

2015 Annual Report

AUCKLAND PHILHARMONIA ORCHESTRA



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Auckland Philharmonia Orchestra is New Zealand's only full-time, professional, city-based symphony orchestra serving the region with a comprehensive programme of concerts, education and outreach activities.

In more than 50 mainstage performances annually, the APO presents a full season of symphonic work showcasing many of the world's finest classical musicians. Renowned for its innovation, passion and versatility, the APO collaborates with some of New Zealand's most inventive artists.

The APO is also proud to support both New Zealand Opera and the Royal New Zealand Ballet in their Auckland performances, and to work with the Auckland Arts Festival, Auckland International Film Festival and Auckland Choral, among other organisations. In alternate years, the APO works in partnership with the Michael Hill International Violin Competition.

Through its numerous APO Connecting (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.

More than 100,000 people hear the orchestra live each year, with many thousands more reached through special events, recordings and other media.

CONTENTS

2015 Chairman's Report	1
Chief Executive's Report	2
Premières in 2015	4
New Zealand Artists Performing with the APO in 2015	5
Artistic Report and Performance Highlights	6
Business Partnerships and Marketing	7
APO Connecting Report	8
Sistema Aotearoa Report	9
Development Report	10
APO Musicians, Management, Board and Support Organisations	11
Financial Overview	12
APO Financial Statements	13
APO Funders, Donors and Supporters	26
APO Sponsors	29



2015 CHAIRMAN'S REPORT



It is my pleasure to report on 2015 on behalf of the Auckland Philharmonia Orchestra Board, a pivotal year for the orchestra. We said goodbye to Eckehard Stier, our outgoing Music Director, we appointed Giordano Bellincampi as our new Music Director and we finally signed the contract to move the APO into new office space in the Auckland Town Hall.

Eckehard spent the last seven years as the Music Director of the APO and over that time the orchestra has grown in so many ways. He expanded the repertoire of the orchestra, built standards and encouraged our musicians to step outside their comfort zones to perform previously unimagined works such as Wagner's *Tristan and Isolde* and compositions by Bruckner and Corigliano. We are extremely grateful for his contribution to the development of the APO and look forward to welcoming him back as a regular guest in the future.

We were delighted to appoint Giordano Bellincampi as our new Music Director for 2016 and feel confident that he has the skills, passion and rapport with our musicians to take the orchestra to even greater heights in the coming years.

In 2015 we experienced some great concerts that showcased the depth and breadth of the orchestra including Shostakovich's Symphony No.5, Sir Michael Tippett's *A Child of Our Time*, Blues to Bebop with multi-instrumentalist James Morrison and the wonderful Opera in Concert performance of Puccini's *Turandot*.

We were also proud to present a selection of new New Zealand works such as Kenneth Young's multi-media extravaganza *In Paradisum*, which was presented in association with the 2015 Auckland Arts Festival. The APO also performed and recorded the world première of Ross Harris's Violin Concerto.

Our APO Connecting programme continued to deliver an exciting assortment of events, activities and opportunities for Aucklanders of all ages. Whether the APO is performing to pre-schoolers and families at APO 4 Kids, mentoring students in schools through APOPS or providing opportunities for aspiring musicians to sit in on an orchestral rehearsal or meet our international soloists we consistently receive positive feedback from those who participate.

Financially speaking we are glad to have achieved a small surplus in 2015. I would like to acknowledge and express our gratitude to the ratepayers, the Auckland Regional Amenities Funding Act (ARAFA) Board and to Creative New Zealand (CNZ) for understanding that we cannot continue to thrive without solid support for our infrastructure and funding us in such a way that we are moving towards sustainability.

At the same time, we are keenly aware that we need to be increasing our self-earned revenue. It is gratifying to see the continued support we have across the community through our sponsors, donors, friends and subscribers. We couldn't do everything we do without you!

The end of 2015 marked an exciting step forward for the APO with the imminent move into new office space at Auckland Town Hall. This has been an important development for the orchestra and cements our position in the artistic heart of the city. Already we have seen increased opportunities and more people dropping in to meet with staff or book subscriptions. Now we can turn our focus to a long-term, purpose-built home.

In my role as Chairman I am supported by a very active and engaged board and I would like to offer thanks to Deputy Chair Penelope Peebles and the rest of the Board. Also, a warm welcome to Julian Smith who joined us in the latter part of 2015.

Finally, I would like to express my gratitude to APO Chief Executive Barbara Glaser and her team for their hard work, energy and relentless commitment to orchestral music and the musicians of the orchestra who demonstrate their talent and passion every time they perform, inspiring our audiences and contributing to the vibrancy of our city.

A handwritten signature in dark ink that reads "Geraint A. Martin".

Geraint A. Martin

Chair

Auckland Philharmonia Orchestra Trust Board

CHIEF EXECUTIVE'S REPORT

2015 was the APO's 35th anniversary. It was an exciting year in the life of the orchestra as we acknowledged and celebrated our past achievements and prepared for the next stage of our journey.

After seven wonderful years we said farewell to Eckehard Stier as the APO's Music Director. His musical leadership over those years inspired and enriched the orchestra. It is great to look back on some landmark performances during that time. Stunning Opera in Concert performances including Strauss' *Elektra*, Wagner's epic *Tristan and Isolde* and in 2015 Puccini's sumptuous *Turandot*, which garnered a resounding standing ovation. Eckehard has also become renowned for his performances of Shostakovich and Mahler and more contemporary works by composers such as Corigliano. In 2015 he encouraged us to include the Sistema Aotearoa children in our performance of Corigliano's the *Pied Piper Fantasy*, to the delight of our audience.

How fitting it was that Eckehard chose *An Alpine Symphony* as his final performance as Music Director. We have surely climbed many a mountain musically during his time with us and been exposed to new vistas and new possibilities of what we can achieve as an orchestra. Our thanks, love and gratitude go to him, and happily, we still get to welcome him back as a special guest in 2016.

During the year we announced Giordano Bellincampi as Eckehard's successor. Giordano is no stranger to Auckland, having performed with the APO three times before. From the first moment he worked with us it was clear that there was very special spark between him and the orchestra and the potential to create some sensational music together. Needless to say we were thrilled when Giordano accepted our invitation to become our artistic leader from 2016.

Once again we were privileged to introduce some wonderful artists to our audiences in 2015. Highlights of our season included harmonica virtuoso Corky Siegel, pianists Jean-Efflam Bavouzet and Kathryn Stott, clarinettist Julian Bliss and violinist Isabelle Faust. And, as always, we are happy to welcome back returning friends, who, in 2015 included violinists Ilya Gringolts and Benjamin Schmid, cellist Nicolas Altstaedt and conductor Garry Walker.

In every season we are proud to be able to feature APO players as soloists. In 2015 our wonderful principal cellist Eliah Sakakushev-von Bismarck took the spotlight with two gorgeous miniatures by Respighi and Strauss and our concertmaster Andrew Beer drew great acclaim as he "unwrapped" Bruch's ever popular Violin Concerto No.1. Our musicians also presented concerts for the community across the Auckland isthmus through our 'In Your Neighbourhood' series, including an eclectic mix of chamber music and repertoire from Mendelssohn and Bach to Zelenka and Piazzola. And where else could you experience the delights and rich timbres of eight trombones playing together?



With the aim of innovating and attracting the widest possible audience we again broke out of the traditional mould to present some artists who are more often seen fronting a handful of musicians. Our Kiwi Divas Julia Deans and Anika Moa appeared with full orchestral backing to an enthusiastic crowd, some of whom were hearing the APO for the first time. And fans of jazz packed the Town Hall to hear the extraordinarily talented trumpeter (amongst other instruments) James Morrison play a stimulating selection of the greatest music of the genre.

We were also proud to continue our contribution to New Zealand's musical footprint with the Auckland premiere of Ross Harris's Violin Concerto and Composer-in-Residence Ken Young's *In Paradisum* which featured in the concert Water and Light as part of the Auckland Arts Festival.

Collaboration with other arts organisations is an integral part of APO activities. Ongoing collaborative partners include Auckland Arts Festival, the Michael Hill International Violin Competition, New Zealand Opera, Royal New Zealand Ballet and the New Zealand International Film Festival. In 2015 we also worked closely with Auckland War Memorial Museum, commemorating World War I with Letters in Wartime featuring new works by young New Zealand composers and emerging artists from New Zealand Opera.

APO takes its responsibility to the next generation of musicians and audiences very seriously, and in 2015 this was again demonstrated through our APO Connecting programme. We offer a wide variety of popular family-orientated events such as APO 4 Kids and open days covering Auckland's city, south, north and west suburbs. Our work with schools, through programmes like APOPS, which boasts 60 member schools, Discovery and Kiwi Kapers continues to deliver an extensive range of musical engagement opportunities for both primary and secondary students. And our Inspire programme in partnership with the University of Auckland School of Music covers emerging artists in the tertiary sector.

In 2015 the award-winning APO Remix the Orchestra programme debuted several new compositions from the year's intake with a free performance at the Auckland Arts Festival's Family Day. The unique fusion of hip-hop and orchestral music was performed for more than 300 festival-goers.

Sistema Aotearoa continued to go from strength to strength under the leadership of Programme Manager Ros Giffney. Overall now we have touched the lives of over 2000 students

and their whanau, with 68,150 tuition hours delivered to 828 individual students over this year. Some of the children even had the opportunity to play with the full APO in a Town Hall concert. During 2015 we were delighted to appoint Jess Hindin to the role of Music Director. The programme also continued to provide leadership at a national level to other Sistema programmes in New Zealand and has developed to the stage that we can now look forward to Sistema Aotearoa becoming its own charitable trust from 2016.

The number of people seeing and hearing the orchestra perform live continues to grow with many more tuning into repeated broadcasts of our concerts provided through Radio New Zealand Concert. We are fortunate to have a strong cohort of committed and enthusiastic subscribers who regularly attend our concerts. We really appreciate the loyalty of these people in a market where there are so many choices.

APO is very proud to have such a wide variety of supporters and stakeholders. Having such passionate and generous commitment from our fellow Aucklanders, whether native or adopted, is very heart-warming. In particular, we acknowledge and thank our key funders Auckland Council, through the Auckland Regional Amenities Funding Act, Creative New Zealand and Foundation North, as well as the many other trusts, foundations and individual donors. I would like to especially thank our Chair Donors for their dedicated commitment to the orchestra.

Thanks also to the APO Friends who both support us with a donation towards our Connecting programme and also provide assistance in a variety of ways from suppers for our visiting artists and the APO musicians, to making cardboard instruments for our Sistema children, as their first introduction to holding and caring for an instrument. Your support and enthusiasm is so appreciated by us all!

Our Crescendo programme entered its third year with increased numbers, and some wonderful "behind the scenes" events were held.

Our corporate partners again played a crucial role in our success in 2015 and I would like to thank them all. Our Platinum partners were Auckland Live, Hilton Auckland, Newstalk ZB, The New Zealand Herald and Villa Maria. New to the APO family in 2015 were Connectnet, Davis Funerals, DB Breweries, GB Pensions, Scarecrow and TGalleria – the start of what we know will be some rewarding partnerships.

Within the organisation it was a year of some change. We sadly said goodbye to three longstanding senior staff. Our Director of APO Connecting Lee Martelli moved to a new role after 14 years. Lee made an enormous contribution to the APO over her time with us and her vision for the role of education in the wider orchestral offering was inspiring. We were pleased to welcome Rachael Brand in August 2015 to lead this important work in the community.

Our Business Manager Ann McShane left us after nine years to travel and spend more time with her family. Ann's careful management of the APO's finances and her active participation in the wider organisation is greatly appreciated. Natasha Wheeler took up the role in early 2015 and has already made some significant and positive changes to our systems.

Christine Young, our Marketing Manager of many years, also left in September to spend more time with her family, and we all thank Christine for the great contribution she made to the

APO over her time with us. We are delighted to welcome Tracey Holdsworth to the role.

Within the orchestra we were pleased to confirm the appointments of Milena Parobczy (tutti violin), James Jin (associate principal second violin), James Yoo (tutti cello), Helen Bevin (tutti viola) and Tak Chun Lai (principal tuba). It is wonderful to see the orchestra build in strength with these new appointments.

We also said goodbye to two longstanding players, Tomislav Nikolich (tutti violin) and, over the Christmas break, Gordon Richards (section principal clarinet). We thank them both sincerely for their many years of dedicated service to the APO and wish them both well in their future endeavours.

Being part of an orchestra encapsulates what it means to be part of a highly functioning team. There are so many different parts, each with its own function and purpose, each component has to be successful in its own right, and if this is in place, the whole is always greater than the sum of the parts. Thank you to everyone in the APO team. My heartfelt thanks go to all of you - the Board, so ably led by Geraint A. Martin, the players - every one of you who give so much to our audiences every Thursday night, and in so many other ways across the year - and the wonderful team of staff who work so hard to support our artform and artists for the pleasure of our audiences, past present and future. We look forward to another wonderful year ahead.

Barbara Glaser

Barbara Glaser
Chief Executive
Auckland Philharmonia Orchestra



PREMIÈRES IN 2015

WORLD PREMIÈRES

Kenneth Young: *In Paradisum* for vocal soloists, chorus & orchestra [Auckland Arts Festival]

Kenneth Young: *Dona eis Requiem* for chorus & orchestra [Letters in Wartime]

Callum Blackmore: *The first Time I Stood* [Letters in Wartime]

Jonathan Mandeno: *Au Revoir* [Letters in Wartime]

Rachael Morgan: *Seeking Answers to the Riddle* [Letters in Wartime]

M. Louise Webster: *Your Letter* [Letters in Wartime]

David Woodcock: *Conflict* [Discovery]

Salina Fisher: *Blushing Skies* [Discovery]

Douglas Lilburn (orch. Anthony Young): *Nine Short Pieces* [Discovery]

Douglas Lilburn (orch. Philip Norman): *Four Songs* [Discovery]

Alex Taylor: *Whakapiri mai* for chorus & orchestra [Discovery]

NEW ZEALAND PREMIÈRES

Respighi: *Adagio con variazioni* for cello & orchestra

Russo: *Street Music*

Schoenberg: *Accompaniment to a Cinematographic Scene*

Françaix: *Prélude, Sarabande et Gigue* for trumpet & orchestra

Takemitsu: *I hear the water dreaming*

AUCKLAND PREMIÈRES

Corigliano: *Pied Piper Fantasy* (Concerto for Flute and Orchestra)

Harris: *Violin Concerto*

Ligeti: *Melodien*

Sculthorpe: *Earth Cry*

Strauss, R.: *Romance* for cello & orchestra

Tippett: *A Child of Our Time*

APO PREMIÈRES 2015

Bartók: *Dance Suite*

Berio: *Folksongs*

Bernstein (arr. Foss): *Prelude, Fugue and Riffs*

Body: *Melodies for Orchestra*

Bruckner: *Symphony No.7*

Dutilleux: *Tout un monde lointain* (Concerto for Cello and Orchestra)

Gershwin: *Girl Crazy: Overture*

Haydn: *Symphony No.34*

Messiaen: *Hymne*

Pärt: *Silouan's Song*



NEW ZEALAND ARTISTS PERFORMING WITH THE APO IN 2015

NZ HERALD PREMIER SERIES, THE PLANETS

Viva Voce, choir
John Rosser, choir director

AUCKLAND ARTS FESTIVAL, WATER AND LIGHT

Kenneth Young, conductor
Patricia Wright, soprano
The Graduate Choir New Zealand, choir
Terence Maskell, choir director
Tim Gruchy, multimedia artist

AUCKLAND ARTS FESTIVAL, A CHILD OF OUR TIME

Voices New Zealand, chamber choir
New Zealand Youth Choir, choir

REMIX THE ORCHESTRA

Matt Salapu (Anonymouz), music director
K'One (Illegal Muzik)
DJCXL (Illegal Muzik)
Lavina Williams, vocalist
Emma Eden (nee Richards), horn
Mark Bennett, violin
Rebecca Celebuski, percussion

APO 4 KIDS

David Kay, conductor
Jenni Seddon-Mori, piccolo
Emma Eden (nee Richards), french horn
David Garner, cello
Jenny Raven, percussion
North Shore Children's Choir, choir
Vanessa Kay, choir director

OPEN ORCHESTRA CENTRAL

David Kay, conductor
Robbie Ellis, presenter
Timothy Noon, organ
Jono Sawyer, drum kit

BIG PLAY IN

Kenneth Young, conductor

LETTERS IN WARTIME, AUCKLAND WAR MEMORIAL MUSEUM

Hamish McKeich, conductor
Jo Brookbanks, presenter
Emerging Artists of NZ Opera, soloists
St Kentigern College: Kentoris, choir

Milla Dickens, soprano
Elizabeth Mandeno, soprano
Jarvis Dams, baritone

DISCOVERY

Emma Eden (nee Richards), presenter
Ray Ong, violin
Nicholas Forbes, organ
Delia Hannah, singer
Penny Dodd, piano
Stephen Booth, baritone horn
Auckland Gospel Choir

BRING IT TOGETHER

Beth Cohen, conductor

DIVAS

Hamish McKeich, conductor
Julia Deans, singer
Anika Moa, singer

OPERA IN CONCERT, *TURANDOT*

Richard Greager, Pong
Freemasons NZ Opera Chorus
John Rosser, chorus director

OPEN ORCHESTRA SOUTH

Raymond Chan, conductor
Mark Vanilau, vocalist
Lavina Williams, vocalist
Madeline Nonoa-Horsefeld, vocalist

NEWTALK ZB SERIES, INSPIRED BY EXOTICA

Andrew Beer, violin
Xin (James) Jin, violin

UNWRAP THE MUSIC 3, BRUCH'S VIOLIN CONCERTO NO.1

Andrew Beer, violin

2016 SEASON LAUNCH

Hamish McKeich, conductor

OPEN ORCHESTRA WEST

David Kay, conductor
Kevin Keys, presenter
Chelsea Dolman, soprano
Riki McDonnell, euphonium
Claire Caldwell, chorus director

NZ HERALD PREMIER SERIES, MUSICAL TREASURES

Elijah Sakakushev-von Bismarck, cello

MANGOPARE, KIWI KAPERS

Kenneth Young, conductor
Gareth Farr, presenter
Moss Paterson, choreographer
Atamira Dance Company

BAYLEYS GREAT CLASSICS, FILM CLASSICS

Michael Houstoun, piano

NZ HERALD PREMIER SERIES, FAIRYTALES

Sistema Aotearoa, children's band

LAST NIGHT OF THE PROMS

Hamish McKeich, conductor

SETTLING THE SCORE 2015

Andrew Beer, violin
Lauren Bennett, violin

APO 4 KIDS CHRISTMAS

David Kay, conductor
Kevin Keys, presenter
Bede Hanley, oboe
Timothy Sutton, bass trombone
Eric Renick, percussion
Rebecca Harris, harp
Holly Isherwood and Matthew Sutton,
Little Drummer competition winners
Royal Harmonics from Royal Oak Primary
School, children's choir

CELEBRATE CHRISTMAS

The Graduate Choir NZ
Sarah Castle, mezzo soprano

APO MUSICIANS

The APO employs 70 full-time professional musicians. More than 120 associate musicians from the Auckland region, other parts of New Zealand and beyond were engaged (in addition to our core players) during 2015.

ARTISTIC REPORT AND PERFORMANCE HIGHLIGHTS

2015 was another successful year on the artistic front for the APO, with a host of fantastic artists coming to work with the orchestra.

Among these were a number of high-profile international soloists such as American-Korean violinist Sarah Chang, Russian pianist Kirill Gerstein, German violinist Isabelle Faust, French pianist Jean-Efflam Bavouzet and American soprano Indra Thomas. We were also pleased to welcome back both German cellist Nicolas Altstaedt and Austrian violinist Benjamin Schmid.

In the final year of his seven-year tenure as Music Director, Eckehard Stier led the orchestra through a number of thoroughly memorable and exciting performances. Audiences were also offered a glimpse of the APO's artistic future with two phenomenal concerts featuring the music of Beethoven and Mahler under the direction of its Music Director Designate, Giordano Bellincampi. The orchestra welcomed a number of wonderful guest conductors across the season including Garry Walker, Rumon Gamba, Fabien Gabel, Andrew Gourlay and Günter Neuhold.

As well as these brilliant international artists, the orchestra continued to foster its relationships with a number of New Zealand artists such as pianist Michael Houstoun, singers Patricia Wright, Sarah Castle and Richard Greager as well as conductors Hamish McKeich, Kenneth Young and Andrew Sewell.

The presentation of Sir Michael Tippett's *A Child of our Time* in association with the Auckland Arts Festival was a highlight of the season. This modern oratorio was coupled with moving performances of the music of Arvo Pärt and Oliver Messiaen. Four highly acclaimed soloists and a 100-strong choir joined the APO for this masterpiece and delivered a performance many considered to be the home-grown highlight of the 2015 Auckland Arts Festival.

The annual Opera in Concert is a key event of the season for both musicians and audiences. Puccini's *Turandot* was the offering in 2015 and featured excellent performances by principal artists including Italian soprano Tiziana Caruso in the title role, and Brazilian tenor Thiago Arancam as Calaf. We were also delighted to welcome back Faroese bass Runi Brattaberg who was joined by a number of leading Australian and New Zealand artists including Andrew Moran, Robert

Macfarlane, Richard Greager and Warwick Fyfe. Eckehard Stier and the orchestra were also all in fine form and received great acclaim for this performance.

A hallmark in the orchestra's programming each season is its ambitious series that takes a particular theme or source of inspiration and builds three concerts around it. In 2015 the orchestra presented a series entitled *Sources of Inspiration* featuring orchestral music inspired by music of other genres. The sources for the three programmes were Folksong, Jazz and Exotica. Highlights from the series included outstanding performances of the music of Berio (*Folk Songs*), Bernstein (*Prelude, Fugue and Riffs*), Copland (*Clarinet Concerto*), Sculthorpe (*Earth Cry*) and Nielsen (*Aladdin Suite*). Following each of the performances in this series our audiences were offered a short post-concert performance of music related to the concert theme including a recital of folk songs, a short jam with Eckehard Stier, Corky Siegel and Julian Bliss and a short recital by Australian didgeridoo player, William Barton.

In 2015 the orchestra embarked on its biennial association with the Michael Hill International Violin Competition providing the accompaniment to the three finalists as they each performed a concerto for the international jury and Town Hall audience.

Throughout the year the orchestra continued to present diverse events for audiences who might not regularly attend our mainstage concerts. This included performances alongside Australian jazz superstar, James Morrison, leading New Zealand contemporary artists Julia Deans and Anika Moa and a Last Night of the Proms concert with Australian soprano Penelope Mills.

The APO built upon its reputation for innovative programming across this season presenting a number of intriguing and rarely-performed works by Corigliano (*Pied Piper Fantasy*), Ligeti (*Melodien*), Dutilleux (*Tout un monde lointain*), Schoenberg (*Accompaniment to a Cinematographic Scene*), Poulenc (*Organ Concerto*), Prokofiev (*Symphony No.6*), Messiaen (*Hymne*), Pärt (*Silouan's Song*) and Khachaturian (*Excerpts from Gayane Suites*).

The orchestra continued its commitment to New Zealand music in programming a number of works throughout the mainstage series including Lilburn's *Aotearoa Overture* and Jack Body's *Melodies for Orchestra* alongside some of the great composers of the past. The 2015 season opened with a performance of Ross Harris's Violin Concerto with Russian Violinist Ilya Gringolts, which was recorded and is due for release in 2016 as part of the APO's ongoing series of recordings of the music of Ross Harris with Naxos. During the Auckland Arts Festival, APO presented the world premiere of *In Paradisum*, a new work by the Composer-in-Residence Kenneth Young, which combined visual elements by multimedia artist Tim Gruchy and was inspired by words from great writers across the ages from Buddha through Shakespeare to the present day. The music of four emerging New Zealand composers inspired by letters written during World War I received their world premières in a performance offered in collaboration with the Auckland War Memorial Museum.



BUSINESS PARTNERSHIPS AND MARKETING REPORT

BUSINESS PARTNERSHIPS

The end of 2015 marked not only the completion of the first APO business partnership three-year strategic plan, with the majority of the plan being achieved, but also the fourth consecutive year of growth in business partnerships for the orchestra. We are pleased to report that the year-on-year growth of cash and contra support was 14% in 2015 and the level of growth from the start of the three-year strategy is 32%.

The growth in 2015 can be attributed to a number of new partnerships which include Jaguar, TGalleria, Connectnet and DB Breweries. We also had considerable growth in the value of existing partnerships with NZME. (listed as The New Zealand Herald and Newstalk ZB) and Dawsons. All but one existing partnerships were renewed for 2015.

2015 continued to see a good level of growth in the orchestra's corporate hospitality programme. This programme is now gaining a good reputation amongst businesses in Auckland as a wonderful way to host staff and clients. APO has worked closely with Dawsons, APO catering partner, to ensure that the programme is attractive, appropriate and reflects the level of evening that one would expect from Auckland's premier arts organisation.

APO remains hugely appreciative of the generous level of support that businesses continue to extend to the orchestra.

MARKETING

2015 saw an increased use of digital and social media channels both for advertising and publicity throughout the year. In June we were successful in gaining a Google Ad Words grant which enables not-for-profit organisations to access substantial advertising across the Ad Words network. We also launched 'GoPro in the car' featuring interviews with our soloists filmed during the car journey to interviews at Radio New Zealand. These were posted on the APO Facebook channel and have proved extremely popular, giving people an insight into the lives of our visiting artists and musicians.

As part of our commitment to audience development we created and launched our 'Take a Punt' and 'Mystery Package' initiatives. These fixed price ticket, three concert packages were specifically targeted at customers new to the APO.

APO CONCERTS

The APO performed 54 self-presented concerts in 2015, as part of its regular programme of performances and activities designed to appeal to different audiences and age groups in communities across the city. These self-presented concerts and events included:

- 27 mainstage performances, including Unwrap the Music
- 6 recital performances (In Your Neighbourhood concerts) in local venues
- 6 APO 4 Kids concerts for children and their families

- 5 APO education concerts for schools
- 3 Open Orchestra performances and activities.

Our concerts in Auckland Town Hall, our main performance venue, included 18 concerts in three main series, a stunning mid-year opera-in-concert performance of Puccini's *Turandot* and contemporary concerts featuring Australian jazz legend James Morrison, which sold out, and a collaboration between the APO and New Zealand artists Julia Deans and Anika Moa.

We presented two very successful APO 4 Kids performances in Auckland Town Hall in April and four APO 4 Kids Christmas concerts in the Town Hall and Massey High School. For the first time in 2015 we presented a collaboration between the orchestra and Pop-Up Workshop. Both performances of 'Moe's Musical Mystery' sold out quickly. We also presented free and low-cost concerts and events in South Auckland at the Vodafone Events Centre, West Auckland at the Trusts Arena, plus recitals by APO ensembles in local venues in Takapuna, Remuera, Pakuranga, Howick and Glendowie.

We also performed:

- 21 pit performances with New Zealand Opera and the Royal New Zealand Ballet
- For New Zealand International Film Festival's Live Cinema
- As part of the Auckland Arts Festival
- With Auckland Choral
- Other hires including Burt Bacharach and Sol3 Mio

APO AUDIENCE — THE NUMBERS

More than 109,000 people heard the APO perform live this year.

51,274 people attended self-presented concerts:

- Main stage and community concerts – 39,154
- Education concerts – 10,020
- Free community events – 2,100 (est.)

Other audiences included:

- APO Live streams of three concerts plus the 2015 season launch event via the APO website, Facebook and Vimeo channels – 17,127
- Opera and ballet performances – 26,333
- Other hires – 14,450

Amongst the audience to self-presented concerts in 2015, there were more than 1160 subscribers, accounting for 65% of total ticket sales; 79% were renewing subscribers. 53% of subscribers came from central Auckland and 23% from Auckland's North Shore.

APO CONNECTING REPORT

Divided into four key areas, the APO Connecting programme continued to Impact, Engage, Excite and Inspire audiences and communities throughout Auckland. With 39 projects spanning all age groups and ethnic communities, 2015 was a musically rich and rewarding year.

IMPACT

Changing lives through deep and sustained engagement with music

Fostering the development of New Zealand's young composers

Letters in Wartime, presented during New Zealand Music Month and marking the centenary of World War I, showcased four emerging composers in a collaborative project with Auckland War Memorial Museum. These works represented the culmination of 18 months of mentoring through workshops with our Composer-in-Residence Kenneth Young, who also wrote his own response to the Gallipoli Armistice.

Continuing the APO's fruitful partnership with the University of Auckland School of Music, the two organisations presented Our Voice. This was the first time that such a workshop had been organised for aspiring young Auckland composers; and aided in not only showcasing four tertiary-level composers, but also the winner of the Douglas Lilburn Secondary Schools Composition Competition to a full-house at the School of Music Theatre.

APOPS (APO Partnership with Schools)

APOPS continued with 60 schools as members; though supply cannot meet demand. Six ensembles and APO musicians were involved in mentoring and performing onsite at schools throughout Auckland and across a wide demographic of decile communities. Remix the Orchestra continued to attract many aspiring urban musicians, providing six of them with the chance to "jam" with renowned American harmonica player Corky Siegel and record a music video with a poignant message for young people in society.

ENGAGE

Free events and activities for people across Auckland

Connecting with Music presented low-decile community schools with the opportunity to unwrap Stravinsky's *Firebird* Suite. Educationalist Richard Gill explored this musical masterpiece in an engaging concert at Auckland Town Hall. Bus transport was also provided for these schools.

Open Orchestra events in South, West and Central Auckland engaged with musicians and artists from their respective local communities. Open Orchestra West presented a 70-strong choir in a Proms-inspired concert at the Trusts Arena

Waitakere and showcased a local ensemble – Kumeu Brass Band. These family events attracted between 500 and 1000 visitors throughout the afternoon.

EXCITE

Concerts and events to excite people about orchestral music

All APO 4 Kids concerts for families and their pre-schoolers achieved near capacity houses and included an additional Christmas concert at the Bruce Ritchie Performing Arts Centre at Massey High School. Concerts showcased young soloists from both the APO Little Rainbow vocal competition and the APO Little Drummer Experience.

Kiwi Kapers saw 2,502 primary and intermediate school children enjoying the classics which included a mini-unwrap of Smetana's *The Moldau*. In addition, the APO collaborated with Atamira Dance Company and ten students from Green Bay High School in a multi-disciplinary performance of Gareth Farr's *From the Depths Sound the Great Sea Gongs*.

INSPIRE

Support for young musicians, in partnership with the University of Auckland School of Music

In its second year, after a formal MoU was drawn up between the APO and the University of Auckland School of Music in 2014, this collaboration between the organisations continues to flourish. Made possible through continued multi-year funding from the Freemasons Foundation the Inspire programme has supported aspiring young Auckland musicians by providing them with opportunities at a professional level, whilst bridging the gap between tertiary education and the professional arts sector.

In 2015 the APO took over the management of the Rönisch Secondary Schools Piano Competition as a means to deliver further benefit to young pianists. This competition had a record number of entrants and audience participants during the weekend-long event.



APO CONNECTING MEASURES 2015

QUANTITY	TOTAL ANNUAL NUMBER
Number of programmes presented	116
Number of performances (includes Ensemble performances)	156
Number of delivery days/365	173
In-school visits	233
PARTICIPATION	
Number of participants reached across year (those participating actively)	12,217
Delivery Site West	19
Delivery Site South	38
Delivery Site East	6
Delivery Site outside Auckland	4
Delivery Site North	17
Delivery Site Central	53
Total Number of delivery sites	137
Audience numbers	17,917
Total number of schools involved across year	116
SATISFACTION	%
The APO is warm and engaging	90
This programme was helpful for my musical development	85
Would come back to APO/recommend concerts/events to others	91
Was inspiring	84
Increased my enthusiasm for orchestral music	84
Innovative & creative	81
Total % from customer survey results	86

SISTEMA AOTEAROA REPORT

PROGRAMME DELIVERY

PARTICIPATION	
Core Programme	364 students
Puoro Pōtiki in-school programme	184 students
Pūoru Pirere preschool programme	280 students
Total	828 students
DELIVERY	
Child contact tuition	68,150 hours
Participating schools	16 (primary and intermediate)
Concerts and performances	26
Audience number for performances	7120

With a high level of whanau support, school involvement and community empowerment Sistema Aotearoa is an integrated and vibrant part of Otara. Over 800 students received high-quality tuition structured to develop musical ability, enhance social and educational development.

Incorporating wind, brass and percussion instruments together with the string section, as well as chamber ensemble opportunities, allowed the Sistema Aotearoa children to explore

a more diverse and dynamic range of ensemble performance and skills enhancing musical progress. Students enjoy playing music from a variety of cultural heritages; classical, traditional Polynesian /Māori, folk, bluegrass, and this year began performing their own compositions. Older students participated in 'Octave Up' receiving mentoring from APO musicians.

The Pūoru Pirere preschool programme, trialled in 2014, was extended to include four early childhood centres and two community 'drop-in' centres. *"The collaboration continues to be a wonderful experience for our tamariki, in their learning journey – our children's cultural knowledge and identity is acknowledged through music."* (Mayfield Kindergarten)

PERFORMANCES

All children regardless of age or ability participate in concerts and 2015 was an especially high profile and exciting year for student performances. Highlights included playing 'side by side' with the APO, the Rangatahi Philharmonia o Tara Launch Concert and memorably performing in Corigliano's *Pied Piper Fantasy* with the APO under the baton of Eckehard Stier. These events received significant media exposure.

EVALUATION

Through 2015 an independent evaluation of the programme was undertaken. The findings affirmed the success of the programme, indicating it is likely to be contributing to the achievement of positive outcomes in many areas, both for participating children and for their wider aiga/whanau. The analysis for reading and mathematics identified that students participating in Sistema Aotearoa had a significantly higher educational achievement in both areas than those who were not participating in the programme. Other important outcomes for children and their whanau were that the programme was found to be directly contributing to confidence, leadership and self-discipline and an increased purpose, direction and vision for the future.

NATIONAL AND INTERNATIONAL

Other organisations operating, or about to operate, an El Sistema-based programme in New Zealand have been supported by Sistema Aotearoa through the provision of tutor training, resources and professional development for their senior management. *"From the beginning of our involvement in Sistema, Sistema Aotearoa has been an unwavering source of support and assistance."* (Sistema Waikato)

Globally Sistema Aotearoa has a high profile with feature segments in international publications and through collegial support to overseas programmes including the US, UK, Australia and India.

Sistema Aotearoa is grateful to receive support from Creative New Zealand, Ministry of Education, Ministry of Youth Development, SkyCity Community Trust, the Chisholm Whitney Family Trust, private trusts and individuals.

Having this support has enabled the children to achieve and aspire to a higher level of music and personal empowerment and growth and further raised their aspiration and that of all associated with the programme.

The programme has developed to a stage where Sistema Aotearoa will become its own charitable trust in 2016.

APO DEVELOPMENT REPORT

Auckland Philharmonia Orchestra development department completed its three-year strategic plan at the end of 2015 (2013-15). We are pleased to report that over 90% of this plan was achieved in the three-year period. 2015 saw a focus on achieving the final priorities in the strategy ensuring that momentum continues as we look towards the next three years.

Key to our success in 2015 has been increasing our pool of donors and funders with an emphasis on long-term support. Despite the loss of some gaming trust support, the outcome for 2015 was very pleasing with a 3% increase on revenue against 2014 and a 7% increase on target for 2015. A total of \$1.9m was raised through philanthropic sources.

Some of the key departmental highlights include:

- APO Chair Donor Programme growth of 15%, finishing the year with 58 chairs supported in the orchestra
- Annual appeal equalled our 2014 highest result to date
- Crescendo membership programme finished the year with 171 members having enjoyed eleven events throughout the year including behind the scenes activities, open rehearsals and meet the artist events
- Highest amount raised at several fundraising events including our annual black tie gala dinner.

The newly established Orchestra Fund is an extremely important fund for the APO and is designed to help foster excellence in the concert hall. The fund is designed to assist with purchasing and hiring music, purchasing and maintaining instruments, transporting instruments and the replacement and hire of equipment that the orchestra needs on a daily basis. We were successful in 2015 in being able to purchase a significant number of scores for works played during the year and those pieces that a music library should have. Money raised also allowed us to provide strings for each string section and reeds and cane for the woodwind section. One of our major projects was to purchase a set of five German trombones. These trombones were handmade for the orchestra by Kromat, a specialist brass instrument maker in Germany. The money was raised in multiple ways, from trusts, individuals and at the Deloitte Summer Salon gala dinner. The German trombones are a significant addition to the orchestra's collection of instruments.

A continued focus for the APO is the need to grow the endowment fund which provides us with the ability to think about and plan for the long-term future of the orchestra. Through various initiatives we saw an increased interest in this area over the course of the year.

2015 was a successful year in philanthropic giving for the APO. The generosity of support from APO subscribers, donors and funders allows the orchestra to continue its work in concert halls and across the Auckland community. The APO is sincerely grateful for this ongoing support from all of the individuals, trusts and foundations who have championed us this year.



APO MUSICIANS

(as at 1 April 2016)

MUSIC DIRECTOR

Eckehard Stier
(until 31 December 2015)
Giordano Bellincampi
(from 1 January 2016)

COMPOSER-IN-RESIDENCE

Kenneth Young
(until 31 December 2015)
Karlo Margetić (from 1 January 2016)

CONCERTMASTER

Andrew Beer

ASSOCIATE CONCERTMASTER

Tee Khoon Tang

ASSISTANT CONCERTMASTER

Miranda Adams

FIRST VIOLINS

Artur Grabczewski #
Mark Bennett
Elzbieta Grabczewska
Ainsley Murray
Alexander Shapkin
Satomi Suzuki
Caroline von Bismarck
Lucy Qi Zhang
Yuri Cho
Charmian Keay

SECOND VIOLINS

Dianna Cochrane β
Xin (James) Jin+
William Hanfling #
Rae Crossley-Croft =
Sarah Hart
Jocelyn Healy
Rachel Moody
Milena Parobczy
Ewa Sadag
Katherine Walshe

VIOLAS

Robert Ashworth β
David Samuel +
Christine Bowie #
Anne Draffin #
Helen Bevin
Ping Tong Chan
Gregory McGarity
Susan Wedde

CELLOS

Elijah Sakakushev-von Bismarck β
David Garner +
Liliya Arefyeva
Katherine Hebley
You Lee
James sang-oh Yoo

BASSES

Gordon Hill β
Annabella Zilber +
Evgeny Lanchtchikov #
Matthias Erdrich
Michael Steer

FLUTES

Emma Gerstein β
Kathryn Moorhead +

PICCOLO

Jennifer Seddon-Mori *

OBOES

Bede Hanley β
Camille Wells+

COR ANGLAIS

Martin Lee *

CLARINETS

Bridget Miles (Bass Clarinet*) +
James Fry (Eb Clarinet*) +

BASSOONS

Ingrid Hagan β
Alexandra Eastley β
Yang Rachel Guan Ebbett +

CONTRABASSOON

Ruth Brinkman *

HORNS

Nicola Baker β
Emma Eden *
Carl Wells #
Simon Williams #
David Kay

TRUMPETS

Huw Dann β
Norman McFarlane +

TROMBONES

Douglas Cross β
Mark Close #

BASS TROMBONE

Timothy Sutton *

TUBA

Tak Chun Lai *

TIMPANI

Curt Armbruster β

PERCUSSION

Eric Renick β
Jennifer Raven #
Shane Currey

HARP

Rebecca Harris *

β Section Principal
= Section Leader Emeritus
* Principal
+ Associate Principal
Sub-Principal

APO MANAGEMENT

(as at 1 April 2016)

GENERAL MANAGEMENT

Chief Executive Barbara Glaser
PA to CEO/Receptionist Noma
Sio-Salapu

ARTISTIC

Director of Artistic Planning
Ronan Tighe
Deputy Librarian Lisa Chung
Orchestra Manager Wendy Gardiner
Librarian Robert Johnson
Artistic Coordinator Debbie
Nicholson
Assistant Orchestra Manager
Amber Read
Artistic Administrator Sam Torrens

OPERATIONS

Director of Operations John Ure
Production Supervisor Stuart
McCann
Deputy Production Supervisor
Adrian Raven

BUSINESS SERVICES

Director of Business Services
Natasha Wheeler
Accounts Administrator/Payroll
Stephanie Dixon
**Accounts Assistant/Tessitura
Implementation Co-ordinator**
Wynn Riechelmann

BUSINESS PARTNERSHIPS AND MARKETING

**Director of Business Partnerships
and Marketing** Stuart Angel
Marketing Manager Tracey
Holdsworth

Ticketing & Subscriptions

Assistant Blair Cooper
**Publicist & Communications
Manager** Tiana Lyes
Business Partnerships Executive
Edward McKnight
**Business Partnerships and
Marketing Executive** Rahul Patel
**Marketing and Digital Media
Coordinator** Hao Peng
Marketing Assistant Tarannum
Shaikh
Assistant Marketing Manager
Helen Spoelstra

DEVELOPMENT

Director of Development Laura Dee
Development Coordinator Lauren
Garrett
Fundraising Manager Christopher
Johnstone
**Annual Giving Programmes
Executive** Caitlyn Westbrooke

APO CONNECTING

Director APO Connecting Rachael
Brand
APO Connecting Producer Claudia
Ruff
APO Administrator TBC
Inspire Facilitator Chelsea Wong
Community Engagement Intern
Ruth Woodbury

SISTEMA AOTEAROA

Music Director Jess Hindin
**Programme Manager Sistema
Aotearoa** Rosalind Giffney
Programme Support Assistant
Bleau Bustenera

BOARD AND SUPPORT ORGANISATIONS

(as at 1 April 2016)

AUCKLAND PHILHARMONIA ORCHESTRA BOARD

Geraint A. Martin (Chairman)
Penelope Peebles (Deputy Chair)
Leigh Auton
Richard Ebbett
Neil Haines
Kieran Raftery
Eric Renick
Julian Smith

PATRONS

Dame Kiri Te Kanawa, DBE, ONZ
Dame Catherine Tizard, GCMG,
GCVO, DBE, ONZ, QSO
Sir James Wallace, KNZM, ONZM
Dame Rosanne Meo, DNZM, OBE

VICE PATRON

Dame Jenny Gibbs, DNZM

AUCKLAND PHILHARMONIA ORCHESTRA SOCIETY EXECUTIVE COMMITTEE

Secretary Simon Williams
Chairperson Annabella Zilber
Sue Wedde
Huw Dann
Timothy Sutton

AUCKLAND PHILHARMONIA FOUNDATION

Chairman Belinda Vernon
Trustees
Richard Ebbett
Mark Gatward
Sarah Kerr
Haydn Staples
Simon Williams
Peter Wilson, ONZM

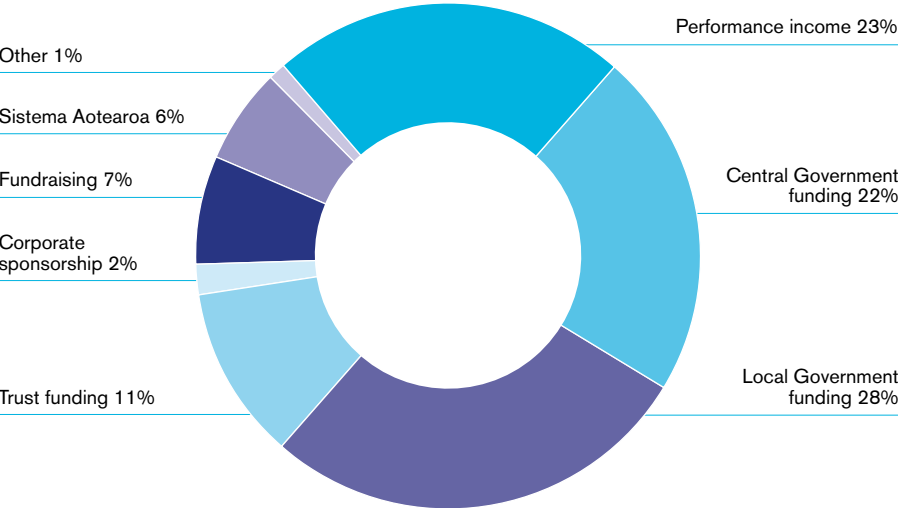
AUCKLAND PHILHARMONIA ORCHESTRA FRIENDS

President Bryce Bartley
Secretary Anne Norris

FINANCIAL OVERVIEW

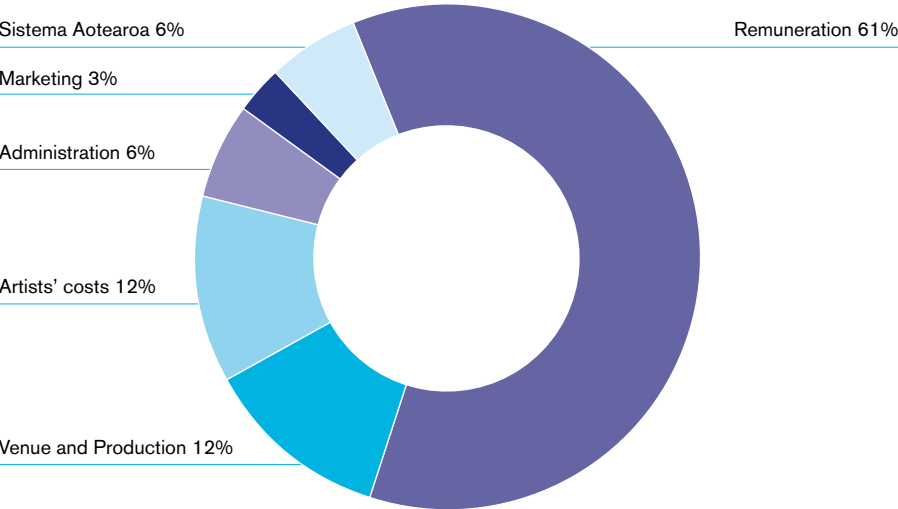
Our turnover was \$10.694 million. 46% of the APO's income was self-generated.

2015 INCOME STREAMS



MAIN AREAS OF INCOME:	\$'000
Performance income	2,443
Central Government funding	2,342
Local Government funding	2,992
Trust funding	1,172
Corporate sponsorship	169
Fundraising	808
Sistema Aotearoa	595
Other	174

2015 EXPENDITURE



MAIN AREAS OF EXPENDITURE:	\$'000
Remuneration	6,480
Venue and production	1,235
Artists' costs	1,263
Administration	748
Marketing	346
Sistema Aotearoa	595

Auckland Philharmonia Trust
Financial Statements for the year ended 31 December 2015

Table of Contents	Page
Directory	1
Independent Auditors' Report	2
Statement of Financial Position	3
Statement of Financial Performance	4
Statements of Movements in Equity	5
Notes to the Financial Statements	6

Auckland Philharmonia Trust
Financial Statements for the year ended 31 December 2015

Directory

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

Vice Patrons Dame Jenny Gibbs, DNZM

Trustees Geraint Martin (Chairperson)
Leigh Auton
Richard Ebbett
Neil Haines
Penelope Peebles
Kieran Raftery
Erick Renick

Auditors RSM Hayes Audit

Bankers ASB Bank Limited

Address 301-303 Queen Street
Auckland 1010
P O Box 56-024, Dominion Road
Auckland, New Zealand



Independent Auditor's Report

To the Trustees of the Auckland Philharmonia Trust

RSM Hayes Audit

PO Box 9588
Newmarket, Auckland 1149
Level 1, 1 Broadway
Newmarket, Auckland 1023

T +64 (9) 367 1656
www.rsmnz.co.nz

We have audited the financial statements of Auckland Philharmonia Trust on pages 3 to 12 which comprise the statement of financial position as at 31 December 2015, 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 (applying Financial Reporting Standards and applicable Statements of Standard Accounting Practice) 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.

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 3 to 12 present fairly, in all material respects, the financial position of Auckland Philharmonia Trust as at 31 December 2015, and its financial performance for the year then ended in accordance with Financial Reporting Standards and applicable Statements of Standard Accounting Practice.

23 March 2016

THE POWER OF BEING UNDERSTOOD
AUDIT | TAX | CONSULTING

RSM Hayes Audit is a member of the RSM network and trades as RSM. RSM is the trading name used by the members of the RSM network. Each member of the RSM network is an independent accounting and consulting firm which practises in its own right. The RSM network is not itself a separate legal entity in any jurisdiction.

Auckland Philharmonia Trust
Financial Statements for the year ended 31 December 2015

Statement of Financial Position
As at 31 December 2015

	Notes	2015 \$	2014 \$
Accumulated Funds		<u>2,061,453</u>	<u>2,033,965</u>
Represented by:			
Current Assets			
Bank	2	3,806,498	3,621,910
Accounts Receivable		708,930	520,403
GST Receivable		15,254	4,984
Prepayments		284,013	251,011
Inventory		-	15,603
Total Current Assets		<u>4,814,695</u>	<u>4,413,911</u>
Less Current Liabilities			
Accounts Payable	3	654,183	573,719
Revenue in Advance	5	2,972,843	2,633,342
Total Current Liabilities		<u>3,627,026</u>	<u>3,207,061</u>
Working Capital		<u>1,187,669</u>	<u>1,206,850</u>
Non- Current Assets			
Property, Plant and Equipment	6	873,784	827,115
Total Non-current Assets		<u>873,784</u>	<u>827,115</u>
Non-Current Liabilities			
		-	-
Total Non-current Liabilities		<u>-</u>	<u>-</u>
Net Assets		<u>2,061,453</u>	<u>2,033,965</u>

For and on behalf of the Trust, which authorised the issue of the financial statements on the 23 March 2016.


Trustee


Trustee

The notes on pages 6 - 12 form part of and are to be read in conjunction with these financial statements.

Auckland Philharmonia Trust
Financial Statements for the year ended 31 December 2015

Statement of Financial Performance

For the year ended 31 December 2015

Operating Revenue	Notes	2015 \$	2014 \$
Audience Revenue		1,504,144	1,452,176
Hire of Orchestra		810,204	760,442
Event Sponsorship & Corporate Support		750,409	1,023,595
Fundraising & Donations	7	761,942	711,838
Merchandise & Other		146,926	111,270
Interest		118,782	150,470
Grant from Creative New Zealand		2,341,668	2,208,000
Grant from Auckland Council		2,992,000	2,879,500
Grant for Sistema from Ministry for Culture & Heritage/Creative NZ	8	448,252	462,095
Sistema Other Grants, Donations & Fundraising	8	146,709	91,514
Grants from Other Organisations	9	672,942	494,786
		<u>10,693,978</u>	<u>10,345,686</u>
Less Expenditure			
Artistic & Event Costs		7,024,882	6,805,430
Administration		2,350,663	2,115,359
Audit Fee		13,700	13,010
Occupancy		213,400	226,220
Marketing and Communication		232,049	241,907
Fundraising expenditure	7	114,019	128,675
Sistema Aotearoa Funding expenditure	8	594,961	548,370
Depreciation	10	122,816	147,258
		<u>10,666,490</u>	<u>10,226,229</u>
Operating Surplus		<u>27,488</u>	<u>119,457</u>
Net Surplus		<u>27,488</u>	<u>119,457</u>

The notes on pages 6 - 12 form part of and are to be read in conjunction with these financial statements.

Auckland Philharmonia Trust
Financial Statements for the year ended 31 December 2015

Statement of Movements in Equity

For the year ended 31 December 2015

	2015 \$	2014 \$
Equity at beginning of year	2,033,965	1,914,508
Total recognised revenue and expenses	27,488	119,457
Equity at end of year	<u>2,061,453</u>	<u>2,033,965</u>

The notes on page 6 – 12 form part of and are to be read in conjunction with these financial statements.

5 | Page


RSM

Auckland Philharmonia Trust

Notes to the Financial Statements for the year ended 31 December 2015

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, applying differential reporting exemptions. This framework has been elected to be used under XRB A1 Accounting Standards Framework. The Trust is considered a Public Benefit Entity.

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:

a) **Audience Revenue**

Revenue in the accounts includes subscriptions for the 2015 season. Any bookings for concerts in the 2016 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 2016 season have also been deferred.

b) **Grants and Sponsorship Revenue**

Grants and sponsorship revenue 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.

c) **In Kind Goods and Donated Goods**

In kind gifts and donated goods have been recognised where the organisation 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 revenue is recorded in the Statement of Financial Performance.

d) **Fixed Assets and Depreciation**

Equipment and music assets are recorded at cost and depreciated over their useful lives using the straight line basis.

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
Motor Vehicles	3-6 years
Office Refurbishment	5 years

Auckland Philharmonia Trust

Notes to the Financial Statements for the year ended 31 December 2015

- e) **Accounts Receivable**
Accounts Receivable are stated at expected realisable value.
- f) **Inventory**
Inventory has been valued at the lower of cost and net realisable value.
- g) **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 net surplus in equal instalments over the lease term.
- h) **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.
- i) **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.
- j) **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.
- k) **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 provided is recognised as revenue and the asset is depreciated over its life in accordance with the APO's depreciation policy.

Auckland Philharmonia Trust

Notes to the Financial Statements for the year ended 31 December 2015

	2015	2014
	\$	\$

2. Bank

ASB Bank Limited (includes short term deposits)	3,806,498	3,621,910
	<u>3,806,498</u>	<u>3,621,910</u>

3. Accounts Payable

GST Payable	-	-
PAYE and Withholding Tax	77,107	75,037
Accounts Payable & Accruals	577,076	498,682
	<u>654,183</u>	<u>573,719</u>

4. Related and Associated Parties

- a) The Auckland Philharmonia Foundation is a related party of the Auckland Philharmonia Trust. Transactions with related parties include donations, grants, reimbursement of expenses incurred and rental of premises.

The Auckland Philharmonia Foundation may appoint up to three trustees of the Auckland Philharmonia Trust. During 2015 there were two trustees appointed by the Foundation.

- b) The Friends of the Auckland Philharmonia Orchestra Incorporated is an Associated Party of the Auckland Philharmonia Trust.

The Friends of the Auckland Philharmonia (Inc.) is an incorporated society which raises money for the orchestra by staging events and offering practical help.

Auckland Philharmonia Trust
Notes to the Financial Statements for the year ended 31 December 2015

Related Party Transactions were as follows:

	2015 \$	2014 \$
The Auckland Philharmonia Trust - received from related parties:		
Auckland Philharmonia Foundation		
- Grants	231,115	120,000
- Directed funding	42,000	42,000
- Reimbursement of expenses	11,071	35,217
	<u>284,186</u>	<u>197,217</u>
 The Friends of The Auckland Philharmonia Orchestra		
- Grants	<u>20,000</u>	<u>20,000</u>
 The Auckland Philharmonia Trust - paid to related parties:		
Auckland Philharmonia Foundation		
- Levy	22,825	23,084
- Rental	93,000	93,000
	<u>115,825</u>	<u>116,084</u>
 Amounts outstanding on behalf of the above transactions at balance date were:		
Owing to Auckland Philharmonia Trust (included in accounts receivable)	321,029	140,951
Owing by Auckland Philharmonia Trust (included in accounts payable)	<u>49,074</u>	<u>53,475</u>

Barbara Glaser, Chief Executive Officer, declared that her partner provided goods and services to Sistema Aotearoa. The total cost of the transactions was \$740.00 (2014:\$375) for the repair of instruments. The partner of another staff member provided services to the orchestra as artist and presenter at commercial rates. The total cost of the services provided were \$5,033 (2014:\$2,340).

Auckland Philharmonia Trust

Notes to the Financial Statements for the year ended 31 December 2015

5. Revenue in Advance

	2015	2014
	\$	\$
Subscription Sales in Advance	676,427	702,033
Grants Received in Advance	1,804,586	1,637,505
Other Revenue in Advance	491,830	293,804
	<u>2,972,843</u>	<u>2,633,342</u>

6. Plant & Equipment

	Cost		Accumulated Depreciation		Book Value	
	2015	2014	2015	2014	2015	2014
	\$	\$	\$	\$	\$	\$
Musical Instruments	829,923	765,799	450,527	382,181	379,396	383,618
Music Stands	86,893	83,391	31,027	22,596	55,866	60,795
Music	307,358	257,796	64,873	54,189	242,485	203,607
Office Equipment	150,867	136,036	88,914	74,587	61,753	61,449
Computer Equipment	202,199	186,576	124,402	92,231	77,796	94,345
Motor Vehicles	80,652	60,652	54,992	37,351	5,660	23,301
Office Refurbishment	50,828	-	-	-	50,828	-
	<u>1,688,520</u>	<u>1,490,250</u>	<u>814,735</u>	<u>663,135</u>	<u>873,784</u>	<u>827,115</u>

7. Fundraising

	2015	2014
	\$	\$
Fundraising Revenue		
Appeal	109,066	111,559
Auction/Events	151,773	168,024
Chair donors	317,000	275,998
APO Supporters	20,000	10,000
Other donations	19,168	79,478
Other fundraising	144,934	76,780
	<u>761,942</u>	<u>711,838</u>

Fundraising Expenditure

Appeal costs	10,715	11,176
Chair donor costs	2,636	3,530
Fundraising event costs	98,469	112,364
Crescendo membership & other event costs	2,198	406
Legacy campaign	-	1,198
	<u>114,019</u>	<u>128,675</u>
Net Fundraising Revenue/(loss)	<u>647,923</u>	<u>557,360</u>

Auckland Philharmonia Trust

Notes to the Financial Statements for the year ended 31 December 2015

8. Sistema Aotearoa

Sistema Aotearoa uses orchestral music-making as a model for social development. It is based on El Sistema, one of the world's most successful music and social development programmes. APO's Sistema Aotearoa, based at Otara Music Arts Centre (OMAC), and has been operating since April 2011.

Sistema Aotearoa's approach considers all aspects of a child's development and works to integrate these creating benefits that go beyond the development of musical ability. This wider, pastoral care is a critical success factor in engaging the children and impacting on their well-being. The benefits of the programme include the development of intangible skills and qualities that are vital for positive personal development.

Sistema Aotearoa became a separate trust on 13 January 2016 – The Sistema Aotearoa Trust (CC52946).

	2015	2014
	\$	\$
Ministry for Culture & Heritage/Creative NZ	448,252	462,095
Other Grants	111,000	65,700
Donations and fundraising	35,709	25,814
	<u>594,961</u>	<u>553,609</u>
Less: Administration costs	<u>594,961</u>	<u>548,370</u>
	<u>-</u>	<u>5,239</u>

9. Grants from Other Organisations

The grants received from other organisations totalled \$672,942 (2014:\$494,786) and included a grant from the ASB Community Trust to fund the APO Connecting Programme for \$225,000 (2014:\$225,000).

10. Depreciation

	2015	2014
	\$	\$
Musical Instruments	41,631	66,569
Music Stands	8,430	7,601
Music	10,684	9,692
Office Equipment	14,150	12,812
Computer Equipment	30,280	32,943
Motor Vehicle	17,641	17,641
	<u>122,816</u>	<u>147,258</u>

Auckland Philharmonia Trust

Notes to the Financial Statements for the year ended 31 December 2015

11. Operating Leases

At the balance date the Trust had the following operating lease commitments

	2015	2014
	\$	\$
Current	120,609	35,413
Non-current	436,500	11,484
Total	<u>557,109</u>	<u>46,897</u>

In 2014 the Trust leased buildings at 1 St Albans Avenue, 425a and 427 Dominion Road (for office facilities and rehearsal facilities respectively). These buildings were leased on a monthly basis and were not renewed. As there was no contractual obligation to remain in the premises this was excluded from the operating lease amounts above.

On 18 December 2015, the Trust signed a deed of lease for premises in the Auckland Town Hall for a duration of five years. The current operating lease commitment relates to the Town Hall lease and the rental of office equipment.

The non-current operating lease commitment relates to the Town Hall lease.

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 approval of these financial statements. This also assumes the continued support of funding bodies and other stakeholders that support the trust. 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.

13. Subsequent Events

The Auckland Philharmonia Orchestra signed a five year lease with Auckland Council on 18 December 2015 for the lease of Level 1 and Lower Ground floor of the Auckland Town Hall.

There have been no events subsequent to 31 December 2015 which have materially affected the financial position of the Auckland Philharmonia Trust.

14. Contingent Liability

There are no contingent liabilities at the balance date (2014:Nil).

2015 AUCKLAND PHILHARMONIA ORCHESTRA FUNDERS AND DONORS

The 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

Auckland Council	Creative New Zealand	Freemasons Foundation	The Wallace Arts Trust
Auckland Live	Foundation North	Pub Charity	William & Lois Manchester Trust
Auckland Philharmonia Foundation	Four Winds Foundation	The Trusts Community Foundation	

GOLD

Chisholm Whitney Family Charitable Trust	Sir John Logan Campbell Residuary Trust	SkyCity Auckland Community Trust	Potter Masonic Trust
Kelliher Charitable Trust		Stout Trust	David & Janet Bridge

SILVER

Auckland Philharmonia Orchestra Friends	Manukau-Westmere Lodge Charitable Trust	Variety – The Childrens Charity	Lynley Stewart & Haydn Staples
	NZCT		Dame Jenny Gibbs

BRONZE

AH Watson Charitable Trust	Mt Wellington Foundation	Peter & Fay Cropper	Coral Mazlin-Hill in memory of the late Willi Hill
APRA AMCOS NZ	North & South Trust	Ruth Foreman	
Deane Endowment Trust	Pelorus Trust	John & Eleanor Gibb	Dame Judith Potter
Infinity Foundation	Trillian Trust	Peter & Gael Levin	Julian & Anne Williams
JR Lewis Charitable Trust	David & Genevieve Becroft	David & Janet Mayes	
Ministry of Education	Roger & Joanna Booth	John & Pip McKay	

SUPPORTERS CIRCLE

Jack & Liz Alison	Angela Caughey	Joan & John Guthrie	Pamela Kean
Dianne & Jeremy Aubin	Peter & Margaret Chard	Margaret Hadfield & Keith Shaw	Paul & Gillie Kennerley
Auckland Youth Orchestra	Gary & Julie Craig		Bryan & Annette Kensington
Anne & Tony Baird	John & Margaret Cullen	Neil & Jane Haines	Alan Kinnear
Anita Banbury	Quentin & Ruth Currall	Warner Haldane	Robert Kinnear
Brian & Jennifer Barraclough	Wayne Dyer	Peter & Joan Hanson	Geoffrey & Margaret Lamb
Frances & Bill Bell	Richard & Elizabeth Ebbett	Anne Hargreaves	Phillippa Levy
Glen & Nancy Bernard	Charles & Tana Fishman	Nigel Harrison	Doug & Audrey Leybourne
Kevin Bishop	Beverly Gentles	Douglas Hawkins & Lisa Bates	Jocelyn Lowe
John Boscawen	Barbara Glaser & Richard Panting	Mike Nicolaidi & Michael Houstoun	Cliff Lyon
Jenny Brown	Barry & Margaret Graham	Robert & Hilary Howard	John & Sue Maasland
Mary Brown	Sandra Greenfield	Eric Johnston & Alison Buchanan	Stephanie & Dennis Markson
Claire & Peter Bruell	Robert & Alison Gunn		Estelle Martin
Ronald D Bruell			

SUPPORTERS CIRCLE (CONTINUED)

Geraint A. Martin & Sam Cliffe	Fay Pankhurst	Andrew & Jenny Smith
Ken Mason	Brian & Christine Peak	Janet Smith
Joan & David Maxwell	Penelope Peebles	Judy & Warwick Smith
Beverly McConnell	Jackie & David Pittman	Trevor & Ritva Smith
Carole McIntosh & Richard Frechtling	John & Jessica Pybus	Barbara Spiers
Dame Rosanne Meo	Regal Castings Ltd	Gordon & Madeline Stern
Alison Morton	Laurie & Claire Reynolds	Eckehard Stier
Robert & Lynne Morton	Roger Reynolds	Dame Catherine Tizard
Andre & Helene Muller	Penny & Ralph Roberts	Gwynne Urquhart
Melva Murray & Colin Watson	Geoffrey & Patricia Ruck	Belinda Vernon & Peter Pritchard
Barry & Deirdre Neville-White	John & Avril Ryan	J W Wilson
Michael & Adriana Nicholls	Esther Samuel	Peter Wilson & Gerda McGechan
Gaynor & Humphrey Nisbet	Ronald Saunders	
Terry & Beatrice Nuthall	Sir John & Lady Scott	37 Anonymous Donors
Denver & Prue Olde	Heather Simpson	

Listed are all donors who have given since 1 January 2015

AUCKLAND PHILHARMONIA ORCHESTRA CHAIR DONORS

MUSIC DIRECTOR

Rod & Reel Tackle Ltd

CONCERTMASTER CHAIRS (\$10,000 +)

The David & Genevieve
Becroft Foundation

Dame Jenny Gibbs

PRINCIPAL & TUTTI CHAIRS (\$4,000 MINIMUM ANNUAL DONATION)

Tony & Deirdre Anselmi Family Trust	Barbara Glaser & Richard Panting	Dr Tom & Ann Morris	Rua & Clarrie Stevens Charitable Trust
Auckland Philharmonia Orchestra Friends	John Griffiths	Robert & Lynne Morton	Haydn Staples & Lynley Stewart
Leigh & Jennie Auton	Richard & Lois Hadfield	Anna Nathan	Dame Adrienne Stewart
Alex Baker	Neil & Jane Haines	Denver & Prue Olde	The Trusts Community Foundation
Adrian Burr	Stephen & Gail Hofmann	Penelope Peebles & James Sutherland	Peter Pritchard & Belinda Vernon
Warren & Sandra Cant	Michael & Dame Rosie Horton	Geoff & Bev Pownall	Penelope Weber
Barry & Trish Clapham	Karen Kennedy	Ralph & Penny Roberts	Mike & Debbie Whale
Stephen & Laura Dee	Murray & Jill Lander	Sylvia Rosevear	Peter Wilson & Gerda McGechan
Paul & Alison Dyson	Stephen Lloyd	David & Dian Ross	The Wallace Foundation
Richard & Elizabeth Ebbett	David Lovell	Gregory & Vlasta Shanahan	
Charles & Tana Fishman	MakeReady Ltd	Signs Around Town	
Richard Frechtling & Carole McIntosh	Marshall Day Acoustics	Andrew & Jenny Smith	
Mark & Amber Gatward	Geraint A. Martin & Sam Cliffe	Janet Smith	
	Kevin Martin & Janine Dickins	Martin Sowter & Alison Pereira	
	Dame Rosanne Meo		2 anonymous donors

AUCKLAND PHILHARMONIA ORCHESTRA

21ST CENTURY CIRCLE

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.

June Allen	Richard & Elizabeth Ebbett	Mary Mark-Brown	Ron & Margaret Saunders
Dr Ian Ball	Graeme Edwards	Ken & Pat Meiklejohn	Trust
Carol M Best	Robert & Anne Feigel	Pamela Melding	Marin Segedin
Kevin Bishop	Judy Ganley	Darryl Milner	Gordon and Madeline Stern
John Boscawen	Roger Giese	Dr Tom & Ann Morris	Ian Stevenson
Canterdale Trust	Barbara Glaser	Denver & Prue Olde	Anne Stewart
Angela Caughey	Jean Glenister	Jackie Pittman	Garrick Stuckey
Pamela Chalmers	Pamela Gould	Dame Judith Potter	Sir James Wallace
Kath Cherney	Lois & Richard Hadfield	John & Jessica Pybus	Peter Wilson & Gerda
Barry Clapham	Graeme & Margaret Hitch	Carolyn Reid	McGechan
Tom Darrington	Robert & Hilary Howard	Claire Reynolds	Lynette Youlden
C L Davidson	Eric Johnston & Alison	Julia Reynolds	There are further 44
Christopher Devereaux	Buchanan	Sylvia Rosevear	anonymous promised
Ed & Una Dowding	Frank Jones	David & Dian Ross	bequests.
Robert G Eady	Liggins Family Trust	Stewart & Pauline Rundle	

The Auckland Philharmonia Foundation gratefully acknowledges recent bequests advised and received from the estates of Monty Thompson, Dorina Boric, Ruth Howie, Valerie Anderson, Elaine Robinson, Audrey Maddox, Margaret Forde and Barbara Jackson, and donations from Kevin Bishop and anonymous donors. The Foundation also gratefully acknowledges the gift of the Ikebana International Auckland Trust 2008-2017.

For information about leaving a gift in your will to the Auckland Philharmonia Foundation please contact Christopher Johnstone, Fundraising Manager on (09) 623 5628 or christopherj@apo.co.nz

APO SPONSORS

Auckland Philharmonia Orchestra gratefully acknowledges the significant contributions made by the following corporate sponsors in 2015:

PLATINUM



GOLD



SILVER



BRONZE

Adrian Malloch Photography
APRA
Epicor

Impressions International
Karajoz Coffee
Marshall Day Acoustics

Orongo Bay Homestead
Scarecrow – deli, café & florist

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