

# Auckland Philharmonia Orchestra

## 2011 Annual Report







"A truly spellbinding performance – I'd rate it up there with the best things I've ever heard in the Town Hall." Peter Hoar, Radio NZ Concert

"Doubtless it was the infallible pairing of Nikolai Demidenko and Rachmaninov that put the 'full house' sign outside Auckland Philharmonia Orchestra's Thursday concert, but the whole programme gave an evening of bedazzlement." William Dart, NZ Herald

"Kudos is due to the Auckland Philharmonia Orchestra, whose three-concert Splendour Series, which began last Thursday, features the kind of sophisticated programming that we seldom see here." Samuel Holloway, Lumiere

"I went to watch Sistema Aotearoa's concert today and it was fantastic. To watch my son playing an actual violin nearly made me cry and all the other parents too! Thank you Dr Joe Harrop and all the tutors for an awesome school holiday programme. I will see youse next term coz you guys rock." Kelz Rah

"Royston Maldoom and [Sacre: The Auckland Dance Project] will leave their legacy on all who took part in it. Its impact will extend well beyond those 30 or so minutes in the Aotea Centre, so breathtakingly delivered that one regrets this was its only public performance." William Dart, NZ Herald

"It was brought home to me on Tuesday night just what an incredible organisation the APO has become. The musicians, management and staff all deserve our congratulations and heartfelt thanks for the amazing job you're doing; not just in the music Barbara and I love so much but also in the way you are taking it out to the people, using it as a force for good and encouraging up-and-coming musicians and composers. Amongst orchestras, you are surely unique in a world that is becoming more and more self-centred and commercial." Andrew DuFresne



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# Who We Are

Auckland Philharmonia Orchestra (APO) is the city's leading performing arts organisation and Auckland's only full-time resident orchestra. As such it plays a key role in the cultural life and identity of the region. Established in 1980, the APO comprises 70 full-time professional musicians, as well as support and administrative staff. It is governed by a voluntary Board of respected professionals from a range of business, arts and educational backgrounds. The orchestra engages world class conductors and soloists and performs a full season of mainstage and community concerts in Auckland every year (almost one every week on average), with each concert comprising different repertoire. Top classical artists the orchestra has recently engaged include James Ehnes, Midori, Nikolai Demidenko and Tasmin Little.

The Orchestra performs regularly for the national opera and ballet companies, and accompanies visiting international acts such as Diana Krall, Kenny Rogers and Burt Bacharach – artists whose shows are dependent on the availability of a quality professional orchestra. The APO has also initiated projects with popular New Zealand and international artists such as Serj Tankian, Dave Dobbyn, The Topp Twins, Warren Maxwell, Nathan Haines and Shapeshifter, introducing them to a new audience. The APO, therefore, underpins many international and local entertainment offerings in the Auckland region.

As a result, the APO meets the musical needs of a wide and varied audience. In all, more than 100,000 people hear the orchestra live each year, with many thousands more reached through special events, other media and recordings on the APO Live and Naxos music labels.

Additionally, the APO's extensive education programme reaches more than 30,000 students annually, with APO musicians making almost 200 school visits, playing small ensemble performances, providing mentoring to both students and their teachers and augmenting work done by the education department. In many instances the knowledge and experience offered by musicians from the APO represents the only instrumental expertise available to the school.

The APO also runs programmes for gifted and talented students, allowing them close contact and coaching with APO musicians, and exposure to the full gamut of the APO as a business. The APO also presents targeted concerts for children and students. These are curriculum linked, and the orchestra provides study guides for teachers and educators. Through these activities, the APO fosters the development of the next generation of audiences and performers in the region and beyond.

In addition to their APO work, APO musicians undertake approximately 300 hours per week of instrumental teaching, from primary to tertiary level, thus playing a key role in developing the next generation of musicians.

The APO employs 70 full time professional musicians, up to 20 FTE support staff, and provides significant business to a number of its suppliers – many of which are small to medium-sized local businesses.

In 2011 Auckland Philharmonia Orchestra launched APO Connecting, its portfolio of Community, Outreach and Education programmes, including Sistema Aotearoa,

the country's first Sistema-based programme (separately funded by Central Government). Sited in Otara, Sistema Aotearoa is further tangible evidence of the APO's commitment to the city it serves.

## OUR PURPOSE

We exist to enliven and enrich the lives of Aucklanders through orchestral music.

## OUR VISION

We are central to Auckland's cultural heart and New Zealanders are proud of us for our exciting performances and connection to our community.

## OUR PROMISE

These behaviours are the foundation of our way of being and form our promise to each other, our partners and our audience regardless of the role any of us has within the orchestra:

- Communicate the music
- Excellence every day
- Share the excitement
- Passionate about Auckland
- Engage the imagination
- Responsible and sustainable

## OUR IDENTITY

We will:

- have courage
- be ambitious
- be energetic and engaging
- think globally and progressively
- have a distinctive style
- be focused on service to others
- be educators
- pursue artistic excellence
- be resourceful.



# APO Board & Management

## 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 ORCHESTRA BOARD

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

## AUCKLAND PHILHARMONIA ORCHESTRA SOCIETY EXECUTIVE COMMITTEE 2011

Chairperson  
Mark Close  
Secretary  
Simon Williams  
Executive Committee Members  
Carl Wells

# Administration – April 2012

## GENERAL MANAGEMENT

CEO  
Barbara Glaser  
Receptionist/PA to CEO/Pacific  
Islands Co-ordinator  
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  
Wynn Riechelmann (from March 2012)

## BUSINESS DEVELOPMENT

Business Development Manager  
Stuart Angel (from October 2011)  
Samantha Walker (until July 2011)  
Development Coordinator  
Kendra Oxley (from January 2012)  
Lucy Johnson (on parental leave from  
December 2011)

## FUNDRAISING

Director of Fundraising  
Laura Dee (from January 2012)  
Fundraising Manager  
Christopher Johnstone

## MARKETING

Marketing Manager  
Christine Young  
Marketing Coordinator &  
Web Producer  
Helen Spoelstra  
Publicity  
Richard Betts  
Ticketing and Customer  
Relations Manager  
Ina Patisolo  
Ticketing Assistant  
Ben Zilber

## EDUCATION

Education Manager  
Lee Martelli  
Education Supervisor  
Catherine Blomfield  
Education Coordinator  
Ros Giffney

## OPERATIONS

Director of Operations  
John Ure  
Production Supervisor  
Stuart McCann  
Music Librarian  
Robert Johnson  
Deputy Librarian  
Philip Sumner  
Owen Gordon

## SISTEMA AOTEAROA

Programme Director  
Dr Joe Harrop  
Programme Facilitator  
Ros Giffney  
2011 Interns  
Edda Weiss  
Kendra Oxley  
Claudia Ruff

# 2011 Chairman's Report

It is my pleasure to report on the year ended December 2011 on behalf of the Board of Auckland Philharmonia Orchestra.

In 2011 the government began a review of how orchestral services are funded and delivered, which promises to determine the shape of the sector for at least the next 20 years. The APO welcomes this review, which as I write is ongoing. Such an examination is long overdue; the status quo isn't working. The last time the country's orchestras faced such scrutiny was the 1940s. The Auckland and New Zealand of now are different to the Auckland and New Zealand of then, and the country today boasts two international-class, full-time professional symphony orchestras. The APO is proud to be one of them, and is proud of the way the orchestra is increasingly a core part of the community it serves. Ideally, we would do more, including using the orchestra as a means to maintain and develop the current and next generation of New Zealand composers and artists, tour in the upper North Island and beyond, develop closer relationships with universities throughout the country and more. The APO is constrained, however, and has reached the point where it is increasingly difficult to service demand. Further funding is critical if we are to sustain our growth and, as the only professional orchestra in New Zealand's only true metropolitan city, the growth of the sector.

The relevance of organisations such as ours reaches well beyond the arts world. Orchestras are indicators of and contributors to the social and financial wellbeing of a society, and in the 21<sup>st</sup> century our influence is and should be felt beyond the concert hall, through initiatives such as the APO's own Sistema Aotearoa, itself made possible through a partnership with the Ministry for Culture and Heritage.

We are therefore encouraged that the government has extended the time it is taking to complete the review and we hope that the results provide the APO with funding certainty into the future, enabling us to continue and expand our role as the leading performing arts organisation in New Zealand's largest city.

Auckland is, of course, a city that has undergone great changes in recent times. As Auckland grows, so does its orchestra, and the APO continues to develop accordingly.

Among much else, 2011 year was notable for its roll-call of artistic high points. These included world premieres of three major works by New Zealand composers and several works by international composers that had never been played in this country.

The APO also increased its engagement with the wider community, and we reached Aucklanders in new and meaningful ways, such as through *Sacre: The Auckland Dance Project* and *The Big Play In*.

In financial terms, our turnover surpassed \$9 million, with our performance income representing 27% of total revenue, a fine result in the face of continued economic pressures and, in a Rugby World Cup year, competing events placing claims on audiences' discretionary spending. It is also a result that confirms that there is a loyal audience for the unique experience concertgoing offers.

Ticket sales are strong but it is nevertheless pleasing to be able to enjoy the ongoing support we receive from numerous

organisations and individuals. The APO still needs further consolidation of its funding base to bring us into line with Australasian best practice.

Our major supporters, Auckland Council, Creative New Zealand, the ASB Community Trust, The Lion Foundation and APN News & Media have again demonstrated their commitment. Our partnerships with these organisations have helped us go from strength to strength and we are extremely grateful for their belief in and support of the APO. Our partnership with the Ministry for Culture and Heritage in the APO's Sistema Aotearoa initiative, meanwhile, enables us to do important work with young children in Otara.

I would also like to acknowledge the tremendous support we have had from other philanthropic trusts, foundations and individuals. The annual appeal achieved its best ever result in 2011, raising \$70,000, and grants and donations from trusts and individuals made many programmes such as the Sanctuary Series possible.

The APO's special relationship with its support organisations continues, and the APO Foundation, Guild and Friends were especially active in 2011. The Guild's Summer Concert, sponsored by Deloitte, remains key to the orchestra's fundraising activities and the Friends were particularly supportive in the early days of Sistema Aotearoa. On behalf of the Board I thank them all for their efforts.

We were delighted to announce at the beginning of 2011 that our Music Director, Eckehard Stier, has extended his association with the APO until the 2014 season. Maestro Stier is central to everything we do, and his time at the APO has been characterised by a steady rise in artistic standards. Many of 2011's highlights took place while Eckehard was on the podium, but equally important is the way that audiences have grown to trust his judgement, even when presented with one of the many New Zealand premieres Eckehard has brought to Auckland.

Naturally, an orchestra does not rely on a single person, even one with the drive and artistic vision of Maestro Stier.

My thanks, therefore, go to my fellow Board members, Jonathan Baker, Richard Ebbett, Jonathan Mane-Wheoki, Geraint Martin, Michael Moyes and Kieran Raftery.

Our combined gratitude goes to APO CEO Barbara Glaser and her team for their enthusiasm and commitment to the orchestra. Barbara's willingness to introduce new initiatives underpins the organisation's innovation and forward momentum.

And, of course, we offer our warm appreciation to the musicians themselves, whose artistry and dedication to their craft can be seen and heard week after week by the people of Auckland and beyond.

The APO had an impressive 2011; 2012 has already begun in fine style and we anticipate an excellent year ahead, with the APO continuing to contribute positively to the social and cultural life of Auckland and New Zealand.



DAME ROSANNE MEO

Chairman, Auckland Philharmonia Orchestra



# 2011 Chief Executive's Report

I am delighted to present the APO's 2011 annual report.

It was a very exciting year for the orchestra with wonderful performances, outstanding guest artists and innovative projects.

In a tough economic environment subscription and ticket sales revenue increased on 2010 levels by 10.5%. Our subscription base is extremely robust and I am delighted to report 12 full houses during the year. It's heartening to see this example of a thriving artistic life in Auckland and an audience and community that is demonstrating its trust in its orchestra. Overall we performed to more than 113,000 people.

As would be expected, some of our most acclaimed performances throughout the year were under the direction of our inspirational Music Director, Eckehard Stier. These included Mahler Symphony No.9, Shostakovich Symphony No.10, Stravinsky's *Firebird*, Wagner's *Das Rheingold*, and a wonderful performance of Stravinsky's *The Rite of Spring* as a special project for the REAL Festival during the Rugby World Cup – more of that later. Eckehard's concerts add a special depth to the orchestra's performances and I am grateful for the commitment and inspiration he brings with every visit.

Of the many wonderful guest artists that performed with us in our main series in 2011, Alina Ibragimova's Shostakovich 1 violin concerto, Nicolai Demidenko's Rachmaninov 3 piano concerto, Kristian Winther's performance of Brett Dean's *The Lost Art of Letter Writing* violin concerto, and Michael Collins's Mozart clarinet concerto stand out as some of the peak performances.

During the year we completed our first recording for the international label Naxos, with Ross Harris's second and third symphonies. The release of these symphonies will, I hope, generate much-deserved recognition for Ross as well as for the APO.

Once again we were proud to be able to engage in many innovative projects that demonstrate the breadth of engagement possible by a city-based symphony orchestra.

In *Sacre: the Auckland Dance Project* we invited 200 young people from seven schools and the University of Auckland to undertake a rigorous training programme, learning to dance to Stravinsky's *The Rite of Spring*, which was presented as a fully staged production at the Aotea Centre during the REAL New Zealand Festival. This was an ambitious project some three years in planning and development, and hinged on bringing to Auckland the inspirational community dance master Royston Maldoom, who has led similar projects all over the world. Royston worked with four local choreographers to develop the programme in a way that would result in the highest artistic standards and a clear pathway forward to develop future projects, so that some real legacy work was done. I am pleased to say that all of these aims were achieved. Many young people's lives were profoundly affected by this project. Eight pupils from Tangaroa College, a decile one school in Otara that took part in *Sacre*, have gone on to study performing arts at tertiary level in 2012, while the school has introduced a dance programme at year 11 as a direct result of its participation in *Sacre*. At time of

writing we are planning further projects to ensure that the expertise that Royston and his team so brilliantly realised can be built upon.

Other innovative projects that were realised in 2011 included *The New Zeibekiko*, John Psathas's powerful and imaginative blending of Greek traditional music and dance with the orchestra, which was a showcase project for the Auckland Arts Festival. The concert, which featured two folkloric musicians flown to Auckland from Greece, a coterie of percussion soloists and an unannounced Anthony Neonakis dancing the zeibekiko was rapturously received by an audience that was moved to a standing ovation.

We marked the end of John's successful period as the APO's Composer-in-Residence with *APO Amped*, a concert of John's music held during New Zealand Music Month and featuring a major new work for Warren Maxwell with the APO. It was a fitting culmination of an exciting two years, during which John not only wrote three works for the APO but also took an active role mentoring aspiring composers. Our thanks go to John for his great contributions to the APO during this time.

Another important project in 2011 was *Works with Words*, a collaboration with the Auckland Writers and Readers Festival that saw six composers set pieces of New Zealand text to music, with the text performed by actor Stuart Devenie. This was the culmination of two years of work with the Writers and Readers Festival, and was a wonderful opportunity to work closely with another important organisation in Auckland's cultural life. We always enjoy stretching the boundaries of what an orchestra can be, and I'm delighted that these projects demonstrated that.

It was a significant year for the APO off the main stage as well.

Recognising the growth we have generated in this area over the past few years, and the increasing importance and relevance of the APO in our community, we launched *APO Connecting*, our portfolio of education, outreach and community work. There is continually increasing demand for this aspect of the APO's activities, whether it be applications to join our APOPS (Auckland Philharmonia Orchestra Partnership with Schools) programme, interaction with our composition courses, students and community accessing focused time with our players and soloists, or Aucklanders grasping the opportunity to play or sing with the APO.

Of particular importance in 2011 was the launch of Sistema Aotearoa. This international programme transforms the lives of children through learning orchestral instruments and experiencing the discipline, team work and leadership that music performance can offer. It has been enormously successful in Venezuela, Scotland and the USA, among other countries. The APO's formal partnership with Sistema Scotland has given us access to existing expertise in this programme, and combined with the skills of our programme director Dr Joe Harrop, we are delighted with the results to date. We chose Otara in which to start the programme because the APO already had long-standing relationships in this community, through activities such as our *Remix the Orchestra* programme, as well as our education programmes,

Open Days etc. We are delighted that Sistema has been so warmly embraced and enthusiastically taken up by this community. Once again it is an example of the way a city's resident orchestra can do so much for residents in all parts and aspects of their lives.

The partnership with the Ministry for Culture and Heritage, and the particular interest of the Minister for Arts, Culture and Heritage, the Hon Chris Finlayson, has been critical in the success of the programme, which we are looking forward to developing further for many years to come.

Some exciting one-off events also took place in 2011, notably the APO's involvement in recording the orchestral music for the opening ceremony of the Rugby World Cup, and being down at the Viaduct performing live on stage to see in the fabulous celebrations.

Two long-standing musicians retired in 2011: Gwyn Carter (violin) and Katie Helyer (cello). We thank them for their many years' contribution to the APO and wish them well. We also farewelled Roy Goodman, our Principal Guest conductor, at the end of 2011. We have done some wonderful work with Roy during his tenure with the APO, and have all benefitted especially from his knowledge and insights into Classical and Baroque repertoire. We are very grateful for all that Roy has contributed to the Orchestra.

During the year we also said farewell to our Marketing and Development Manager, Samantha Walker, who relocated to the UK to be with her partner. We were delighted to welcome back Stuart Angel, our previous Fundraising Manager, as Business Development Manager, and Christine Young into the Marketing role.

We were very pleased to make some key appointments to the orchestra. Ingrid Hagan joined as Section Principal Bassoon, Eric Renick as Principal Percussion, Kathryn Moorhead as Associate Principal Flute, and Annabella Leslie as Associate Principal Bass. Additionally, Brent Grapes was

confirmed as Principal Trumpet, while Eliah Sakakushev-von Bismark was named Section Principal Cello. We look forward to many years of music making with these fine musicians.

The APO's wonderful family of corporate partners continued to support our work, and my deepest thanks go to all of them – in particular our Platinum partners: APN News & Media, Qantas, the Hilton and Villa Maria Estate. They make it possible for us to succeed. And we would not be able to be as active in the community as we are without a variety of trusts and foundations that support our work. I would like to thank every one of them, and particularly note our major funders ASB Community Trust, Lion Foundation, Four Winds Foundation and The Trusts.

Our core funders Auckland Council, through the ARAFB (Auckland Regional Amenities Funding Board), and Creative New Zealand have also supported our work in a major way and make it possible for us to continue to give pleasure to many Aucklanders and other New Zealanders.

In 2011 the Ministry of Culture and Heritage announced a review of the orchestral sector, with the aim of ensuring that New Zealand has the most appropriate delivery mechanisms for orchestral music. As the only full-time resident orchestra in New Zealand's largest city we look forward to some positive impacts for the APO from that review.

Finally, my thanks once again to our fabulous APO players, and the wonderful team of Board members, managers and staff who all work together with so much commitment to bring our art form and our orchestra alive for so many people. Thank you to all of you for sharing your belief in and commitment to our wonderful orchestra.



**BARBARA GLASER**

*Chief Executive, Auckland Philharmonia Orchestra*



# APO Concerts & Audience

## CONCERTS PRESENTED

Every year, the APO maintains a busy concert schedule with a diverse range of activities and services for the entire community. Below are some quick facts about the region's hardest working music ensemble in 2011.

In 2011 the APO presented 93 full orchestra performances comprising:

- 42 self-presented concerts.
- 9 education concerts using full orchestra (including Open Days) plus over 200 school visits comprising small ensembles and individual musicians.
- 17 self-presented free community concerts/events including *Jellybean* at Storylines Festival.
- 25 other events including pit performances.

There were, in addition, 10 composer/conductor workshop events, and APO musicians were actively involved in performance and mentoring through the APO Connecting programme, particularly in our 38 APOPS (Auckland Philharmonia Orchestra Partnership) schools.

## BROADCAST SUMMARY

- Number of concerts broadcast live (incl. internet streaming) on Radio NZ Concert – 20.
- Concerts recorded for broadcast – 25.
- Total concerts broadcast, including those receiving a second or delayed broadcast – 44.
- Concerts offered off-shore (via podcast download – started in 2007) – 5. In addition, everything broadcast on radio is simultaneously streamed on the internet to the world.

## AUDIENCE NUMBERS 2011

The total number of people who heard the APO perform live was 113,022. Nearly 60,000 people attended APO-presented concerts.

APO audience figures can be broken down as follows:

### AUDIENCE SUMMARY

- Total audience at self-presented concerts – 59,426

This includes:

- » main stage concerts – 42,743;
- » education concerts – 8,193;
- » free community events – 8,490 (Excludes a televised performance during the Rugby World Cup & the TV3 screening of *The Topp Twins and the APO*).
- Opera & Ballet performances and commercial hires – 53,596.
- Total number of APO subscribers – 1,189 (an increase of 5% from previous year).
- New subscribers in 2011 – 31%.
- Returning subscribers – 69% (an increase of 5% from previous year).
- Average adult ticket price to an APO concert – \$37.09.
- Number of associate musicians employed (in addition to full time members) – over 120.

# 2011 Performance Highlights

- Performance of two magnificent Mahler symphonies, Numbers 1 and 9, in Mahler's 100<sup>th</sup> anniversary year.
- Performance in the 2011 Auckland Arts Festival of a work for traditional Greek musicians with orchestra, *The New Zeibekiko*, written by APO Composer-in-Residence John Psathas.
- Premiere of a new symphony by leading New Zealand composer Ross Harris, his Symphony No.4, in a programme with Brett Dean's violin concerto *The Lost Art of Letter Writing* with Brett Dean conducting.
- The introduction of the Sanctuary Series, a series of chamber music recitals in venues outside the Auckland CBD, featuring APO musicians. These are concerts that feature orchestra members in venues convenient to Aucklanders other than the Town Hall.
- *Pounamu*, a new work for the APO with folk/roots musician Warren Maxwell. Written by APO Composer-in-Residence John Psathas, this was part of NZ Music Month events.
- A performance in the Writers & Readers Festival, which was the culmination of two years of workshops and mentoring of six New Zealand composers to each write a work for orchestra with narrator.
- The APO was the orchestra for the finals of the 2011 Michael Hill International Violin Competition with three outstanding finalists.
- A reprise of our hugely successful show with the iconic Topp Twins.
- An artistically outstanding Splendour Series featuring the music of J.S. Bach and later composers who had been influenced by him.
- An excellent performance of Wagner *Das Rheingold* featuring a cast of international and New Zealand artists, most notably Paul Whelan, Anna Leese, Mathias Wohlbrecht and Gary Jankowski. The conductor was APO Music Director Eckehard Stier.
- An outstanding performance of Carl Orff's *Carmina Burana* with soloists Ben Makisi, Phillip Rhodes and Penelope Mills. The conductor was APO Principal Guest Conductor Roy Goodman.
- The staging of an extraordinary project led by Artistic Director and Choreographer Royston Maldoom. *Sacre: The Auckland Dance Project* featured 160 young dancers aged 6 to 20, from seven Auckland schools (decile 1 to 10). With original choreography developed by Royston Maldoom and a team of five choreographers, they danced to a performance of Stravinsky's *The Rite of Spring* conducted by Music Director Eckehard Stier. It was an extraordinary artistic event as well as an opportunity for the young people involved to experience participation in the arts at the highest level, regardless of their background or their previous experience of arts participation.
- Performances of Holst *The Planets*, Elgar Symphony No.1, Shostakovich Symphony No.10, Ravel *Daphnis & Chloe* Suites 1 and 2.
- An impressive list of guest soloists including Australian soprano Sara Macliver, Polish pianist Ewa Kupiec, Lithuanian cellist David Geringas, British organist Robert Costin, British violinist Tasmin Little, Canadian violinist Lara St John, British clarinettist Michael Collins, Venezuelan pianist Sergio Tiempo, German cellist Peter Bruns, Russian pianist Nikolai Demidenko and Russian violinist Alina Ibragimova.
- Outstanding guest conductors in 2011 included young British conductor Garry Walker, Australian composer/conductor Brett Dean, Finnish Okko Kamu, Estonian Arvo Volmer, Polish Michal Dworzynski, American Jayce Ogren and British Christopher Seaman.



## NEW ZEALAND ARTISTS WHO WORKED WITH THE APO IN 2011

### CONDUCTORS

Uwe Grodd  
David Kay  
Hamish McKeich  
Marc Taddei  
Kenneth Young

### SOLOISTS

Auckland Choral Society  
Director: Uwe Grodd  
John Chen  
Pianist  
Stuart Devenie  
Actor  
The Graduate Choir New Zealand  
Director: Terence Maskell  
Richard Greager  
Tenor  
Nathan Haines  
Saxophonist

Michael Houstoun  
Pianist  
Kevin Keys  
Actor/Presenter  
Anna Leese  
Soprano  
Natalia Lomeiko  
Violinist  
Ben Makisi  
Tenor  
Warren Maxwell  
Vocalist/Guitarist  
Helen Medlyn  
Mezzo-soprano  
Anna Pierard  
Mezzo-soprano  
Patrick Power  
Tenor  
Phillip Rhodes  
Baritone  
The Topp Twins

Te Kohe Tuhaka  
Actor  
Paul Whelan  
Baritone  
Jenny Wollerman  
Soprano

### COMPOSERS

Chris Adams  
Yvette Audain  
Robbie Ellis  
John Elmsly  
Gareth Farr  
Ross Harris  
Victoria Kelly  
Stephen Matthews  
Don McGlashan  
John Psathas  
(Composer-in-Residence)  
Alex Taylor  
Wesley Webb

## APO PREMIERES 2011

### WORLD PREMIERES

Adams, Chris  
*Antonyms of Trust* (Writers & Readers Festival 2011)  
Audain, Yvette  
*Eulogy* (Writers & Readers Festival 2011)  
Ellis, Robbie  
*The Lovers' Knot* (Writers & Readers Festival 2011)  
Elmsly, John  
*White Feathers* (Writers & Readers Festival 2011)  
Harris, Ross  
*Symphony No.4*  
Matthews, Stephen  
*Witnessing Parihaka* (Writers & Readers Festival 2011)  
Psathas, John  
*The New Zeibekiko*  
Psathas, John  
*Tarantismo*

Taylor, Alex  
*Attention: (Writers & Readers Festival 2011)*  
Webb, Wesley  
*Click Beetle* (APO4Kids 2011)

### NZ PREMIERES

Bach orch. Elgar  
*Fantasia and Fugue in C minor*  
Dean, Brett  
*The Lost Art of Letter Writing*  
Foss  
*Elegy for Anne Frank*  
Haydn  
*The Return of Tobias Overture*  
Rimsky-Korsakov  
*Sadko – Musical Picture, Op.5*  
Sallinen, Aulis  
*Sunrise Serenade*  
Schnittke  
*Concerto Grosso No.6*

Schreker  
*Nachtstück* (Interlude from 'Der ferne Klang')

### AUCKLAND PREMIERES

Pärt, Arvo  
*Wenn Bach Bienen gezüchtet hätte*  
(If Bach Had Kept Bees)

# APO Connecting

In 2011 we adopted APO Connecting as the over-arching name for the range of community outreach and education activities we now undertake. This includes school, family, adult and community projects.

The **Outreach** strand includes some important artistic developments such as the establishment of *Sacre: The Auckland Dance Project*, which saw the APO bring an international choreographer to Auckland to work with schools, the university and Kiwi choreographers. We have also been able to continue *Remix the Orchestra* – a week-long composition course for 15 students at Otara Music Arts Centre.

The **Community** strand grew in 2011 with the introduction of *Sing With the APO*, and the second year of *The Big Play In*. These events enable community musicians to perform with professional APO musicians for their enjoyment and musical growth, and both initiatives support the wider musical community in Auckland. They were well attended in terms of participant numbers, and feedback afterwards was hugely positive.

In 2011 we delivered free Open Days for families and APO 4 Kids at TelstraClear Pacific Events Centre in Manukau, Bruce Mason Centre in Takapuna and Auckland Town Hall. By spreading our presence around Auckland we ensure the public has more opportunities to access our community experiences.

Within the **Education** strand, in the 'Planets Live' concert in the Auckland Town Hall, 1,000 students heard the full music from Holst's *The Planets* suite with science narration by astronomer Gary Sparks – complete with NASA images in the background. This attracted some new schools that don't usually come to APO concerts.

In our first partnership with the Blues rugby franchise, our Rugby Fanfare Competition offered secondary school students the chance to write a 90-second fanfare for APO brass and percussion to be played as the Blues ran on to the field at Eden Park home games. Six finalists produced excellent fanfares, and three have subsequently been played by the APO in concert.

APO Composer Mentor Kenneth Young played a large part in developing the composition capability of students throughout the year in a range of APO projects.

Another highlight was working with the Auckland Writers and Readers Festival to present six new pieces for actor and orchestra, featuring Stuart Devenie.

The number of new initiatives in the last two years reflects an increase in community need and demand. As the APO starts to really make a difference in people's lives and more evidence of this is observed, we are approached more often to help with a wider range of Auckland community, education and outreach events and activities.

In 2010 we had 31 APO partnership schools in our 'APOPS' education package initiative. Demand has grown for the kind of professional support and experiences we offer schools in this programme, and in 2011 the number of schools rose to 38 (a 22% increase).

In 2011, we were able to reinstate a number of education and community programmes, including the Interactive Composing Workshop, while also developing key projects such as increasing composition projects (e.g. Rugby Fanfares) and developing new concepts. Initiatives such as these have greatly increased the level of community engagement, which still has considerable room to grow.

## SUMMARY OF ATTENDANCES 2011

### MUSIC EDUCATION FOR SCHOOLS

#### Discovery concerts

Curriculum-linked concert for Years 8-13 featuring young role models. Performed to 1,335 people.

#### Connecting with Music

Package for West Auckland and lower-decile secondary schools, including pre-concert visit by an APO musician, concert tickets and bus transport. 1,767 students attended.

#### Ensembles in Schools

Interactive chamber music concerts in schools. APO ensembles performed to approx 3,700 students.

#### APOPS mentoring

APO musicians visiting schools through the year working on special projects. Almost 220 school visits took place in 2011.

#### Composing Workshops

Composition learning for students mentored by APO Composer-in-Residence. There were 80 participants of all ages in 2011.

#### Kiwi Kapers

Curriculum-linked concert for primary schools, featuring NZ music. 3,923 attendees in 2011.

#### Secondary School Scholarships

Individual mentoring for students interested in a career as an orchestra player.

#### KBB Music Young Performers' Competition

Platform for students with aspirations of a career as a soloist.

#### Secondary Composers' Competition

Opportunity for students achieving beyond the school curriculum, with mentoring by APO Composer-in-Residence.



## PERFORMANCES FOR FAMILIES

### APO 4 Kids

Foundation-level interactive concerts for children aged 2-6, with a walk through the orchestra and audience participation e.g. conducting. 3,759 people attended.

### Happy Hour concerts

Three free, narrated concerts with a casual feel. 3,008 people attended.

## MUSIC EDUCATION DEVELOPMENT FOR ADULTS/INDIVIDUALS

### Composers' Workshop

Composers have their new pieces for orchestra played & recorded, and are mentored by the APO Composer-in-Residence.

### Orchestral Summer School

An intensive holiday course of professional full-orchestral mentoring. 90 people participated in the course in 2011.

### Conductors' Workshop

Young adult aspiring professional conductors are mentored by a visiting international conductor over three days.

### Young Achievers Programme

High-achieving secondary school students present their own concerts, meet visiting artists and conductors and take on peer leadership roles.

### Let's Talk Music

Experts give pre-concert talks before evening concerts, giving background information to enhance the audience's listening experience.

## APO CONNECTING PROGRAMME 2011

*Sowing the seeds for long-term audience and musician development.  
Leading innovation, creativity, vision and support in the Auckland Music community.  
Helping drive community vision, change, health and art creation in Auckland, by inspiring the aspiring.*

APO EDUCATION			APO COMMUNITY			APO OUTREACH	
<ul style="list-style-type: none"> <li>support achievement of schools, tertiary &amp; adult students of music connect to and support the NZ music curriculum</li> <li>teach about instruments, sections of the orchestra &amp; orchestral repertoire</li> <li>provide mentoring role models to assist with motivation &amp; aspiration towards careers in music</li> </ul>			<ul style="list-style-type: none"> <li>provide fun &amp; stimulating music experiences for Auckland families &amp; individuals to help build their positive sense of community &amp; self</li> <li>stage accessible events to enable newcomers to have the opportunity to enjoy orchestral music &amp; music-making</li> <li>provide initiatives that connect to and support community music</li> </ul>			<ul style="list-style-type: none"> <li>establish &amp; develop community music projects that allow participants to be part of a learning community that nurtures their future</li> <li>positive development as citizens</li> <li>provide environments that enable talented individuals to develop their leadership &amp; music potential</li> </ul>	
Composing	Performing	Concerts	Packages	Family	Individual	Adult	Projects
Composer-in-Residence	Secondary School Scholarships	Kiwi Kapers	APOPS	APO 4 Kids	Big Play In	Unwrap the Music	Remix the Orchestra – OMAC
Interactive Composing Workshop	KBB Music Young Performers' Competition	Discovery	Young Achievers	Open Days	Sing With the APO	Sanctuary Series – six concerts in three local churches	Siemens Conductor Experience
Fanfares Competition	Fellowships	Connecting with Music			Orchestral Summer School	Season Preview	Artist Workshops
Meet the Composer	Ensembles in Schools					Conductors' Workshop	SACRE: The Auckland Dance Project
Catalogue of Sounds						Let's Talk Music	Sistema Aotearoa
Composers' Workshop						Happy Hour Concerts	

# Sistema Aotearoa

Following its launch in April, in 2011 Sistema Aotearoa taught more than 450 South Auckland primary school children basic musicianship skills, with 96 children learning to play a violin or cello through the programme.

Sistema Aotearoa finished teaching activity for 2011 with a concert on 30 November to an audience of over 700 at the Genesis Energy Theatre, TelstraClear Pacific, Manukau. Ninety-six children played as a string orchestra and sang as a large choir. The children, the majority of whom had been with Sistema Aotearoa since its launch, were each given a certificate of participation. Under the administration of the Auckland Philharmonia Orchestra, the tutoring team and volunteer group has grown to 12 and 10 respectively, with a noticeable rise in volunteer student instructors, and 'junior tutors' (i.e. those who only assist, not lead, in teaching sessions).

Support in the form of instrument sponsorship and donation continues, and interest in the programme from the media and private/corporate funding sectors is rising. Media exposure of Sistema Aotearoa activity grew steadily in 2011. The July 2011 visit from two Sistema Scotland tutors (one of whom is a graduate from the original El Sistema in Venezuela) for staff development and tutor supervision was a great success.

Programme research and evaluation, through collaboration between Sistema Aotearoa and AUT, moved through the preliminary stages, with a literature review being carried out in the last three months of 2011.

2012 will see another intake of children in April and the pilot stage of the programme will wind up with evaluation activity and further funding being sourced.

## Financial Overview

### IN 2011

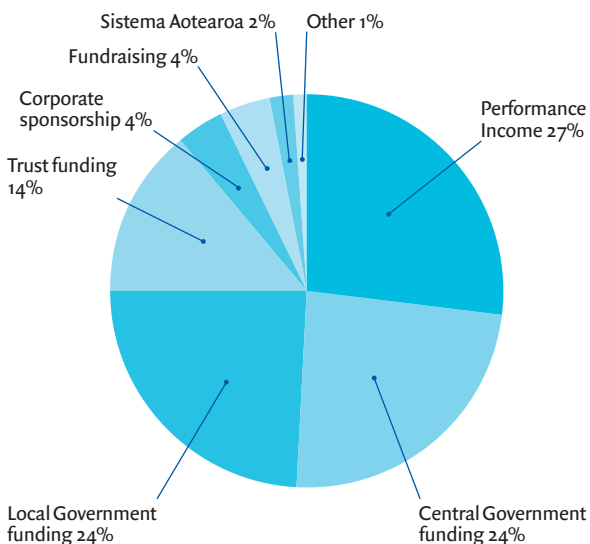
Our turnover was \$9.292m.

52% of the APO's income is self-generated.

#### MAIN AREAS OF INCOME:

Performance income	\$2.452m
Central Govt funding	\$2.2m
Local Government funding	\$2.25m
Trust funding	\$1.297m
Corporate sponsorship	\$399K
Fundraising (including donations, Guild, Friends)	\$367K
Sistema Aotearoa	\$190K
Other	\$137K

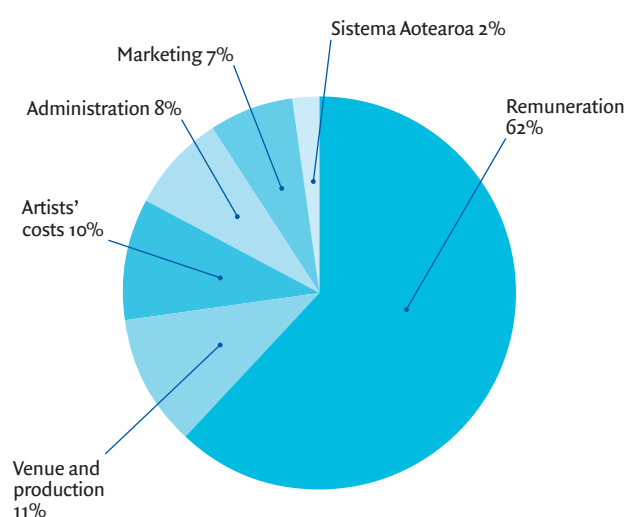
### 2011 INCOME



#### MAIN AREAS OF EXPENDITURE:

Remuneration	\$5.509m
Venue and production	\$938K
Artists' costs	\$873K
Administration	\$711K
Marketing	\$645K
Sistema Aotearoa	\$165K

### 2011 EXPENDITURE





**AUCKLAND PHILHARMONIA  
TRUST**

**FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED**

**31 DECEMBER 2011**

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

## AUCKLAND PHILHARMONIA TRUST

### DIRECTORY

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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
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 2011, and the statement of financial performance, 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  
CHARTERED ACCOUNTANTS

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Newmarket  
Auckland  
New Zealand

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Auckland 1149

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E [audit@hayesknight.co.nz](mailto:audit@hayesknight.co.nz)  
W [hayesknight.co.nz](http://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 2011, and its financial performance for the year then ended in accordance with generally accepted accounting practice in New Zealand.

*Hayes Knight Audit*

HAYES KNIGHT AUDIT

AUCKLAND, NEW ZEALAND


28 March 2012

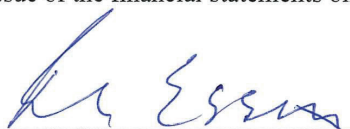


**AUCKLAND PHILHARMONIA TRUST**  
**STATEMENT OF FINANCIAL POSITION**  
**AS AT 31 DECEMBER 2011**

	Note	2011	2010
			\$
ACCUMULATED FUNDS		<u>1,217,490</u>	<u>766,481</u>
Represented by:			
CURRENT ASSETS			
Bank	2	3,294,695	2,119,350
Accounts Receivable		428,784	312,839
GST Receivable		-	31,939
Prepayments		192,781	164,359
Inventory		30,795	9,818
<u>Total Current Assets</u>		<u>3,947,055</u>	<u>2,638,305</u>
LESS CURRENT LIABILITIES			
Accounts Payable	3	494,986	465,671
Income in Advance	5	2,925,050	2,042,537
<u>Total Current Liabilities</u>		<u>3,420,036</u>	<u>2,508,208</u>
WORKING CAPITAL		527,019	130,097
NON – CURRENT ASSETS			
Property, Plant and Equipment	6	690,471	636,384
<u>Total Non-current Assets</u>		<u>690,471</u>	<u>636,384</u>
NON-CURRENT LIABILITIES			
		-	-
<u>Total Non-current Liabilities</u>		<u>-</u>	<u>-</u>
NET ASSETS		<u>1,217,490</u>	<u>766,481</u>

For and on behalf of the Trust, which authorised the issue of the financial statements on the 27th of March 2012.

  
 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 2011**

OPERATING REVENUE	Note	2011 \$	2010 \$
Audience Revenue		1,626,964	1,503,508
Hire of Orchestra		693,087	711,795
Event Sponsorship & Corporate Support	7	1,173,602	865,930
Fundraising and Donations		339,710	275,202
Merchandise & Other		143,067	131,240
Interest		107,672	83,005
Grant from Creative New Zealand		2,000,000	2,071,110
Grants from Auckland Region		2,250,000	1,810,000
Grants from Other Organisations	8	750,705	513,500
Unrealised Currency Gain		7,389	-
<b>LESS EXPENDITURE</b>		<b>9,092,196</b>	<b>7,965,290</b>
Artistic & Event Costs		6,572,954	5,771,557
Administration		1,631,422	1,528,741
Audit Fee		10,238	10,478
Occupancy		246,401	194,539
Fundraising		22,162	21,693
Marketing and Communication		120,175	127,523
Interest		-	117
Depreciation	10	76,833	63,565
Sistema		161,002	-
Bad and doubtful debts		-	15,164
		<b>8,841,187</b>	<b>7,733,377</b>
<b><u>OPERATING SURPLUS</u></b>		<b>251,009</b>	<b>231,914</b>
Revenue From Reserves Incentive Scheme	11	200,000	100,000
<b><u>NET SURPLUS</u></b>		<b>451,009</b>	<b>331,914</b>

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 2011**

---

	2011	2010
	\$	\$
Equity at beginning of year	766,481	434,567
 Total recognized revenue and expenses	 451,009	 331,914
Equity at end of year	<u>1,217,490</u>	<u>766,481</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 2011

---

#### 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 recognized 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 2011 season. Any bookings for concerts in the 2012 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 2012 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 recognized on a straight line basis over that period, whereas those that relate to specified events are recognized at the time of the event

##### 3. Depreciation

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

##### 4. Accounts Receivable

Accounts Receivable are stated at expected realisable value.

##### 5. Inventory

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



## AUCKLAND PHILHARMONIA TRUST

### NOTES TO THE FINANCIAL STATEMENTS (Continued)

#### FOR THE YEAR ENDED 31 DECEMBER 2011

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6. 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.

7. 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.

8. 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.

9. 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 recognized in the Statement of financial Performance.

10. 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 2011

	2011	2010
	\$	\$
<b>2. BANK</b>		
ASB Bank Ltd.	3,294,695	2,118,557
Petty Cash Floats	-	793
	<u>3,294,695</u>	<u>2,119,350</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.

<b>3. ACCOUNTS PAYABLE</b>		
GST Payable	36,705	-
PAYE and Withholding Tax	49,800	58,713
Accounts Payable & Accruals	408,481	406,958
	<u>494,986</u>	<u>465,671</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 2011 there were seven Board members, three of whom were appointed by the Foundation.

The Auckland Philharmonia Guild and the Friends of the Auckland Philharmonia Orchestra are charitable organisations who raise money for the orchestra by staging events. The Friends also offer practical help.



# AUCKLAND PHILHARMONIA TRUST

## NOTES TO THE FINANCIAL STATEMENTS (Continued)

### FOR THE YEAR ENDED 31 DECEMBER 2011

#### Related Party Transactions were as follows:

	2011 \$	2010 \$
The Auckland Philharmonia Trust received from related parties:		
Auckland Philharmonia Foundation		
- grants	-	2,000
- directed funding	42,000	42,000
- reimbursement of expenses	1,680	313
	<u>43,680</u>	<u>44,313</u>
Auckland Philharmonia Friends – grants	<u>17,000</u>	<u>17,000</u>
Auckland Philharmonia Guild		
- hire of orchestra	17,000	19,000
- grant	50,000	75,000
- purchases	9,000	9,000
	<u>76,000</u>	<u>103,000</u>
The Auckland Philharmonia Trust paid to related parties:		
Auckland Philharmonia Foundation – levy	25,297	25,772
- rental	93,000	93,000
	<u>118,297</u>	<u>118,772</u>
Amounts outstanding on behalf of the above transactions at 31 December 2011 were:		
Owing to AP Trust (included in accounts receivable)	1,392	1,713
Owing by AP Trust (included in accounts payable)	<u>78,772</u>	<u>131,560</u>

#### 5. INCOME IN ADVANCE

Subscription Sales in Advance	668,428	658,775
Grants Received in Advance	2,110,155	1,105,000
Other Income in Advance	146,467	278,762
	<u>2,925,050</u>	<u>2,042,537</u>



## AUCKLAND PHILHARMONIA TRUST

### NOTES TO THE FINANCIAL STATEMENTS (Continued)

#### FOR THE YEAR ENDED 31 DECEMBER 2011

#### 6. PLANT & EQUIPMENT

	Cost		Accum. Depn.		Book Value	
	2011	2010	2011	2010	2011	2010
	\$	\$	\$	\$	\$	\$
Musical Instruments	658,003	591,060	204,834	164,044	453,169	427,016
Music Stands	22,279	12,888	6,490	5,201	15,789	7,687
Music	172,891	151,887	28,206	21,711	144,685	130,176
Office Equipment	63,145	57,895	45,514	40,076	17,631	17,819
Computer Equipment	127,376	139,179	81,092	85,493	46,284	53,686
Motor Vehicles	15,000	-	2,087	-	12,913	-
	<b>1,058,694</b>	<b>952,909</b>	<b>368,223</b>	<b>316,525</b>	<b>690,471</b>	<b>636,384</b>

#### 7. EVENT SPONSORSHIP AND CORPORATE SUPPORT

Total event sponsorship and corporate support of \$1,173,602 includes a grant of \$200,000 provided by NZ 2011 Festival Lottery Fund for Sacre, the Dance Project.

#### 8. GRANTS FROM OTHER ORGANISATIONS

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

#### 9. OPERATING LEASES

At balance date the Trust had the following operating lease commitments

	2011	2010
	\$	\$
Current	138,362	127,200
Non-current	20,719	104,900
Total	<u>159,081</u>	<u>232,100</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.

On 1 September 2006 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 2008 and 2010. In 2008 and 2010 the Trust exercised rights of renewal and extended the lease for 2 further years.





## AUCKLAND PHILHARMONIA TRUST

### NOTES TO THE FINANCIAL STATEMENTS (Continued)

#### FOR THE YEAR ENDED 31 DECEMBER 2011

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#### 10. DEPRECIATION

	2011	2010
	\$	\$
Musical Instrumentals	40,790	35,323
Music Stands	1,289	1,263
Music	6,496	5,693
Office Equipment	5,438	6,172
Computer Equipment	20,733	15,114
Motor Vehicle	2,087	-
	<u>76,833</u>	<u>63,565</u>

#### 11. RESERVES INCENTIVE SCHEME

The Reserves Incentive Scheme is funded by Creative New Zealand to assist selected arts organisations to strengthen their balance sheets by improving working capital. As the working capital target for 2011 has been met, the Auckland Philharmonia Trust will receive a further \$300,000 in 2012.

#### 12. 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.



## AUCKLAND PHILHARMONIA TRUST

### NOTES TO THE FINANCIAL STATEMENTS (Continued)

#### FOR THE YEAR ENDED 31 DECEMBER 2011

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**13. SUBSEQUENT EVENTS**

There have been no events subsequent to 31 December 2011 which have materially affected the financial position of the Auckland Philharmonia Trust.

**14. IFRS DEFERRAL**

Auckland Philharmonia defers adoption of the New Zealand International Reporting Standards in line with the decisions made by the Accounting Standard Review Board (ASRB) and the Financial Reporting Standards Board about the requirement for small and medium sized for-profit and not-for-profit entities to adopt New Zealand International Financial Reporting Standards (NZ IFRS).

The Trust is exempt from the requirement of the Auckland Regional Amenities Act that otherwise would have required the Trust to present IFRS compliant financial statements.

**15. CONTINGENT LIABILITY**

There are no contingent liabilities at balance date.



# APO Supporters 2011

## AUCKLAND PHILHARMONIA ORCHESTRA FUNDERS

The Auckland Philharmonia Orchestra gratefully acknowledges the contributions made by the following organisations and trusts.

### PLATINUM \$50,000+

The Auckland Philharmonia Orchestra gratefully acknowledges the significant contributions made by the following funders.

ASB Community Trust  
Auckland Council  
Auckland Philharmonia Orchestra Foundation  
Auckland Philharmonia Orchestra Guild  
Creative New Zealand  
Four Winds Foundation  
The James Wallace Arts Trust  
The Lion Foundation  
New Zealand 2011 Festival Lottery Fund  
Pub Charity  
The Trusts Community Foundation  
William & Lois Manchester Trust

### GOLD \$25,000–\$49,999

Ted & Mollie Carr Charitable Trust (Guardian Trust)  
Sir John Logan Campbell Residuary Estate  
The Stout Trust

### SILVER \$10,000–\$24,999

Auckland Philharmonia Orchestra Friends  
The British Council  
Deane Endowment Trust  
Kelliher Charitable Trust  
NZCT  
Potter Masonic Trust  
SKYCITY Auckland Community Trust  
The Trusts Community Foundation  
Wagner Society of New Zealand

### BRONZE \$2,500–\$9,999

Ikebana International Auckland Trust  
Professor Jonathan Mane-Wheoki  
Ministry of Education  
Rua & Clarrie Stevens Charitable Trust  
A H Watson Charitable Trust (Guardian Trust)

## AUCKLAND PHILHARMONIA ORCHESTRA SPONSORS

The Auckland Philharmonia Orchestra gratefully acknowledges the significant contributions made by the following corporate sponsors.

### PLATINUM \$50,000+

APN News & Media  
Hilton Auckland  
Qantas  
Villa Maria Estate Ltd

### GOLD \$25,000–\$49,999

Chapman Tripp  
Deloitte  
Malcolm Pacific  
Marque  
Plan B Wealth Management  
Radio Network

### SILVER \$10,000–\$24,999

Dawsons Catering  
MakeReady  
Mazda  
Siemens  
Westpac

### BRONZE \$3,000–\$9,999

Adrian Malloch Photography  
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