions for the 2012 season. Any bookings for concerts in the 2013 season or beyond have been included as Income in Advance, in order to match revenue and expenditure. Production and promotion expenses in respect of the 2013 season have also been deferred.

2. Grants and Sponsorship Income

Grants and sponsorship income are generally either for a specified time period or for a specified event. Those for a specified time period are recognised on a straight line basis over that period, whereas those that relate to specified events are recognised at the time of the event

3. In Kind Goods and Donated Goods

In kind gifts and donated goods have been recognised as income where the organization has been able to evidence the difference between the price paid, if any, and the wholesale price of the goods. As the donated goods are distributed/consumed the income is expensed in the Statement of Financial Performance.

4. Fixed Assets and Depreciation

Equipment and music assets are recorded at cost and depreciated over their useful lives.

The following lives have been estimated:

Office Equipment	3-20 years
Computer Equipment	3-5 years
Musical Instruments	3- 25 years
Music Stands	10 years
Music	25 years



AUCKLAND PHILHARMONIA TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

FOR THE YEAR ENDED 31 DECEMBER 2012

5. Accounts Receivable

Accounts Receivable are stated at expected realisable value.

6. Inventory

Inventory has been valued at the lower of cost and net realisable value.

7. Leases

Operating lease payments, where the lessor effectively retains substantially all the risks and benefits of ownership of the leased item, are included in the determination of the excess of income over expenditure in equal instalments over the lease term.

8. Income Tax

The Trust is exempt from income tax on all income provided that income is applied for charitable purposes. The Trust is registered with the Charities Commission, registration number CC23611.

9. Goods and Services Tax

The Auckland Philharmonia Trust is a registered person as defined by the Goods and Services Act 1985. All items in the financial statements are exclusive of GST with the exception of receivables and payables, which are stated GST inclusive.

10. Foreign Exchange Transactions

All foreign currency transactions are translated into New Zealand dollars using the exchange rates prevailing at the dates of the transactions. Foreign exchange gains and losses resulting from the settlement of such transactions and from the translation at balance date exchange rates of monetary assets and liabilities denominated in foreign currencies are recognised in the Statement of Financial Performance.

11. Accounting for Non Cash Transactions

Where items of property, plant and equipment are provided in non-cash transactions and ownership passes to the APO, the full value of the assets is recognised as income and the asset written off by depreciation in accordance with the APO's depreciation policy.

Differential Reporting

The Trust qualifies for differential reporting as it is not publicly accountable and it is not large as defined in the Framework for Differential Reporting. The Trust has applied all the differential reporting exemptions available.

Changes in Accounting Policies

There have been no changes in accounting policies since the date of the last audited financial statements. The policies have been applied on a basis consistent with previous years.



AUCKLAND PHILHARMONIA TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

FOR THE YEAR ENDED 31 DECEMBER 2012

	2012	2011
	\$	\$
2. BANK		
ASB Bank Ltd. (includes short term deposits)	3,456,418	3,294,695
	<u>3,456,418</u>	<u>3,294,695</u>

The Auckland Philharmonia Trust has a Flexible Finance Facility account in place with a credit facility limit of \$250,000. This is secured by way of a guarantee from the Auckland Philharmonia Foundation.

3. ACCOUNTS PAYABLE		
GST Payable	-	36,705
PAYE and Withholding Tax	65,039	49,800
Accounts Payable & Accruals	587,283	408,481
	<u>652,322</u>	<u>494,986</u>

4. RELATED PARTIES

The Auckland Philharmonia Foundation, the Friends of the Auckland Philharmonia and the Auckland Philharmonia Guild are related parties of the Auckland Philharmonia Trust. Transactions with related parties include donations, grants, hire of the orchestra, reimbursement of expenses incurred and rental of premises.

The Auckland Philharmonia Foundation may appoint up to three members of the Auckland Philharmonia Trust Board. (The Board shall consist of not less than five and not more than nine members in accordance with the Trust Deed). During 2012 there were seven Board members, three of whom were appointed by the Foundation.

The Friends of the Auckland Philharmonia Orchestra is a charitable organization which raises money for the orchestra by staging events and offering practical help. The Auckland Philharmonia Guild fulfilled a similar function until it was wound up in late 2012 and its fundraising activity was brought under the control of orchestra management.



AUCKLAND PHILHARMONIA TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

FOR THE YEAR ENDED 31 DECEMBER 2012

Related Party Transactions were as follows:

	2012 \$	2011 \$
The Auckland Philharmonia Trust received from related parties:		
Auckland Philharmonia Foundation		
- grants	155,665	-
- directed funding	42,000	42,000
- reimbursement of expenses	689	1,680
	<u>198,354</u>	<u>43,680</u>
Auckland Philharmonia Friends – grants	<u>20,000</u>	<u>17,000</u>
Auckland Philharmonia Guild - hire of orchestra	21,000	17,000
- grant	50,000	50,000
- purchases	9,000	9,000
- reimbursement of expenditure	2,552	-
	<u>82,552</u>	<u>76,000</u>
The Auckland Philharmonia Trust paid to related parties:		
Auckland Philharmonia Foundation – levy	23,920	25,297
- rental	93,000	93,000
	<u>116,920</u>	<u>118,297</u>
Amounts outstanding on behalf of the above transactions at balance date were:		
Owing to AP Trust (included in accounts receivable)	3,265	1,392
Owing by AP Trust (included in accounts payable)	<u>77,395</u>	<u>78,772</u>

5. INCOME IN ADVANCE

Subscription Sales in Advance	666,377	668,428
Grants Received in Advance	1,407,743	2,110,155
Other Income in Advance	457,635	146,467
	<u>2,531,755</u>	<u>2,925,050</u>

AUCKLAND PHILHARMONIA TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

FOR THE YEAR ENDED 31 DECEMBER 2012

6. PLANT & EQUIPMENT

	Cost		Accum. Depn.		Book Value	
	2012	2011	2012	2011	2012	2011
	\$	\$	\$	\$	\$	\$
Musical Instruments	688,914	658,003	254,872	204,834	434,132	453,169
Music Stands	24,826	22,279	8,840	6,490	15,986	15,789
Music	207,427	172,891	35,813	28,206	171,614	144,685
Office Equipment	96,645	63,145	52,554	45,514	44,091	17,631
Computer Equipment	135,871	127,376	99,004	81,092	36,867	46,284
Motor Vehicles	15,000	15,000	4,592	2,087	10,408	12,913
	1,168,683	1,058,694	455,585	368,223	713,098	690,471

7. GRANTS FROM OTHER ORGANISATIONS

Total grants from other organizations totaling of \$688,842 (2011 \$750,705) include \$234,375 (2011 \$250,000) from the ASB Community Trust as a grant to fund the APO Connecting programme.

8. OPERATING LEASES

At balance date the Trust had the following operating lease commitments

	2012	2011
	\$	\$
Current	138,387	138,362
Non-current	<u>129,182</u>	<u>20,719</u>
Total	<u>267,569</u>	<u>159,081</u>

On 1 January 2008 the Trust signed a five year lease on the buildings at 1 St Albans Avenue and 427 Dominion Road (for office facilities and rehearsal facilities respectively) The owner of these premises is the Auckland Philharmonia Foundation. The Trust will renew the lease for a further five years from 1 January 2013.

On 27 August 2012 the Trust signed a 2 year lease on the property at 425a Dominion Road, Mt Eden for office facilities and the music library with rights of renewal in 2014 and 2016.

The Trust also leases two motor vehicles, for which the owner has retained retention of title over the vehicles.



AUCKLAND PHILHARMONIA TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

FOR THE YEAR ENDED 31 DECEMBER 2012

9. DEPRECIATION

	2012	2011
	\$	\$
Musical Instruments	49,948	40,790
Music Stands	2,350	1,289
Music	7,606	6,496
Office Equipment	7,040	5,438
Computer Equipment	20,108	20,733
Motor Vehicle	2,505	2,087
	<u>89,557</u>	<u>76,833</u>

10. RESERVES INCENTIVE SCHEME

The Reserves Incentive Scheme was funded by Creative New Zealand to assist selected arts organisations to strengthen their balance sheets by improving working capital. The Auckland Philharmonia Trust received \$300,000 in 2012 (2011: \$200,000). This is the final receipt under the Scheme.

11. FUTURE ACTIVITIES

It is the Trustees' view that the financial statements should be presented on a going-concern basis as the Trust has adequate financial resources to enable it to meet its obligations in the ensuing 12 months from the date of these financial statements. If the Trust were unable to continue operational existence, assets may need to be realised at amounts which could differ from amounts at which they are recorded in the Statement of Financial Position and, in addition, the Trust may have to provide for further liabilities that might arise.

12. SUBSEQUENT EVENTS

There have been no events subsequent to 31 December 2012 which have materially affected the financial position of the Auckland Philharmonia Trust.

13. CONTINGENT LIABILITY

There are no contingent liabilities at balance date.

APO Supporters 2012

Funders and Donors

Auckland Philharmonia Orchestra gratefully acknowledges the contributions made by the following organisations and individuals whose funds support the work of the orchestra: its main stage concert series and its community, outreach and education concerts and other programmes.

PLATINUM

ASB Community Trust	Creative New Zealand	The Lion Foundation
Auckland Council	Four Winds Foundation	Pub Charity
Auckland Philharmonia Foundation	Glenn Family Foundation	The Trusts Community Foundation
Auckland Philharmonia Orchestra Guild	The Wallace Arts Trust	William & Lois Manchester Trust

GOLD

Chisholm Whitney Family Charitable Trust	NZCT	Stout Trust
--	------	-------------

SILVER

Auckland Philharmonia Orchestra Friends	Sir John Logan Campbell Residuary Estate	University of Auckland National Institute of Creative Arts and Industries Dance Study Programme
Deane Endowment Trust	SKYCITY Auckland Community Trust	
Kelliher Charitable Trust		
Potter Masonic Trust		

BRONZE

APRA/AMCOS New Zealand	Wagner Society of New Zealand	Robert & Lynne Morton
Hamana Charitable Trust	Roger & Joanna Booth	Mike Nicolaidi & Michael Houstoun
Ikebana International Auckland Trust	Peter & Fay Cropper	Denver & Prue Olde
Infinity Foundation	Beverly Gentles	Dame Judith Potter
Lilburn Trust	Robert & Alison Gunn	M M and D J Robertson Charitable Trust
Ministry of Education	Paul & Anne Hargreaves	Andrew & Jenny Smith
Mt Wellington Foundation	Professor Jonathan Mane-Wheoki	Dame Catherine Tizard
North & South Trust	Stephanie & Dennis Markson	Julian & Anne Williams
Rua & Clarrie Stevens Charitable Trust	Alison Morton	5 Anonymous Donors

The APO and the Sistema Aotearoa Steering Group gratefully acknowledge special additional funding from Creative New Zealand for Sistema Aotearoa.

SUPPORTERS CIRCLE - ANNUAL APPEAL GIFTS

Jack & Liz Alison	John Guthrie	Anna Nathan
Lucinda Atkinson	Barbara Harvey	Humphrey Nisbet
Lianne & Jeremy Aubin	Pamela Kean	Anne Norris
Anne & Tony Baird	Jan & Brian Keene	Geoff & Bev Pownall
Michael & Judith Bassett	Alan Kinnear	John & Jessica Pybus
Beverley Batkin	Geoffrey Lamb	Laurie & Claire Reynolds
Frances & Bill Bell	Wai Fong Lee	Roger Reynolds
Kevin Bishop	Peter & Gael Levin	Ron Saunders
Jenny Brown	Doug & Audrey Leybourne	Sir John & Lady Scott
Mary Brown	Barry & Mary Littlewood	Heather Simpson
Claire & Peter Bruell	PJ & DK Lynn datakoncepts.com	K M P Smith
Angela Caughey	John & Sue Maasland	Gordon & Madeline Stern
Pamela Chalmers	Lorraine MacDonald	Merry Tsao & Vincent Tay
Marilyn & David Craig	Joan & David Maxwell	Jeff & Glenys Todd
Pamela Gould	David & Janet Mayes	Gwynne Urquhart
Jack Greenfield	Coral Mazlin-Hill & the late Willi Hill	Helen Wilson
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Auckland Philharmonia Orchestra gratefully acknowledges the following generous donations to our Chair Donor programme in 2012.

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The 21st Century Circle recognises donors who have made gifts in their wills to the Auckland Philharmonia Foundation. The Auckland Philharmonia Foundation is dedicated to securing an inspirational future for the APO through its endowment fund. All gifts made in wills help build this endowment, which will enable the orchestra to go from strength to strength and play a part in shaping the cultural future of Auckland.

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There are further 39
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bequests.

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The Auckland Philharmonia Foundation gratefully acknowledges recent bequests advised and received in 2012 from the estates of Helen Wilson, Elaine Robinson, June Thom, Sigrid Buchanan, Gordon Campbell and Audrey Maddox.

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Auckland Philharmonia Orchestra gratefully acknowledges the significant contributions made by the following corporate sponsors in 2012. We thank AUT as Sistema Aotearoa research partner.

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GOLD



SILVER

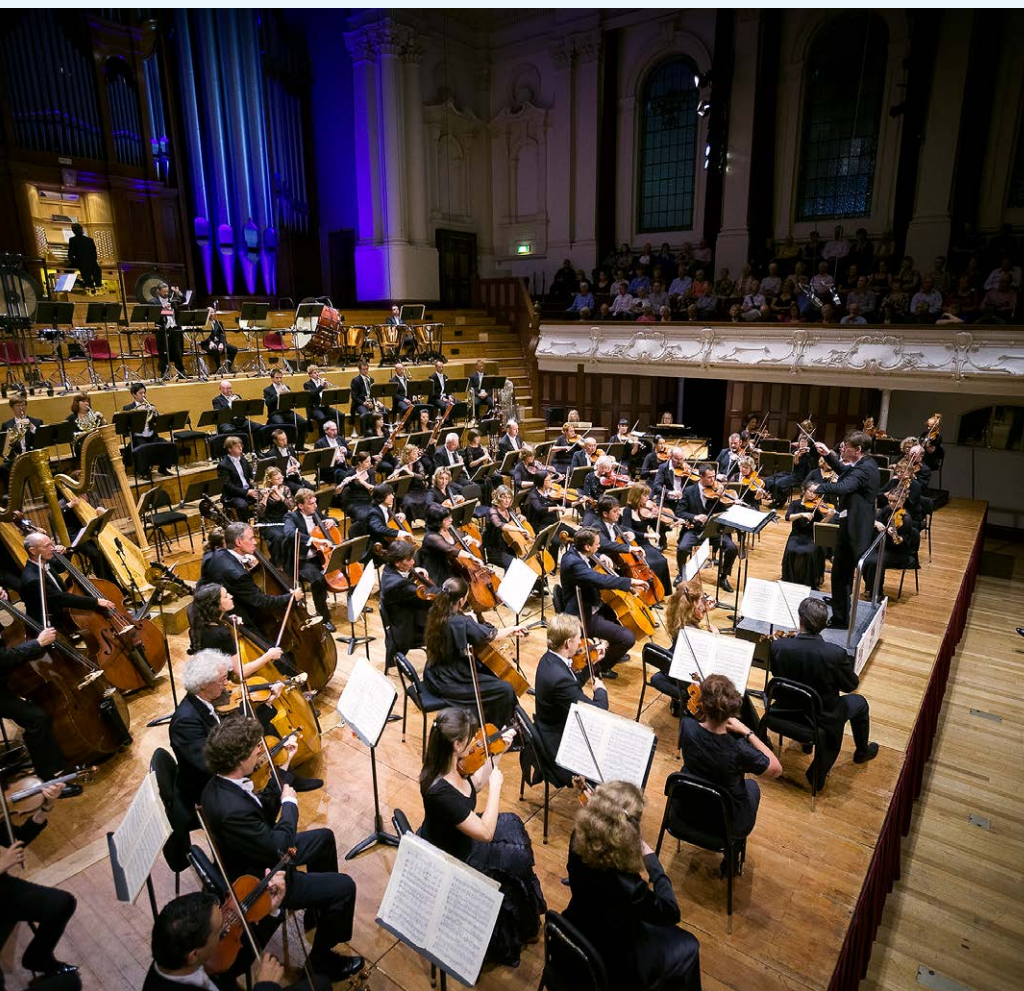


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"WOW!! What an awesome night at the Town Hall tonight, was a privilege to play alongside the Auckland Philharmonia Orchestra and what an honour to have them play one of my tracks "Make A Change", too much!!! Massive shout out to ma man Anonymouz and everyone else who was part of the historic event."

– DJCXL, via his website

"I did the most exciting thing last night! Grandad took me to a concert! It was at 6 o'clock in the Auckland Town Hall, and it was Symphony No.9 by Dvorak. The orchestra played the first movement, some of the third and second, and all of the fourth. It was wonderful! The music was sweet and high, dark and low, big and small, soft and light, rich and deep – but whatever it was, it was beautiful!"

– Juliette, aged 11

Auckland Philharmonia Orchestra

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