

AUCKLAND PHILHARMONIA ORCHESTRA

2017 ANNUAL REPORT



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Auckland Philharmonia Orchestra is New Zealand's full-time professional Metropolitan orchestra, serving Auckland's communities with a comprehensive programme of concerts and education and outreach activities.

In more than 70 self-presented 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 contemporary artists.

The APO is proud to support both New Zealand Opera and the Royal New Zealand Ballet in their Auckland performances. It also works in partnership with Auckland Arts Festival, the New Zealand International Film Festival, the Michael Hill International Violin Competition and Auckland War Memorial Museum, among other organisations.

Through its numerous APO Connecting (education, outreach and community) initiatives the APO offers opportunities to more than 27,000 young people and adults nationwide to engage with and participate in music activities ranging from hip-hop and rock to contemporary and classical.

More than 250,000 people worldwide experience the orchestra live each year with many thousands more reached through recordings, broadcasts and other media.

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COVER IMAGE: Steven Logan, Principal Timpanist and Eric Renick, Principal Percussionist (Photo: Adrian Malloch)

CHAIRMAN'S REPORT

It is my pleasure to report on 2017 on behalf of the Auckland Philharmonia Orchestra Board, a year of exciting new opportunities for the orchestra.

2017 was a year of building and consolidation for the APO, and setting our goals for the next five years. The five-year plan will ensure that the orchestra will continue to inspire, educate and engage our communities through music, while maintaining a path of fiscal stability. Our goal is to make the APO one of the premier cultural assets in this city, and a must-see experience for locals and visitors alike.

Maestro Giordano Bellincampi's second year as Music Director saw some outstanding performances demonstrating the breadth of his contribution, and a growing sense of cohesion on the stage. The musicians continue to enjoy working with him, and the results are palpable. We opened our mainstage season to a capacity Town Hall audience, with German *wunderkind* Frank Dupree joining the APO and Maestro Bellincampi for Tchaikovsky's Piano Concerto No.1. Artistic excellence continued with the performances of violinists Alina Ibragimova and Chloë Hanslip, pianist Kathryn Stott and soprano Lisa Larsson, among many others, as well as a particularly memorable performance of Poulenc from harpsichordist Mahan Esfahani. The reputation of the APO as an orchestra that attracts top international artists and delivers world-class performances continues to grow.

Our continued success can also be attributed to several additional factors, including an increase in programming and collaborative projects that were well-received by our audiences. Concerts engaged audiences of all ages, blending tradition and innovation to uncover new ways of making symphonic music accessible to a diverse range of listeners. Through our education, outreach and community programme, APO Connecting, we deliver an exciting range of events, activities and opportunities for Aucklanders of all ages. Our activities include working with students in primary, intermediate and high schools through our popular APOPS programme and mentoring aspiring musicians as part of the Inspire Partnership Programme with the University of Auckland. Our Connecting programme instils a love of music at every age and life stage, from APO 4 Kids aimed at pre-schoolers and their families, to Unwrap the Music for people wanting to learn more about well-known orchestral works.

We also looked at new initiatives focused on making concerts more affordable for underserved communities, and with additional funding grants we were able to increase our presence in South Auckland with family and education concerts, as well as side-by-side performance opportunities with three South Auckland schools and the full APO, an experience that was a highlight for the students, and also for our musicians who believe strongly in the community engagement aspect of their role as orchestral musicians.

The organisation's second year with the Auckland Town Hall as its office as well as performance base continued to deliver heightened profile for the orchestra in the city centre, and reaffirmed APO's distinct role as the country's only Metropolitan orchestra. It has also been wonderful to realise



our hopes of building closer relationships with our partners, supporters and audiences and contributing to the vibrancy of Auckland's artistic quarter.

The achievements of the past year were considerable, and the annual financial results detailed on pages 12 onwards reinforce this success. I am also pleased to report that we met our financial targets in 2017.

I would like to acknowledge and express our gratitude to Auckland ratepayers through the Auckland Regional Amenities Funding Act (ARAFA) and to Creative New Zealand (CNZ) for understanding that we cannot continue to thrive without their unwavering support. Philanthropic and sponsor contributions are also critical to our success, and it is gratifying to see the continued and increased support we have across the community through our sponsors, donors, friends and subscribers. At the same time, we are keenly aware that we need to be exploring other avenues to increase our self-earned revenue, and our strategic plan includes key priorities that will lead to growth and innovation in this area.

In my role as Chairman I am fortunate to be supported by a very effective and engaged board and I would like to offer thanks to each member of the Board; they all contribute so much energy to their roles. It is also my pleasure to welcome new Board member Lope Ginnen who is an experienced advocate for Maori and Pasifika communities and will help us move toward even greater community engagement with these groups.

Toward the end of 2017, long-serving Board member Neil Haines sadly passed away after a short illness, and I would like to acknowledge the remarkable contribution and impact he had on the APO. Along with his wife Jane, Neil was a tireless ambassador for the APO, and his wisdom, insight and friendship will be sorely missed by us all.

Finally, I would like to express my heartfelt gratitude to APO Chief Executive Barbara Glaser and her team for their hard work, enthusiasm and commitment to orchestral music, and the musicians of the orchestra who excite us with their talent and passion every time they perform, inspiring our audiences and contributing to the vitality of our city week after week.

A handwritten signature in dark ink, reading "Geraint A. Martin".

Geraint A. Martin

Chairman

Auckland Philharmonia Orchestra Trust Board

CHIEF EXECUTIVE'S REPORT

At the close of a remarkable 2017 season, the Auckland Philharmonia Orchestra has much to celebrate. Our orchestra performed more than 110 concerts across 26 venues throughout Auckland, and more people than ever before experienced live musical performances.

2017 marked our second year with Music Director Giordano Bellincampi at the helm of the orchestra, and through his leadership, the quality of the orchestra's performances is widely acknowledged to be in an exciting growth phase. Giordano is the standard-bearer for the APO's high level of musicianship and his performance of Puccini's *Manon Lescaut* was a particular triumph; his affinity with Puccini's virtuosic and masterful score was palpable. His interpretations of the Classical and Romantic masters continued to inspire our musicians and audiences alike, garnering excellent reviews.

Our season started with a very special performance from one of the most renowned Chinese composer/conductors, Tan Dun. This concert featured Peking Opera soloist Xiao Di, Dutch pianist Ralph van Raat, and bird sounds downloaded onto mobile phones by the audience, coming together in an enchanting combination of traditional orchestral, traditional Chinese, and innovative repertoire.

Throughout the year we were delighted to present many wonderful artists in our mainstage concerts. It is no easy task to choose highlights from the season, but especially outstanding performances were those of pianist Kathryn Stott in Rachmaninov's Piano Concerto No.4, Alina Ibragimova in Bartok's gorgeous Violin Concerto No.2, David Fray's heartfelt Schumann Piano Concerto and Berlin Philharmonic Orchestra's Principal Hornist Stefan Dohr who played a stunning Strauss First Horn Concerto. In several concerts we showcased our own musicians as soloists; Bede Hanley gave an outstanding performance of Christopher Rouse's fiendishly virtuosic and very beautiful oboe concerto, and Eric Renick performed Rautavaara's atmospheric Percussion Concerto *Incantations*. Our musicians also presented intimate ensemble concerts in communities across Auckland as part of our 'In Your Neighbourhood' series.

As always we remain committed to exploring music of our own time and place, and were proud to premiere New Zealand composer Lyell Cresswell's Piano Concerto with beloved Kiwi pianist Michael Houstoun. This was one of seven New Zealand works performed across the year.

2017 featured the APO in many special, one-off collaborations and projects. A highlight for all who were there, was stunning concert with superstar Russian soprano Anna Netrebko and tenor Yusif Eyvanov. This was Ms Netrebko's only New Zealand appearance, and concert-goers from around New Zealand took the opportunity to travel to Auckland and hear her in this once-in-a-lifetime event.

In Spark Arena the APO could be seen and heard with renowned film composer Hans Zimmer, and playing live to the film *Harry Potter and the Philosopher's Stone*. Both projects showed once again that orchestral music can be for everyone!



Today, more than ever, we embrace our role as a cultural asset for Auckland, and look for innovative ways to present the city whose name we proudly carry, to new audiences nationally and beyond. We have invested extensively in taking our music to the world, through livestreams on our website and via Facebook Live. In 2017, we reached over 167,000 people through our international livestreams, which includes a partnership with Classic FM in the UK. These numbers are a new record for us, and a positive step in gaining international recognition for Auckland as a city of culture.

We also focused on growing our young audiences with the launch of our Young Companion tickets, which offered subscribers the opportunity to bring a guest aged 16 years or younger to mainstage concerts for free.

The APO's ongoing commitment to sharing more music with more people was reaffirmed with a wide range of innovative and accessible concerts and collaborations in 2017. This core focus takes us into diverse communities throughout the Auckland isthmus, and our APO Connecting programme now partners with more than 130 schools, community organisations and venues to make music accessible to more Aucklanders than ever. All told, the APO's education, community and outreach programmes engage with more than 27,000 people a year. One musical highlight that celebrated our commitment to diverse musical experiences included our Auckland Dance Project, AWA, in collaboration with Atamira Dance Company. This multi-disciplinary performance of dance, music and choir wove together traditions of Maori, Chinese and Pakeha culture, and received exceptional feedback from its large audience, with *The New Zealand Herald's* reviewer noting that "AWA is a collection of talent and skill showcasing an ambitious, inclusive and inspiring start to cross-disciplinary collaboration – and one that, ultimately, should be applauded for its ability to epitomise *manaakitanga* and *whanaungatanga* for its collaborators and its audience."

Collaboration remains at the heart of the APO's DNA, and in 2017 we were proud to perform for three New Zealand Opera productions. It was especially significant to be able to use Auckland Theatre Company's new Waterfront Theatre venue for *The Mikado*. Our appearances at the Auckland Arts Festival included a special performance with Rufus Wainwright, and two performances of *Raiders of the Lost Ark*, with the score performed live to a film screening.

Our contemporary concert programmes continued to draw in impressive audiences at the Aotea Centre; our concert

celebrating the music of David Bowie sold out, and for the first, but certainly not the last, time we collaborated with Auckland Circus Theatre company Dust Palace in a special concert. I am sure that like me, many concertgoers were spellbound by the athleticism and artistry of circus performers suspended directly above the players on stage. It was a wonderful evening and an artistic and collaborative highlight of the season.

Progress is also taking place behind the scenes, in how the orchestra operates. The APO is proud to be resident in the Auckland Town Hall, regarded by visiting artists and conductors as having one of the finest acoustics in the world. Having relocated the APO offices to Auckland Town Hall, in 2017 the next stage of a long-term home for the APO began development. In partnership with Regional Facilities Auckland, APO is planning a new rehearsal studio and education centre, which will enable further access to the orchestra as the city continues to grow and develop. It will be a vibrant hub that represents an opportunity for the APO to increase artistic excellence and engagement, and develop a culture of learning and participation within the arts and the wider community.

Our progress in 2017 is the result of dedicated artistic leadership, ambitious planning and the unwavering commitment and belief in music's ability to transform lives. I'd like to thank our support organisations for their unwavering commitment to the future of the orchestra. The ongoing support of The Auckland Philharmonia Foundation, under Chairman Belinda Vernon, and the APO Friends, led by Bryce Bartley, allows us to deliver on our strategy.

We are also grateful for the vital support we receive from our core funders: Auckland Council, through the Regional Amenities Funding Act, Creative New Zealand, Foundation North, and Four Winds Foundation. The APO is also fortunate and grateful to receive support from many other trusts, foundations and individual donors who recognise the value in supporting the orchestra and investing in quality of life through culture, as well as supporting a legacy for the next generation.

Our corporate partners are, as ever, an important part of our family, and I would like to welcome several new partners in 2017: SKYCITY Grand Hotel, Templar Family Office, Biomed and Centurion Print.

I would like to extend my thanks to our musicians for their devotion and professionalism, evidenced every time they take to the stage. The musicians are our biggest assets, and are our most visible presence in the community. I'd particularly like to acknowledge Associate Principal Trumpeter Norman McFarlane and Principal Harpist Rebecca Harris who both announced their intention to retire at the end of 2017, after playing with the APO for almost 40 years each. We were also sad to farewell Section Principal Cellist Eliah Sakakushev-von Bismarck, who left after seven years with the orchestra. Fortunately, we welcomed new First Violinist Yanghe Yu in 2017, adding strength to our flourishing string section. We also awarded Section Principal Trumpet to Huw Dann, who had previously been appointed Associate Principal Trumpet.

My sincere thanks also to the administration team, who work tirelessly behind the scenes to present our numerous concerts

and events, and to the astute leadership of our Board, led by Geraint A. Martin. It is gratifying to have a passionate and engaged Board of Trustees to lead us on our path of growth. It has been a special pleasure to welcome new members of the senior management team, Paul Christ (Director of Operations), Thomas Hamill (Director of APO Connecting) and Heather Wallace (Director of Business Services). They have all settled into our organisation wonderfully and their experience and contributions add to the advancement of the orchestra.

Heartfelt thanks also to our audiences, who come to hear us almost every week and respond with great confidence in the APO's role as a cultural asset for the city. We remain committed to serving Auckland as an example of civic pride and look forward to welcoming you back to another wonderful year of music.



Barbara Glaser
Chief Executive

PREMIERES IN 2017

World Premieres

Chris Adams: *Otira Gorge*
Sarah Ballard: *Rille*
Linda Dallimore: *Aotearoa – Cloud*
Glen Downie: *Hot Coals*
Reuben Jelleyman: *Hue Saturation
and Brightness*
Josiah Carr: *Dancing Lights*
Lyell Cresswell: Piano Concerto No.2

NZ Premieres

Tan Dun: *Farewell My Concubine –
Concerto for Piano, Peking Opera
Soprano and Orchestra*
Tan Dun: *Passacaglia: Secret of Wind
and Birds*
Haydn: Symphony No.21
Christopher Rouse: Oboe Concerto
Stravinsky: *Funeral Song*
Ligeti: *Concert Românesc*
Puccini: *Manon Lescaut* (first
NZ performance with original
orchestration)
Rautavaara: *Incantations: Concerto
for percussion and orchestra*
Philip Glass: Violin Concerto No.1
Schoenberg: Theme and Variations
Brett Dean: *Fire Music*

Auckland Premieres

Messiaen: *Les Offrandes oubliées*
Berg: *Seven Early Songs*

APO Premieres

Handel: *Ode for St. Cecilia's Day*

NEW ZEALAND ARTISTS PERFORMING

Orchestral Summer School

Catherine Blomfield, presenter
Modi Deng, piano
Josiah Carr, composer

NZ Herald Premier Series: Scottish Symphony

Bede Hanley, oboe

Auckland Arts Festival: Raiders of the Lost Ark

Marc Taddei, conductor

Auckland Arts Festival: Awa – When Two Rivers Collide

David Kay, conductor
Moss Patterson, artistic director,
choreographer
Atamira Dance Company Dancers

NZ Herald Premier Series: The Sorcerer's Apprentice

Hamish McKeich, conductor

KBB Music presents: Bowie. Starman

David Kay, conductor
Jon Toogood, vocalist
Julia Deans, vocalist
Laughton Kora, vocalist
Anna Coddington, vocalist
Jolyon Mulholland, music director
Steve Bremner, percussion
Tom Healy, guitar
Matthias Jordan, keyboard
Jeremy Toy, bass guitar

APO 4 Kids

David Kay, conductor
Kevin Keys, presenter
Milford School Choir

Gallery of Sound

Hamish McKeich, conductor
Chris Adams, composer
Sarah Ballard, composer
Linda Dallimore, composer
Glen Downie, composer
Reuben Jelleyman, composer

APO Adventures – Central

David Kay, conductor
Kevin Keys, presenter
Catherine Kwak, cello
Xin (James) Jin, violin
Opeloge Ah Sam, arranger
Susy Park, composer
Kapa Haka Group of Auckland Girls'
Grammar School Kahurangi ki
Maungawhau

Discovery

Ray Chan, conductor
Emma Eden, presenter
Julie Park, viola
Modi Deng, piano
James Tibbles, organ
Josiah Carr, composer

Unwrap the Music: Vivaldi's Four Seasons

Andrew Beer, violin

The Trusts Community Foundation Opera in Concert: Manon Lescaut

Stuart Maunder, director
Bianca Andrew, soprano
James Ioelu, bass-baritone
Freemasons New Zealand Opera
Chorus

APO Adventures – South

David Kay, conductor
Hamish McGregor, presenter
Siyu Sun, cello
Jenny Raven, percussion
Opeloge Ah Sam, arranger
Sistema Aotearoa

Bayleys Great Classics: Baroque Voices

Voices New Zealand Chamber Choir

Play in South

David Kay, conductor

On the Shore: The New World

Eric Renick, percussion

NZ Herald Premier Series: The New World

Eric Renick, percussion

WITH THE APO IN 2017

Jaguar presents: *Magic of the Musicals*

Phoebe Hurst, vocalist
Teddy Tahu Rhodes, vocalist
Stuart Maunder, director
Freemasons New Zealand Opera Chorus

APO Family Classics

David Kay, conductor
Patricia Wichman, presenter

Big Play In

Toby Thatcher, conductor

2018 Season Launch

Hamish McKeich, conductor
Indra Hughes, organ
Kevin Keys, narrator

Our Voice Chamber Ensembles

Tecwyn Evans, conductor

Our Voice Orchestral

Ray Chan, conductor

Unwrap the Music: Brahms Second Piano Concerto

Delvan Lin, piano

APO Adventures – West

David Kay, conductor
Kevin Keys, presenter
Opeloge Ah Sam, arranger
Vanessa Kay, choir leader

NZ Herald Premier Series: Prokofiev 5

Michael Houstoun, piano
Lyell Cresswell, composer

Kiwi Kapers Central

David Kay, conductor
Kevin Keys, presenter
Jane Mieka, Dust Palace acrobat
Jo Carvalho, Dust Palace acrobat
Eve Gordon, Dust Palace acrobat
Geoff Gilson, Dust Palace acrobat

APO & The Dust Palace: *Midnight*

David Kay, conductor
Mike Edward, director
Eve Gordon, artistic director
The Dust Palace, circus performers

Kiwi Kapers South

David Kay, conductor
Kevin Keys, presenter
Jane Mieka, Dust Palace acrobat
Jo Carvalho, Dust Palace acrobat
Eve Gordon, Dust Palace acrobat
Geoff Gilson, Dust Palace acrobat

Wairua Harikoa

David Kay, conductor
Kevin Keys, presenter
Jackie Clarke, presenter
Miranda Adams, concertmaster
Kapa Haka Group Auckland Girls'
Grammar School Kahurangi ki
Maungawha
Hill Park Primary School Choir
Apitanga Takuafu, Little Drummer
Opeloge Ah Sam, arranger

APO 4 Kids Christmas

David Kay, conductor
Kevin Keys, presenter
Jackie Clarke, presenter
Scarlett Sills, Little Drummer
Eli Le Fevre, Little Drummer

Celebrate Christmas

Madeleine Pierard, soprano
Graduate Choir New Zealand



ARTISTIC AND PERFORMANCE HIGHLIGHTS

2017 was a year of consolidation and artistic growth for the APO. It was an opportunity for Music Director Giordano Bellincampi, in his second year as Music Director of the APO, to continue his work in raising artistic standards and developing the orchestra. The dividends of all the hard work from the musicians was clear to our audiences who came to hear the orchestra, week in and week out.

Maestro Bellincampi's approach of developing playing standards by working on core repertoire meant that Aucklanders were treated to first-rate performances of some of the cornerstones of the canon, including symphonies by Haydn, Beethoven, Mendelssohn, Schubert, Schumann, Brahms and Mahler. He also introduced some lesser-known works to Auckland audiences including Respighi's *Ancient Airs & Dances*, Nielsen's Symphony No.3, Ligeti's *Concert Românesc* and Christopher Rouse's Oboe Concerto, performed by APO Principal Oboist Bede Hanley.

Bellincampi came to Auckland with a determination to get to know the music being produced by contemporary New Zealand composers and fittingly we opened the concert season with a work by John Rimmer, entitled *Vulcan*. Another New Zealand work was a new piano concerto, written for the APO by Lyell Cresswell and performed by Michael Houstoun.

The theme for the 2017 Newstalk ZB Series was music or composers that changed the course of Western music, and featured some of the most revolutionary works in the repertoire, including Beethoven Symphony No.3 'Eroica', Stravinsky's *The Rite of Spring*, Debussy's *La Mer* and Schoenberg's Theme and Variations.

2017 saw the return of some of the most successful guest conductors from past seasons, such as Rumon Gamba, Tadaaki Otaka, Andrew Gourlay, Johannes Fritzsche, Brett Dean and Hamish McKeich. Brett Dean astonished our audiences with his performance of one of his own works, the extraordinary *Fire Music* – a powerful work that enthralled our audience.

We also welcomed some of the most exciting emerging and established guest conductors to the APO for their debut appearances, including early music specialist Matthew Halls, who led the orchestra in a choral programme of Bach and Handel. Polish maestro Michał Nesterowicz impressed our audiences in a programme which included the perennial favourite Dvořák's Symphony No.9. Most impressive however were Scottish conductor Douglas Boyd and Dutch maestro André de Ridder who presented inspired interpretations of the repertoire. We opened the season with a special event conducted by star Chinese conductor and composer, Tan Dun at the Aotea Centre. This was an extraordinary concert which featured some of his own works including his colourful and interactive *Passacaglia: Secret of Wind and Birds*.

We saw an exceptionally high level of guest soloist appear with the APO in 2017. This included star Iranian-American harpsichordist Mahan Esfahani, young German pianist Frank

Dupree, Principal Horn from the Berlin Philharmonic Orchestra Stefan Dohr, French pianist David Fray, American violinist Robert McDuffie and Dutch violinist Isabelle van Keulen. One of the highlights of recent seasons however must be the New Zealand debut of the great Russian soprano, Anna Netrebko. She stands as one of the true great voices of our time and her gala concert with the APO was a once-in-a-lifetime opportunity to experience the great voice and charismatic stage presence of this operatic star.

Some of the returning soloists we welcomed back in 2017 included Russian violinist Ilya Gringolts, British violinist Chloë Hanslip, British pianist Kathryn Stott and Uzbek pianist Behzod Abduraimov. Stand out amongst our returning soloists was Alina Ibragimova, the Russian violinist who performed an astonishing Bartok Violin Concerto No.2. Each year we aim to present at least one of our own musicians as a concerto soloist with the orchestra, and in 2017 we presented both Bede Hanley and our Principal Percussionist Eric Renick, who played the beautiful concerto by Rautavaara. It's a credit to the orchestra that we have the depth of talent from amongst the players that we can present them as outstanding soloists in front of the orchestra.

2017 was an exceptional year for our commercial events. These events included *Bowie. Starman*, with New Zealand singers Jon Toogood, Julia Deans, Laughton Kora and Anna Coddington who shared songs from Bowie's extraordinary songbook. All gave thrilling performances and the capacity crowd were on their feet and dancing in the aisles by the end of the concert. In the middle of the year we presented *Magic of the Musicals* with some of the greatest songs from the West End and Broadway, performed by New Zealand opera legend Teddy Tahu Rhodes and guest artists Taryn Fiebig and Phoebe Hurst together with the Freemasons New Zealand Opera Chorus. In November was our critically-acclaimed collaboration with The Dust Palace, in a specially conceived show called *Midnight*. A packed Aotea Centre was treated to the amazing skills of the cirque troupe performing over and in front of the full orchestra to extraordinary effect and to a rapt audience.

Our annual Opera in Concert in 2017 was Puccini's early work, *Manon Lescaut*. A work well-known to Maestro Bellincampi, who conducted it, but rarely heard in New Zealand, it was a special evening of world-class singing and music-making. The main roles were performed by some of the leading voices for this repertoire in the world including Serena Farnocchia in the title role and Kamen Chanev as Des Grieux. The Freemasons New Zealand Opera Chorus provided a great support and the drama was brought to life by some effective and subtle direction from New Zealand Opera General Director, Stuart Maunder.

MARKETING AND SALES

In 2017 the marketing team successfully used a diverse range of media channels to promote concerts and activities.

An increased use of digital media presented greater opportunity for targeting specific groups and directly driving sales. The use of video via APO digital channels was particularly successful with some engaging video content created in-house.

A highlight for 2017 was the growth in engagement for the APO live streams where we achieved viewing figures over 120 times those previously recorded. The Bayleys Great Classics: *Sound the Horn* in May received 71,309 views and The Trusts Community Opera in Concert: *Manon Lescaut* in July received 70,458 views. It was wonderful to be able to share our concerts with a global audience and see such a high level of engagement through likes and comments.

FROM OUR LIVE STREAMS

Hello from Croatia!!! Wonderful!!!

Good morning from Poland! <3 dzień dobry!

Watching from Turkey. Good Morning!

Good afternoon from Indonesia!

Good Evening from Arizona. I love it.

From Canada. A real delight in the middle of the night!

Thank you!

FROM OUR ARTISTS

To me, I truly believe APO is a unique representative voice of modern New Zealand. It embraces diverse cultural groups, carries New Zealand's soul, and even more powerful fact is APO grabs the spirit and heartbeat of today's world – sharing our diversity and celebrating our cultures.

Tan Dun, Composer/Conductor

FROM OUR AUDIENCES

Crossover popular music/orchestra events are great. I have attended many APO concerts over the years and the style of this one was a great way to include my son in a concert experience.

Concert-goer, KBB Music presents: Bowie. Starman

FROM THE MEDIA

Brahms' Second Symphony was a revelation, a testament to the finely tuned sensibilities and thoroughness of Bellincampi, the APO's Music Director ... Cellos sang in unison and there was a visceral brio in charged rhythmic passages – so exhilarating that the traditional repeat playing would have been welcomed. William Dart, The New Zealand Herald Reviewer, The New Zealand Herald Premier Series: Hanslip Plays Mozart

APO CONCERTS

The APO performed 78 self-presented concerts in 2017, as part of its regular programme of performances and activities designed to appeal to different audiences and age groups in communities across the city. The self-presented concerts and events included:

- 30 mainstage performances, including Unwrap the Music
- 8 APO 4 Kids concerts for children and their families
- 8 low-cost recital performances in local venues
- 10 APO education concerts for schools
- 3 free APO Adventures performances and activities in central, south and west Auckland
- 2 APO main series concerts at the Bruce Mason Centre on Auckland's North Shore
- 2 Christmas concerts at Holy Trinity Cathedral.

Over the year we had nine full houses – capacity over 99%. These were A Grand Day Out at Gibbs Farm, the Auckland Dance Project 2017: *Awa – When Two Rivers Collide*, *Bowie. Starman*, Unwrap Vivaldi's *The Four Seasons*, *Midnight*, the New Zealand Herald Premier Series: *German Masters*, *Celebrate Christmas* and two of the APO 4 Kids Christmas concerts.

We also performed:

- 21 pit performances with New Zealand Opera and the Royal New Zealand Ballet
- At New Zealand International Film Festival's Live Cinema
- As part of the Auckland Arts Festival
- Other collaborations and hires including Anna Netrebko, Sol3Mio and Hans Zimmer.

APO AUDIENCE – THE NUMBERS

More than **276,082** heard the APO perform live this year.

56,616 people attended self-presented concerts:

- Main stage, family and community concerts – **45,616**
- Education concerts with full orchestra – **7,061**
- APO free community concerts – **3,939**

Other audiences included:

- APO live streams – **167,473**
- Opera and ballet performances – **23,094**
- Other hires – **28,899**

Subscribers accounted for 51% of total ticket sales for self-presented concerts in 2017, with 75% of those renewing subscribers from 2016. 50% of subscribers came from central Auckland and 26% from Auckland's North Shore.

APO CONNECTING

The APO's education and outreach programme APO Connecting has once again touched and inspired many Aucklanders in its Family, Community, Education and Inspire programmes.

On 190 separate days in 2017 an astonishing 27,000 people engaged with APO Connecting including over 3,300 student participants across a broad and diverse set of programmes.

CONNECTING WITH SCHOOLS ARATAKI AI NGĀ KURA

Engaging directly with schools to develop the music-makers and music-lovers of tomorrow

The APO Partnership Schools (APOPS) programme enabled students from schools and music groups across Auckland to benefit from in-depth tutoring from APO musicians, experience interactive in-school ensemble performances and attend narrated concerts with the full symphony orchestra as part of their membership. Across our 65 membership schools APO Connecting delivered over 370 hours of mentoring and performance opportunities to 4,900 participants reaching a broad range of demographic and decile level communities.

Kiwi Kapers, our annual concert for primary and intermediate schools, engaged over 3000 students in music with the APO. A reprise of the APO's show *Midnight* with The Dust Palace enthralled students with some wonderful circus performances that were matched artistically with orchestral repertoire.

The popular Connecting with Music concert filled Auckland Town Hall with over 1100 young people from decile 5 or lower schools attending at no cost. Popular music presenter Graham Abbott showcased the first movement of Beethoven's Fourth Symphony, unpicking musical elements to educate and entertain the audience. Pre-concert visits took place with musicians from the APO exploring Beethoven's inspiration for the work to over 300 students in advance of the concert. A huge orchestra, comprising 194 players, took to the stage at the Vodafone Events Centre in South Auckland to workshop and perform *Marche Slave* and *Ode to Joy* at our Play in South event. This massive orchestra comprised of 124 student musicians from Papatoetoe High School, Manurewa High School, Sancta Maria College and James Cook High School who undertook the challenge of performing side-by-side with APO musicians.

Our secondary schools concert Discovery provided over 1350 students the chance to reflect on where compositions come from with the theme 'Sources of Inspiration'. Our Rising Star Young Composer-in-Residence Josiah Carr joined presenter and APO Horn player Emma Eden on stage, following a premiere of his new commission *In the Middle*, to explain what inspired him to create the work.

CONNECTING WITH FAMILIES KOTAHI AI NGĀ WHANAU

Transforming a concert with the APO into a fun-filled family affair

The APO 4 Kids concerts for pre-schoolers and their families occur in April/May and again around Christmas in different venues around Auckland. As part of the Christmas iteration the Little Drummer Experience provided young percussionists with the opportunity to take part in a workshop and then perform in concert with the APO. In 2017 over 5,900 people enjoyed these concerts with their children.

Auckland Live's Pick'n'Mix event provided young people close contact with the APO's ACE Brass ensemble. Over 1,000 people of all ages took part in both a performance and workshop in central and north Auckland.

Chinese and Māori culture fused in *AWA: When Two Rivers Collide* in the 2017 iteration of the Auckland Dance Project. Moss Patterson's creative vision combined traditional dance with baroque fugues for families at the Auckland Arts Festival.

CONNECTING WITH THE COMMUNITIES TŪHONO AI NGĀ IWI

Making extraordinary musical experiences accessible to the entire Auckland community via a range of free or low-cost events

The APO Adventures series gave communities from central, south and west Auckland the chance to get up close with their orchestra. With creative activities beforehand and foyer performances from over 300 performers from Sistema Aotearoa at the South event, these community music days proved very successful with 98% of people surveyed confirming that they enjoyed the event.

Several special events were organised for the South Auckland community including two concerts for full orchestra. The APO Family Concert showcased the talents of our Little Singer, chosen in partnership with New Zealand Opera, Te Punamawa o Toku Ate wowed an audience of 400 with her rendition of 'Somewhere over the Rainbow'.

Christmas came early at the Vodafone Events Centre at our free community music event Wairua Harikoa for pre-school children. Whanau of Maui Dalvanus Prime and Ngōi Pewhairangi looked on as the Auckland Girls Grammar School performed a specially commissioned orchestral version of 'Poi E!'.

INSPIRE PARTNERSHIP PROGRAMME TE MATANĀ

Nurturing New Zealand's next generation of exceptional musical talent

Young aspiring musicians were offered extensive opportunities to develop and thrive in our Inspire Partnership Programme in partnership with the University of Auckland, made possible with the generous support of the Freemasons Foundation.

This programme provides up-and-coming performers, composers and conductors with opportunities and

resources to grow artistically and personally by offering masterclasses, residencies, performance opportunities and much more.

In 2017 the Inspire Partnership Programme hosted four masterclasses (with David Fray, Kathryn Stott, Siobhan Stagg and Stefan Dohr) as well as Audition Preparation workshops, Open Rehearsals and several opportunities to perform across the city.

The Our Voice composition projects for secondary and tertiary level students were a great success. This opportunity for 10 young composers to hear their works performed by an APO chamber ensemble or the full symphony orchestra enhanced their artistic development, and included two winners of the Secondary Schools Composition Competition.

APO CONNECTING

QUANTITY

Number of programmes presented	173
Number of performances	123
Number of delivery days	190
In school visits	259

PARTICIPATION

Engagements with APO Connecting	30,068
Audience numbers	23,781
Number of unique participants reached across year	3,318
Number of schools involved across year	134
Number of delivery sites	93

SATISFACTION

The APO is warm and engaging	94%
Relevance to NZ curriculum	84%
Would come back to APO/recommend concerts/ events to others	92%
Did you learn something new	88%
Was this programme valuable for your musical development?	87%
Overall satisfaction results	92%



BUSINESS PARTNERSHIPS AND DEVELOPMENT

BUSINESS PARTNERSHIPS

2017 marked another stellar year of financial growth for the APO's sponsorship portfolio, with an overall year-on-year growth rate of 9.8%. Total cash and contra support during 2017 totalled \$1.66m, with significant growth seen in cash sponsorships.

New sponsors during 2017 included SKYCITY Grand Hotel, Templar Family Office, Biomed and Centurion Print, bringing the total number of sponsors during 2017 to 42.

The APO Corporate Entertainment programme continued to grow in 2017. *Bowie*, *Starman* and APO and The Dust Palace *Midnight* were favourites this season and helped contribute to a year-on-year growth rate of 13%.

Many companies have indicated their willingness to engage with APO in 2018 on many new and exciting projects which puts the department and the orchestra in good shape moving into the new season.

APO remains extremely appreciative of the generous level of support and ongoing relationships with its loyal business partners.

APO DEVELOPMENT

2017 was a successful year for the APO Development Department which saw a focus on securing multiple-year gifts to help bolster mid- and long-term fundraising so that the orchestra can underpin its financial position and achieve its vision for the next ten years.

The overall success of the year is reflected in the income raised of just under \$2.2m. Many initiatives were responsible for this outcome, some of which are highlighted below.

Key highlights include:

- Audience Diversity Programme – achieving funding to help work specifically with those diverse communities in Auckland where we have found it difficult to develop an audience
- Unwrap the Music – video and teaching resource which is made available to all schools and music teachers nationwide
- Securing increased funding for outreach and education activities in South Auckland which has enabled us to provide a free concert for pre-school children
- Notes Fund – a Christmas initiative to help purchase scores. The 2017 campaign doubled the amount raised in 2016 and helped to purchase \$10,000 of music scores
- Increasing the number of donors to the APO
- Annual Appeal – achieving the largest fundraising amount to date.
- Key Community Partnership funding programme (Foundation North, \$227,500) - Supporting general costs of APO Connecting programme.

- Fundraising for the Arts – Staff Placement fund (Foundation North, \$22,500) – Supporting the APO Development Manager role.

The newly-established Stellar Fund is an initiative to specifically raise money to support artistic excellence. This fund helps APO to present artists that we could not otherwise afford, increase the number of rehearsals for more demanding works and makes it possible to programme large works that can be cost prohibitive. A sincere thank you to those who have agreed to support this very important initiative.

A continued focus is the need to grow the endowment fund. The annual Gifts in Wills campaign helps to reinforce the message that this is a wonderful way to support the orchestra in a way that does not impact on lifestyle now but provides the donor with the opportunity to make a difference long into the future. We increased the public awareness around this invaluable form of giving during a month-long campaign in August 2017.

Upgrading APO-owned instruments has continued to be a priority and in 2017 we raised money to purchase a set of Wagner tubas, a xylophone and strings for each stringed-instrument player.

2017 was a successful year in philanthropic giving for the APO. This generosity of support allows the orchestra to continue its work in concert halls and across the Auckland community. But it also gives us the tools to deliver musical excellence, provide the best experience for children and adults alike and realise our vision for the orchestra. The APO is sincerely grateful for this ongoing support from all the individuals, trusts and foundations and statutory bodies that have championed us this year.



APO MUSICIANS

(as at March 2018)

MUSIC DIRECTOR

Giordano Bellincampi

CONCERTMASTER

Andrew Beer

ASSOCIATE CONCERTMASTER

Liu-Yi Retallick

ASSISTANT CONCERTMASTER

Miranda Adams

FIRST VIOLINS

Artur Grabczewski #
Mark Bennett
Elzbieta Grabczewska
Ainsley Murray
Alexander Shapkin
Caroline von Bismarck
Yanghe Yu
Lucy Qi Zhang
Yuri Cho
Annabelle Swainston ~

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
Mia Stanton ~

VIOLAS

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

CELLOS

Vacancy β
David Garner +
Liliya Arefyeva
Katherine Hebley
You Lee
James sang-oh Yoo
Callum Hall

BASSES

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

FLUTES

Melanie Lançon β/Emma Gerstein β
Kathryn Moorhead +

PICCOLO

Jennifer Seddon-Mori *

OBOES

Bede Hanley β
Camille Wells+

COR ANGLAIS

Martin Lee *

CLARINETS

Louis De Martino β
Bridget Miles (Bass Clarinet) +
James Fry (Eb Clarinet) +

BASSOONS

Ingrid Hagan β
Yang Rachel Guan Ebbett +

CONTRABASSOON

Ruth Brinkman *

HORNS

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

TRUMPETS

Huw Dann β
Rainer Saville +
Josh Rogan #

TROMBONES

Douglas Cross β
Mark Close #

BASS TROMBONE

Timothy Sutton *

TUBA

Tak Chun Lai *

TIMPANI

Steven Logan β

PERCUSSION

Eric Renick β
Jennifer Raven #
Shane Currey

HARP

Rebecca Harris*/Ingrid Bauer*

APO MANAGEMENT

(as at March 2018)

GENERAL MANAGEMENT

Chief Executive Barbara Glaser

PA to CEO/Receptionist Katie Deller

ARTISTIC

Director of Artistic Planning Ronan Tighe

Orchestra Manager Wendy Gardiner

Librarian Robert Johnson

Artistic Administrator Frances Moore

Artistic Coordinator Debbie Nicholson

Deputy Librarian Charlotte Francis

Assistant Orchestra Manager
Amber Read

OPERATIONS

Director of Operations Paul Christ

Production Supervisor Stuart McCann

Deputy Production Supervisor
Adrian Raven

BUSINESS PARTNERSHIPS AND MARKETING

Deputy CEO/Director of Business Partnerships & Marketing Stuart Angel

Deputy Director of Marketing
Tracey Holdsworth

Publicist & Communications Manager Tiana Lyes

Marketing & Business Partnerships Executive Rahul Patel

Digital Marketing Coordinator
Clae Baxter

Marketing Coordinator Ben Gemmell

Business Partnerships Manager
Linda Dallimore

Business Partnerships & Events Executive Jordan Read

Sales & Ticketing Manager Helen Spoelstra

Sales & Ticketing Coordinator
Blair Cooper

DEVELOPMENT

Director of Development Laura Dee

Trusts & Foundations Manager
Rachel Jefferies

Development Manager Adele Diviney

Annual Giving Programmes Executive Caitlyn Westbrooke

Development Coordinator Lauren Garrett

APO CONNECTING

Director APO Connecting Thomas Hamill

Producer (maternity cover) Simone Millar

Producer Claudia Ruff

Education Programmes Facilitator
Natasha Pearce

Projects Executive Chelsea Wong

BUSINESS SERVICES

Director of Business Services
Heather Wallace

Assistant Accountant Stephanie Shen

Accounts Administrator/Payroll
Michelle Li

Accounts Administrator Wynn Riechelmann

BOARD AND SUPPORT ORGANISATIONS

(as at March 2018)

AUCKLAND PHILHARMONIA ORCHESTRA BOARD

Geraint A. Martin (Chairman)

Leigh Auton

Richard Ebbett

Lope Ginnen

Kieran Raftery QC

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 Carl Wells

Chairperson Huw Dann

Xin (James) Jin

Martin Lee

Tim Sutton

Sue Wedde

AUCKLAND PHILHARMONIA FOUNDATION

Chairman Belinda Vernon

Trustees

Robert Clark

Richard Ebbett

Mark Gatward

Haydn Staples

Simon Williams

Peter Wilson, ONZM

AUCKLAND PHILHARMONIA ORCHESTRA FRIENDS

President Bryce Bartley

Secretary Anne Norris

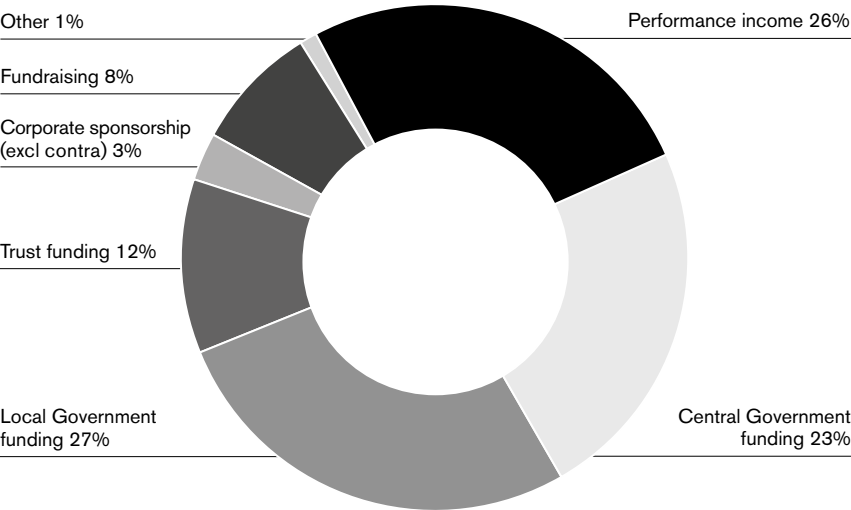
β Section Principal
= Section Leader Emeritus
* Principal

+ Associate Principal
Sub-Principal
~ APO Orchestral Fellow

FINANCIAL OVERVIEW

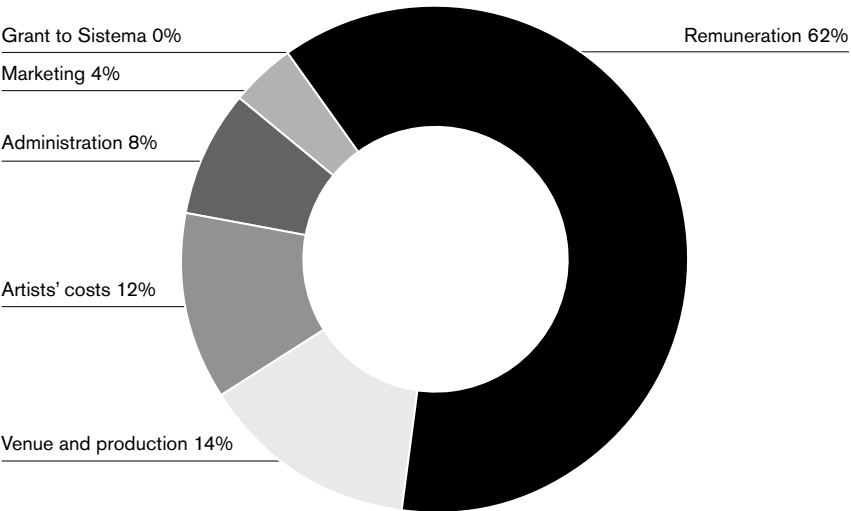
Our turnover was \$11.507 million. 49% of the APO’s income was self-generated.

2017 INCOME STREAMS



MAIN AREAS OF INCOME:	\$'000
Performance income	3,038
Central Government funding	2,644
Local Government funding	3,112
Trust funding	1,321
Corporate sponsorship (excl contra)	362
Fundraising	890
Other	140

2017 EXPENDITURE



MAIN AREAS OF EXPENDITURE:	\$'000
Remuneration	7,031
Venue and production	1,595
Artists' costs	1,320
Administration	938
Marketing	458
Grant to Sistema	55

AUCKLAND PHILHARMONIA TRUST

**CONSOLIDATED AND SEPARATE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017**

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Independent Auditor's Report
Consolidated and separate Statement of Comprehensive Revenue and Expense
Consolidated and separate Statement of Changes in Net Assets / Equity
Consolidated and separate Statement of Financial Position
Consolidated and separate Statement of Cash Flows
Notes to the Consolidated and separate Financial Statements

AUCKLAND PHILHARMONIA TRUST

**CONSOLIDATED AND SEPARATE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017**

DIRECTORY

Registered office	301-303 Queen Street Level 1 Auckland 1010
Nature of business	New Zealand's full-time professional metropolitan orchestra
Patrons	Dame Catherine Tizard, ONZ, GCMG, GCVO, DBE, QSO Dame Kiri Te Kanawa, ONZ, DBE Sir James Wallace, KNZM Dame Rosanne Meo, DNZM
Vice Patron	Dame Jenny Gibbs
Trust Board Members	Geraint A. Martin (Chairman) Leigh Auton Richard Ebbett Kieran Raftery Eric Renick Julian Smith Lope Ginnen
Charity number	CC23611
Independent auditor	RSM Hayes Audit 1 Broadway Newmarket
Banker	ASB Bank Limited

AUCKLAND PHILHARMONIA TRUST

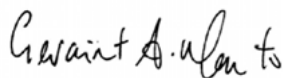
**CONSOLIDATED AND SEPARATE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017**

Statement of Responsibility for Financial Statements

The Auckland Philharmonia Trust Board members are pleased to present the approved financial statements for the financial year end 31 December 2017, and the independent auditor's report thereon.

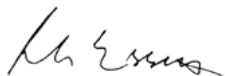
The Board and management accept responsibility for the preparation of the financial statements and judgments used in them, and hereby adopt the financial statements as presented. They also accept the responsibility for establishing and maintaining a system of internal control designed to provide reasonable assurance as to the integrity and reliability of financial reporting. In the opinion of the Board and management, the financial statements for the year ended 31 December 2017, fairly reflect the financial position, financial performance, and cash flows of Auckland Philharmonia Group which comprises Auckland Philharmonia Trust and Auckland Philharmonia Foundation.

APPROVED



Geraint A. Martin
Board Chairperson

Date...26/03/2018.....



Trustee

Date...26/03/2018.....



Independent Auditor's Report

To the trustees of 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

Opinion

We have audited the consolidated and separate financial statements of Auckland Philharmonia Trust (the trust) and its subsidiary (the group), which comprise:

- the consolidated and separate statement of financial position as at 31 December 2017;
- the consolidated and separate statement of comprehensive revenue and expense for the year then ended;
- consolidated and separate statement of changes in net assets/equity;
- consolidated and separate statement of cash flows for the year then ended; and
- the notes to the consolidated and separate financial statements, which include significant accounting policies.

In our opinion, the accompanying consolidated and separate financial statements on pages 18 to 40 present fairly, in all material respects, the financial position of the group and the trust as at 31 December 2017, and their financial performance and cash flows for the year then ended in accordance with Public Benefit Entity Standards Reduced Disclosure Regime issued by the New Zealand Accounting Standards Board.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (New Zealand) (ISAs (NZ)). Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the consolidated and separate financial statements* section of our report.

We are independent of the entities within the group in accordance with Professional and Ethical Standard 1 (Revised) Code of Ethics for Assurance Practitioners issued by the New Zealand Auditing and Assurance Standards Board, and we have fulfilled our other ethical responsibilities in accordance with these requirements.

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

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

Other information

The trustees are responsible for the other information. The other information comprises the Chairman's Report, Chief Executive's report and the additional information on pages 1 to 17 (but does not include the consolidated and separate financial statements and our auditor's report thereon), which we obtained prior to the date of this auditor's report. Our opinion on the consolidated and separate financial statements does not cover the other information and we do not express any form of audit opinion or assurance conclusion thereon.

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.

In connection with our audit of the consolidated and separate financial statements, our responsibility is to read the other information identified above and, in doing so, consider whether the other information is materially inconsistent with the consolidated and separate financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated. If, based on the work we have performed on the other information that we obtained prior to the date of this auditor's report, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of trustees for the consolidated and separate financial statements

The trustees are responsible, on behalf of the group, for the preparation and fair presentation of the consolidated and separate financial statements in accordance with Public Benefit Entity Standards Reduced Disclosure Regime, and for such internal control as the trustees determine is necessary to enable the preparation of consolidated and separate financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the consolidated and separate financial statements, the trustees are responsible, on behalf of the group, for assessing the Trust's and group's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless those charged with governance either intend to liquidate the Trust and group or to cease operations, or have no realistic alternative but to do so.

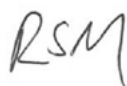
Auditor's responsibilities for the audit of the consolidated and separate financial statements

Our objectives are to obtain reasonable assurance about whether the consolidated and separate financial statements as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (NZ) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the decisions of users taken on the basis of this consolidated and separate financial statements. A further description of the auditor's responsibilities for the audit of the consolidated and separate financial statements is located at the XRB's website at:

https://xrb.govt.nz/Site/Auditing_Assurance_Standards/Current_Standards/Page7.aspx

Who we report to

This report is made solely to the trustees, as a body. Our audit has been undertaken so that we might state to the trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the trust, and the trustees as a body, for our work, for this report, or for the opinions we have formed.

A handwritten signature in dark ink, consisting of the letters "RSM" in a stylized, cursive-like font.

RSM Hayes Audit
Auckland

26 March 2018

AUCKLAND PHILHARMONIA TRUST

**CONSOLIDATED AND SEPARATE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017**

Statement of comprehensive revenue and expense

	Notes	Group		Trust	
		2017	2016	2017	2016
		\$	\$	\$	\$
Revenue from exchange transactions	5	3,091,511	2,392,627	3,061,578	2,390,998
Revenue from non-exchange transactions	6	8,103,307	8,194,305	8,353,859	8,214,710
Total revenue (excluding gains)		11,194,818	10,586,932	11,415,437	10,605,708
Depreciation and amortisation	14	200,168	185,834	181,165	159,719
Employee costs		6,691,379	6,885,452	6,691,379	6,885,452
Other expenses	12	4,428,733	3,612,195	4,451,333	3,638,289
Total expenses		11,320,280	10,683,481	11,323,878	10,683,460
Finance income	7	276,259	302,628	81,822	83,247
Finance costs	7	(1,165)	(1,800)	(1,165)	(1,800)
Net of finance costs		275,094	300,828	80,657	81,447
Operating surplus		149,632	204,279	172,217	3,695
Other gains and losses	8	438,110	3,958	(8,451)	(9,179)
Grants to other Trusts	17	(53,925)	-	(53,925)	-
Net surplus/(deficit) for the year		533,817	208,237	109,840	(5,484)
Other comprehensive revenue and expenses		-	-	-	-
Total comprehensive revenue and expenses for the year		533,817	208,237	109,840	(5,484)

AUCKLAND PHILHARMONIA TRUST

CONSOLIDATED AND SEPARATE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017

Statement of changes in net assets / equity

	Notes	Accumulated surplus			2017
		<i>Sustainable capital reserve</i>	<i>Special reserve</i>	<i>Operating reserves</i>	Total equity
		\$	\$		\$
Group					
As at 1 January 2016		6,089,524	9,721	3,001,844	9,101,089
Transfers	20	417,662	(4,000)	(413,662)	-
Total comprehensive revenue and expense for the period		-	-	208,237	208,237
Balance as at 31 December 2016		6,507,186	5,721	2,796,419	9,309,326
Transfers	20	329,452	(4,000)	(325,452)	-
Total comprehensive revenue and expense for the period		-	-	533,817	533,817
Balance as at 31 December 2017		6,836,638	1,721	3,004,784	9,843,143
Trust					
As at 1 January 2016		1,776,779	-	1,772,674	3,549,453
Transfers	20	3,798	-	(3,798)	-
Total comprehensive revenue and expense for the period		-	-	(5,484)	(5,484)
Balance as at 31 December 2016		1,780,577	-	1,763,392	3,543,969
Transfers	20	106,735	-	(106,735)	-
Total comprehensive revenue and expense for the period		-	-	109,840	109,840
Balance as at 31 December 2017		1,887,312	-	1,766,497	3,653,809

AUCKLAND PHILHARMONIA TRUST

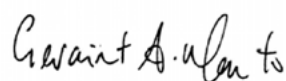
CONSOLIDATED AND SEPARATE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017

Statement of financial position

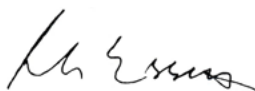
As at 31 December 2017

		Group		Trust	
	Notes	2017	2016	2017	2016
		\$	\$	\$	\$
ASSETS					
Current assets					
Receivables	9	477,338	440,123	419,610	848,704
Prepayments		224,003	361,482	222,743	360,982
Cash and cash equivalents	10	1,531,322	4,629,867	1,294,176	3,299,993
Short-term investments - maturities > 3 months		3,363,660	-	3,000,000	-
		5,596,323	5,431,472	4,936,529	4,509,679
Non-current assets					
Property, plant and equipment	14	1,818,476	1,911,846	974,613	1,054,915
Investments	11	4,655,402	3,908,678	-	-
Intangible assets	15	29,958	39,211	29,958	39,211
		6,503,836	5,859,735	1,004,571	1,094,126
TOTAL ASSETS		12,100,159	11,291,207	5,941,100	5,603,804
LIABILITIES					
Current liabilities					
Payables from exchange transactions	16	609,138	363,422	639,419	441,377
Employee benefits	13	284,726	278,034	284,726	278,034
Income received in advance		1,363,145	1,340,423	1,363,145	1,340,424
TOTAL LIABILITIES		2,257,010	1,981,879	2,287,290	2,059,835
Net assets		9,843,147	9,309,326	3,653,810	3,543,969
NET ASSETS/EQUITY					
Operating reserves	20	3,004,789	2,796,419	1,766,497	1,763,392
Special Reserve	20	1,721	5,721	-	-
Sustainable Capital Reserve	20	6,836,638	6,507,186	1,887,313	1,780,577
NET ASSETS/ EQUITY		9,843,147	9,309,326	3,653,810	3,543,969

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



Trustee



Trustee

AUCKLAND PHILHARMONIA TRUST

CONSOLIDATED AND SEPARATE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017

Statement of cash flows

Notes	Group		Trust	
	2017	2016	2017	2016
	\$	\$	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES				
Cash received from customers, related parties and funders	11,157,603	10,467,944	11,844,531	10,345,068
Interest received	203,938	227,737	71,209	74,947
Dividends received	61,708	66,591	-	-
Cash payments to related parties and suppliers	(10,730,225)	(10,560,116)	(10,799,739)	(10,515,812)
Interest paid	(1,165)	(1,800)	(1,165)	(1,800)
Cash inflow / (outflow) from operating activities	691,859	200,356	1,114,836	(97,597)
CASH FLOWS FROM INVESTING ACTIVITIES				
Purchase of property, plant and equipment	(157,552)	(357,649)	(146,913)	(350,726)
Purchase of intangible assets	(14,978)	(60,439)	(14,978)	(60,439)
Short term deposits with maturities greater than 3 months	(3,363,660)	-	(3,000,000)	-
Proceeds from sale of property, plant and equipment	47,148	2,257	41,239	2,257
Net sales/(purchases) of investments	(301,362)	335,191	-	-
Cash inflow / (outflow) from investing activities	(3,790,404)	(80,640)	(3,120,652)	(408,908)
Net increase / (decrease) of cash and cash equivalents	(3,098,545)	119,715	(2,005,817)	(506,505)
Cash and cash equivalents at the beginning of the year	4,629,867	4,510,152	3,299,993	3,806,498
Cash and cash equivalents at the end of the year	1,531,322	4,629,867	1,294,176	3,299,993

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AUCKLAND PHILHARMONIA TRUST

**CONSOLIDATED AND SEPARATE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017**

Notes to the financial statements

1. REPORTING ENTITY

The Auckland Philharmonia Trust (the "Trust") is a public benefit entity for the purposes of financial reporting in accordance with the Financial Reporting Act 2013.

These consolidated financial statements comprise the Trust and the Auckland Philharmonia Foundation (together referred to as the 'Group').

These financial statements are presented in accordance with Public Benefit Entity Accounting Standards Reduced Disclosure Regime ("PBE Standards RDR").

2. BASIS OF PREPARATION

a) Statement of compliance

The financial statements have been prepared in accordance with the Charities Act 2005 which requires compliance with generally accepted accounting practice in New Zealand ("NZ GAAP").

The financial statements comply with the Public Benefit Entity Accounting Standards Reduced Disclosure Regime ("PBE Standards RDR") as appropriate for Tier 2 not-for-profit public benefit entities. The Group qualifies as a Tier 2 reporting entity as it does not have public accountability and it is not defined as large. All reduced disclosure regime exemptions have been adopted.

These financial statements were authorised for issue by the Trustees on 26 March 2018.

b) Measurement basis

The financial statements have been prepared on a historical cost basis, except for investments which have been measured at fair value.

The financial report is presented in New Zealand dollars and all values are rounded to the nearest dollar.

3. SIGNIFICANT JUDGEMENTS AND ESTIMATES

The preparation of the Group's financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts of revenues, expenses, assets and liabilities, and the accompanying disclosures, and the disclosure of contingent liabilities. Actual events or changes to assumptions or estimates could result in outcomes that require a material adjustment to the carrying amount of assets or liabilities affected in future periods.

AUCKLAND PHILHARMONIA TRUST

**CONSOLIDATED AND SEPARATE FINANCIAL STATEMENTS
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Notes to the financial statements

3. SIGNIFICANT JUDGEMENTS AND ESTIMATES (CONT'D)

a) Judgements

In the process of applying the Group's accounting policies, management has made the following judgements, which have the most significant effect on the amounts recognised in the financial statements:

i. Consolidation and relationship with other entity

PBE IPSAS 6: Consolidated and separate financial statements

This Standard states that a controlling entity, shall present consolidated financial statements in which it consolidates its controlled entities.

Controlled entities are all those entities over which the Trust is deemed to have the power to govern the financial and operating policies so as to obtain benefits from their activities.

The Foundation has as its major objectives, the support, assistance, maintenance, promotion, advancement and funding of the Trust. Thus the Trust has an entitlement to a significant level of current or future ownership benefits which arise from the activities of the Foundation.

The Trust has therefore consolidated the Foundation in compliance with the PBE Standards.

ii. Whether non-exchange revenue is subject to conditions

For the purpose of assessing the timing of revenue recognition, the Group has assessed whether stipulations in funding contracts represent conditions or restrictions to the use of non-exchange revenue, in particular whether conditions applied to funding would require the funds to be returned where the conditions have not been met.

b) Assumptions and estimation uncertainty

The key assumptions concerning the future and other key sources of estimation uncertainty at the reporting date, that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are the carrying value of investments recognised at fair value - see note 11.

4 SIGNIFICANT ACCOUNTING POLICIES

The accounting policies set out below have been applied consistently to all periods presented in these financial statements and have been applied consistently by the Group.

a) Revenue recognition

Revenue is recognised to the extent that it is probable that the economic benefits or service potential will flow to the Group and the revenue can be reliably measured, regardless of when the date of receipt is being made.

Revenue is measured at the fair value of the consideration received or receivable, taking into account contractually defined terms of receipt.

The specific recognition criteria described below must also be met before revenue is recognised:

AUCKLAND PHILHARMONIA TRUST

**CONSOLIDATED AND SEPARATE FINANCIAL STATEMENTS
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Notes to the financial statements

4 SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

i. Revenue from non-exchange transactions

Government grants, other grants and funding

Revenue from non-exchange transactions as well as donations, legacies and bequests are recognised when the Group obtains control of the transferred asset, and:

- it is probable that the economic benefits or service potential related to the asset will flow to the
- the transfer is free from conditions that require the asset to be refunded or returned to the

To the extent that there is a condition attached that would give rise to a liability to repay any amount or to return the transferred asset, a deferred revenue liability is recognised. Revenue is only then recognised when the Group has satisfied the related conditions.

Fundraising

Fundraising non-exchange revenue is recognised at the point at which cash is received.

ii. Revenue from exchange transactions

Subscriptions

Revenue is recognised over the period of the subscription. Amounts received in advance for subscriptions relating to future periods are recognised as a liability until such time that period covering the subscription occurs.

Sale of goods

Revenue from merchandise sold is recognised when the significant risks and rewards of ownership have been transferred to the customer, recovery of the consideration is probable, the associated costs and possible return of goods can be estimated reliably, there is no continuing management involvement with the goods, and the amount of revenue can be measured reliably.

Rendering of services

Revenue from services rendered includes audience revenue and the hire of orchestra. Revenue from the rendering of services is recognised in surplus or deficit in proportion to the stage-of-completion of the transaction at the reporting date. Due to the services provided, the stage of completion is assessed by reference to the related performances.

Amounts received in advance for performances to be provided in future periods are recognised as a liability until such time as the service is provided.

AUCKLAND PHILHARMONIA TRUST

**CONSOLIDATED AND SEPARATE FINANCIAL STATEMENTS
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Notes to the financial statements

4 SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

Interest income

For all financial instruments measured at amortised cost, interest income is recorded using the effective interest rate. Effective interest rate is the rate that exactly discounts the estimated future cash payments or receipts over the expected life of the financial instrument or a shorter period, where appropriate, to the net carrying amount of the financial asset or liability.

Interest income is included in finance income in the statement of comprehensive revenue and expense.

Other gains and losses

Other gains and losses includes realised and unrealised fair value gains and losses on disposal of assets.

b) Goods and services tax

Revenues, expenses and assets are recognised net of the amount of GST except:

- When the GST incurred on a purchase of assets or services is not recoverable from the taxation authority, in which case the GST is recognised as part of the cost of acquisition of the asset or as part of the expense item, as applicable; and
- In the case of receivables and payables, which are stated with the amount of GST included.

The net amount of GST recoverable from, or payable to, the taxation authority is included as part of receivables or payables in the statement of financial position.

c) Financial instruments

The Group initially recognises financial instruments when the Group becomes a party to the contractual provisions of the instrument.

The Group derecognises a financial asset when the contractual rights to the cash flows from the asset expire, or when there have been significant changes to the terms and/or the amount of contractual payments to be received/paid, or it transfers the rights to receive the contractual cash flows in a transaction in which substantially all the risks and rewards of ownership of the financial asset are transferred. Any interest in transferred financial assets that is created or retained by the Group is recognised as a separate asset or liability.

The Group derecognises a financial liability when its contractual obligations are discharged, cancelled, or expire.

Financial assets and liabilities are offset and the net amount presented in the statement of financial position when, and only when, the Group has a legal right to offset the amounts and intends either to settle on a net basis or to realise the asset and settle the liability simultaneously.

The Group's financial assets include: cash and short term deposits, investments and trade and other receivables.

The Group classifies financial liabilities into the following categories: amortised cost.

AUCKLAND PHILHARMONIA TRUST

**CONSOLIDATED AND SEPARATE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017**

Notes to the financial statements

4 SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

c) Financial instruments (cont'd)

i. Initial recognition

All financial assets are recognised initially at fair value plus, in the case of financial assets not recorded at fair value through surplus or deficit, transaction costs that are attributable to the acquisition of the financial asset.

Financial liabilities are classified, at initial recognition, at amortised cost.

The Group's financial liabilities include trade and other payables.

ii. Subsequent measurement

Subsequent measurement is dependent on the classification of the financial instrument, and is specifically detailed in the accounting policies below.

Loans and receivables

This category generally applies to trade and other receivables and cash and cash equivalents. Loans and receivables are financial assets with fixed or determinable payments that are not quoted in an active market.

After initial measurement, such financial assets are subsequently measured at amortised cost using the effective interest rate method, less impairment. Amortised cost is calculated by taking into account any discount or premium on acquisition and fees or costs that are an integral part of the effective interest rate.

The effective interest rate is included in finance income in the statement of comprehensive revenue and expense.

Cash and cash equivalents represent highly liquid investments that are readily convertible into a known amount of cash with an insignificant risk of changes in value, with original maturities of 3 months or less.

Fair value through surplus or deficit

Financial assets held at fair value through surplus or deficit, include financial assets held for trading and financial assets designated upon initial recognition at fair value through surplus or deficit. Financial assets

Financial assets held at fair value through surplus or deficit are carried in the statement of financial position at fair value with net changes in fair value presented as other losses (negative net changes in fair value) or other gains (positive net changes in fair value) in the statement of surplus or deficit.

AUCKLAND PHILHARMONIA TRUST

**CONSOLIDATED AND SEPARATE FINANCIAL STATEMENTS
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Notes to the financial statements

4 SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

c) Financial instruments (cont'd)

Financial liabilities at amortised cost

After initial recognition, trade and other payables are subsequently measured at amortised cost using the effective interest rate method.

Trade and other payables are unsecured and are usually paid within 30 days of recognition. Due to their short-term nature they are not discounted.

d) Impairment of financial assets

The Group assesses, at each reporting date, whether there is objective evidence that a financial asset or a group of financial assets is impaired. An impairment exists if one or more events that has occurred since the initial recognition of the asset (an incurred 'loss event') has an impact on the estimated future cash flows of the financial asset or the group of financial assets that can be reliably estimated.

The Group considers evidence of impairment for financial assets measured at amortised cost (loans and receivables) at both a specific asset and collective level. No indicators of impairment have been noted in the current or preceding period.

An impairment loss in respect of a financial asset measured at amortised cost is calculated as the difference between its carrying amount and the present value of the estimated future cash flows discounted at the asset's original effective interest rate. Losses are recognised in surplus or deficit and reflected in an allowance account against loans and receivables or held-to-maturity. Interest on the impaired asset continues to be recognised.

When an event occurring after the impairment was recognised causes the amount of impairment loss to decrease, the decrease in impairment loss is reversed through surplus or deficit.

AUCKLAND PHILHARMONIA TRUST

**CONSOLIDATED AND SEPARATE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017**

Notes to the financial statements

4 SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

e) Property, plant and equipment

i. Initial recognition and subsequent expenditure

Property, plant and equipment is measured initially at cost. Cost includes expenditure that is directly attributable to the acquisition of the items. The cost of an item of property plant and equipment is recognised only when it is probable that future economic benefit or service potential associated with the item will flow to the Group, and if the item's cost or fair value can be measured reliably.

Subsequent costs that meet the recognition criteria above are recognised in the carrying value of the item of property, plant and equipment. Such cost includes the cost of replacing part of the property, plant and equipment if the recognition criteria are met. When significant parts of property, plant and equipment are required to be replaced at intervals, the Group recognises such parts as individual assets with specific useful lives and depreciates them accordingly.

ii. Subsequent measurement

Subsequent to initial recognition, property, plant and equipment are measured at cost, net of accumulated depreciation and impairment losses, if any.

iii. Depreciation

Depreciation is charged on a straight-line basis unless specified otherwise below.

Depreciation is charged at rates calculated to allocate the cost or valuation of the asset less any estimated

Buildings and	4% diminishing balance method
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

The assets' residual values, useful lives and amortisation methods are reviewed, and adjusted if appropriate, at each financial year end.

An asset's carrying amount is written down immediately to its recoverable amount, or recoverable service amount, if the asset's carrying amount is greater than its estimated recoverable amount or recoverable service amount.

Please refer to policy (g) on impairment of non-financial assets below.

AUCKLAND PHILHARMONIA TRUST

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Notes to the financial statements

4 SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

e) Property, plant and equipment (cont'd)

iv. Derecognition

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits or service potential are expected from its use or disposal.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These are included in surplus or deficit.

f) Intangible assets

Intangible assets are initially measured at cost and consist of software for internal use.

All of the Group's intangible assets are subsequently measured in accordance with the cost model, being cost (or fair value for items acquired through non-exchange transactions) less accumulated amortisation and impairment.

Cost includes expenditure that is directly attributable to the acquisition of the asset.

Subsequent expenditure is capitalised only when it increases the future economic benefits embodied in the specific asset to which it relates. All other expenditure is recognised in surplus or deficit, as incurred.

The estimated useful lives are:

Software	2 years
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g) Impairment of non-financial assets

The carrying amounts of the Group's non-financial assets, are reviewed at each reporting date to determine whether there is any indication of impairment. If any such indication exists, then the asset's recoverable amount is revised accordingly.

Impairment losses are recognised in surplus or deficit.

h) Foreign currencies

Transactions in foreign currencies are initially accounted for at the rate of exchange ruling on the date of the transaction.

AUCKLAND PHILHARMONIA TRUST

**CONSOLIDATED AND SEPARATE FINANCIAL STATEMENTS
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Notes to the financial statements

4 SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

i) Equity and reserves

Accumulated surpluses

This represents the Group's accumulated surplus or deficit since the formation of the Group. Separate reserves representing an allocation on the Group's funds are disclosed in note 20.

j) Employee benefits

Liabilities for wages and salaries (including non-monetary benefits), annual leave and other benefits are recognised in surplus or deficit during the period in which the employee rendered the related services, and are generally expected to be settled within 12 months of the reporting date. The liabilities for these short-term benefits are measured at the amounts expected to be paid when the liabilities are settled.

AUCKLAND PHILHARMONIA TRUST

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5. REVENUE FROM EXCHANGE TRANSACTIONS

	Group		Trust	
	2017	2016	2017	2016
Revenue from services rendered	2,894,351	2,179,705	2,894,351	2,179,705
Revenue from other exchange transactions	197,160	212,922	167,227	211,293
	3,091,511	2,392,627	3,061,578	2,390,998

6. REVENUE FROM NON-EXCHANGE TRANSACTIONS

Event sponsorship and corporate support	1,001,418	790,885	1,076,418	865,885
Fundraising and donations	911,266	945,959	867,452	902,084
Grants received	6,107,873	6,154,624	6,409,990	6,446,741
Bequests	82,750	302,837	-	-
	8,103,307	8,194,305	8,353,859	8,214,710

During the year the Trust was supported by sponsors that donated goods and services in kind. The value of goods and services, and discounts to services received is estimated to be \$1,351,576 (2016, \$1,300,849), and has not been included in revenue reported in the statement of comprehensive income and expenditure. This estimated figure is not necessarily fair value as it based on list prices.

7. FINANCE INCOME AND FINANCE EXPENSE

Interest income

Loans and receivables	112,777	100,888	81,822	83,247
	112,777	100,888	81,822	83,247

Financial assets at fair value through surplus or deficit

Dividends received	61,708	66,591	-	-
Interest received	101,773	135,149	-	-
	163,482	201,740	-	-

Total finance income	276,259	302,628	81,822	83,247
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Interest expense

Loans and receivables	1,165	1,800	1,165	1,800
	1,165	1,800	1,165	1,800

8. OTHER GAINS AND LOSSES

i. Other gains

Gain on disposal of assets	20,562	56,014	-	-
Unrealised currency gains	11,467	5,160	10,267	-
Gain on revaluation of investments	424,799	-	-	-
	456,828	61,174	10,267	-

AUCKLAND PHILHARMONIA TRUST

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	Group		Trust	
	2017	2016	2017	2016
8. OTHER GAINS AND LOSSES (CONT'D)				
<i>i. Other losses</i>				
Loss on disposal of assets	-	7,622	-	7,622
Unrealised currency losses	18,718	8,610	18,718	1,557
Loss on revaluation of assets at fair value	-	40,984	-	-
	18,718	57,216	18,718	9,179
Total gains and losses	438,110	3,958	(8,451)	(9,179)

9. RECEIVABLES

Accrued subscription income	203,222	248,128	203,222	248,128
Interest receivable	28,277	15,389	26,002	15,389
GST receivable	46,905	21,128	-	-
Other receivables	198,935	155,478	190,387	147,633
Receivable from Auckland Philharmonia Foundation	-	-	-	437,554
	477,338	440,123	419,610	848,704
Receivables from exchange transactions	477,338	440,123	419,610	411,150
Receivables from non-exchange transactions	-	-	-	437,554
	477,338	440,123	419,610	848,704

No provision for doubtful debts has been accounted for during the reporting period (2016: Nil) due to the current nature of the receivables.

10. CASH AND CASH EQUIVALENTS

Current assets

Bank accounts	1,531,322	4,629,867	1,294,176	3,299,993
	1,531,322	4,629,867	1,294,176	3,299,993

Includes funds of \$53,240 (2016: \$107,029) held at FNZC, which is only permitted for the use of buying and selling investments.

AUCKLAND PHILHARMONIA TRUST

**CONSOLIDATED AND SEPARATE FINANCIAL STATEMENTS
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Notes to the consolidated financial statements

11. FINANCIAL INSTRUMENTS

i. Classification and fair values of financial instruments

The tables below show the carrying amount of the Group and Trust's financial assets and financial liabilities:

	Carrying amount		
	Financial assets		Financial liabilities
	FVTSD*	Loans and receivables	Amortised cost
Group - 2017			
<i>Subsequently measured at fair value:</i>			
Investments	4,655,402		
<i>Subsequently not measured at fair value</i>			
Cash and cash equivalent (assets)		1,531,322	
Short term deposits with maturities greater than 3 months		3,363,660	
Receivables from exchange transactions		477,338	
Receivables from non-exchange transactions		-	
Payables			441,377
Trust - 2017			
<i>Subsequently not measured at fair value</i>			
Cash and cash equivalent (assets)		1,294,176	
Short term deposits with maturities greater than 3 months		3,000,000	
Receivables from exchange transactions		419,610	
Receivables from non-exchange transactions		-	
Payables			639,419
Group - 2016			
<i>Subsequently measured at fair value:</i>			
Investments	3,908,678		
<i>Subsequently not measured at fair value</i>			
Cash and cash equivalent (assets)		4,629,867	
Receivables from exchange transactions		440,123	
Receivables from non-exchange transactions		-	
Payables			363,422

AUCKLAND PHILHARMONIA TRUST

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Notes to the consolidated financial statements

11. FINANCIAL INSTRUMENTS (CONT'D)

i. Classification and fair values of financial instruments

Trust - 2016

Subsequently not measured at fair value

Cash and cash equivalent (assets)	3,299,993	
Receivables from exchange transactions	848,704	
Receivables from non-exchange transactions	437,554	
Payables		441,377

* Fair value through surplus or deficit

ii. Fair values

The fair values of the above financial instruments not subsequently measured at fair value approximate their carrying value. The fair value of financial instruments subsequently measured at fair value are based on quoted market prices.

iii. Investments

	Group		Trust	
	2017	2016	2017	2016
<i>Financial assets designated at initial recognition at fair value through profit or loss</i>				
Debt (New Zealand fixed interest)	2,214,975	1,807,187	-	-
Debt (Global fixed interest)	42,098	38,413	-	-
New Zealand Property	265,256	366,680	-	-
New Zealand equities	945,796	718,818	-	-
Australian equities	319,573	271,928	-	-
Global equities	651,659	501,705	-	-
Alternative assets	216,045	203,945	-	-
	4,655,402	3,908,678	-	-

The investments are treated as one portfolio which is managed and evaluated together on a fair value basis. The Group has thus designated this portfolio as at fair value through surplus or deficit. This disclosure is consistent with the entity's documented risk management strategy.

12. OTHER EXPENSES

	Group		Trust	
	2017	2016	2017	2016
Other expenses includes the following amounts:				
Occupancy	196,414	219,318	242,914	269,693
Marketing and promotion	794,550	680,227	794,550	680,227
Sistema	1,411	101,921	1,411	101,921
Venue rentals and production costs	598,647	544,159	598,647	544,159
Fundraising and donations expenses	104,099	171,582	104,099	171,582
Travel	252,777	257,466	252,777	257,466

13. EMPLOYEE BENEFITS PAYABLE

Short term employee benefits	284,726	278,034	284,726	278,034
	284,726	278,034	284,726	278,034

AUCKLAND PHILHARMONIA TRUST

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14. PROPERTY, PLANT AND EQUIPMENT

Group	Land	Buildings	Musical Instruments	Music stands	Music	Office equipment	Computer equipment	Motor vehicles	Office refurbishment	Total
<i>Cost</i>										
Balance as at 1 January 2016	400,000	833,710	832,364	86,893	307,358	150,667	202,199	60,652	50,828	2,924,671
Balance as at 31 December 2016	400,000	833,710	917,158	92,036	333,374	149,747	248,997	60,652	221,077	3,256,751
Additions		5,930	81,648	7,416	34,053	5,890	22,615	-	-	157,552
Disposals			(71,755)	-	-	(2,825)	(9,103)	-	-	(83,683)
Balance as at 31 December 2017	400,000	839,640	927,051	99,452	367,427	152,812	262,509	60,652	221,077	3,330,620
<i>Accumulated depreciation and impairment</i>										
Balance as at 1 January 2016	-	360,027	450,527	31,027	64,873	88,914	124,402	54,992	-	1,174,762
Balance as at 31 December 2016	-	378,974	488,714	39,574	77,591	97,523	163,296	60,265	38,968	1,344,905
Depreciation		18,782	60,720	9,281	13,810	17,005	39,574	387	44,215	203,774
Impairment		-	-	-	-	-	-	-	-	-
Disposals			(16,293)	-	-	(2,712)	(10,363)	-	(7,167)	(36,535)
Balance as at 31 December 2017	-	397,756	533,141	48,855	91,401	111,816	192,507	60,652	76,016	1,512,144
<i>Net book value</i>										
As at 1 January 2016	400,000	473,683	381,837	55,866	242,485	61,753	77,797	5,660	50,828	1,749,909
As at 31 December 2016	400,000	454,736	428,444	52,462	255,783	52,224	85,701	387	182,109	1,911,846
As at 31 December 2017	400,000	441,883	393,910	50,597	276,026	40,996	70,002	-	145,061	1,818,476

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Notes to the consolidated financial statements

14. PROPERTY, PLANT AND EQUIPMENT (CONT'D)

Trust

Cost

Balance as at 1 January 2016	Musical Instruments	Music stands	Music	Office equipment	Computer equipment	Motor vehicles	Office refurbishment	Total
	829,923	86,893	307,358	150,667	202,199	60,652	50,828	1,688,520
Balance as at 31 December 2016	910,158	92,036	333,374	153,659	242,720	60,652	221,077	2,013,676
Additions	81,648	7,416	34,053	1,181	22,615	-	-	146,913
Disposals	(66,733)	-	-	(2,028)	(2,826)	-	-	(71,587)
Balance as at 31 December 2017	925,073	99,452	367,427	152,812	262,509	60,652	221,077	2,089,002

Accumulated depreciation and impairment

Balance as at 1 January 2016	450,527	31,027	64,873	88,914	124,402	54,992	-	814,735
Balance as at 31 December 2016	488,470	39,574	77,591	96,973	156,920	60,265	38,968	958,761
Depreciation	60,500	9,281	13,810	17,005	39,574	387	44,215	184,772
Impairment	-	-	-	-	-	-	-	-
Disposals	(15,828)	-	-	(2,162)	(583)	-	(7,167)	(25,741)
Balance as at 31 December 2017	533,142	48,855	91,401	111,816	192,508	60,652	76,016	1,114,389

Net book value

As at 1 January 2016	379,396	55,866	242,485	61,753	77,797	5,660	50,828	873,785
As at 31 December 2016	421,688	52,462	255,783	56,686	85,800	387	182,109	1,054,915
As at 31 December 2017	391,931	50,597	276,026	40,996	70,002	-	145,061	974,613

AUCKLAND PHILHARMONIA TRUST

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FOR THE YEAR ENDED 31 DECEMBER 2017

Notes to the consolidated financial statements

15. INTANGIBLE ASSETS

Group & Trust

	Software	Total
<i>Cost</i>		
Balance as at 31 December 2016	60,439	60,439
Additions	14,978	14,978
Balance as at 31 December 2017	<u>75,417</u>	<u>75,417</u>
<i>Accumulated amortisation and impairment</i>		
Balance as at 31 December 2016	(21,228)	(21,228)
Amortisation	(24,231)	(24,231)
Balance as at 31 December 2017	<u>(45,459)</u>	<u>(45,459)</u>
<i>Net book value</i>		
As at 31 December 2016	39,211	39,211
As at 31 December 2017	29,958	29,958

AUCKLAND PHILHARMONIA TRUST

CONSOLIDATED AND SEPARATE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2017

Notes to the consolidated financial statements

	Group		Trust	
	2017	2016	2017	2016
16. TRADE AND OTHER PAYABLES				
Trade payables and accruals	609,138	363,422	635,520	353,629
Related party payable	-	-	-	59,594
GST payable	-	-	3,899	28,154
	609,138	363,422	639,419	441,377

Trade payables are non-interest bearing and are normally settled up to 60-day terms.

17. RELATED PARTY TRANSACTIONS

i. Transactions and balances

The following table provides the total amount of transactions that have been entered into with related parties for the relevant financial year.

		Rent, Levies & donations paid to related parties	Grants & revenue received from related parties	Amounts owed by related parties*	Amounts owed to related parties*
Auckland Philharmonia Foundation	2017	75,313	417,930	2,008	33,134
Auckland Philharmonia Foundation	2016	75,071	379,117	437,554	59,594
Sistema Aotearoa Trust	2017	53,926	24,492	-	-
Sistema Aotearoa Trust	2016	-	45,000	46,182	-
Friends of APO	2017	-	20,000	-	-
Friends of APO	2016	-	20,000	-	-

Sistema Aotearoa Trust is a related party by virtue of a common trustee. Sistema operations were transferred to this separate trust from 1 May 2016. The Auckland Philharmonia Trust provides administrative services to Sistema Aotearoa Trust and is reimbursed for these services.

Auckland Philharmonia Foundation is considered a related party as the Auckland Philharmonia Trust is

* The amounts are classified as trade receivables and trade payables, respectively.

ii. Terms and conditions of transactions with related parties

The sales to and purchases from related parties are made on terms equivalent to those that prevail in arm's length transactions. Outstanding balances at the year-end are unsecured and interest free.

AUCKLAND PHILHARMONIA TRUST

CONSOLIDATED AND SEPARATE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2017

Notes to the consolidated financial statements

iii. Compensation of key management personnel

Key management personnel, as defined by Board, are the Chief Executive Officer and other employees who have the authority and responsibilities for planning and controlling the activity of Auckland Philharmonia Trust.

No remuneration is paid to the members of the Board of the Foundation or the Trust. The Foundation has no other key management personnel. The aggregate remuneration of key management personnel and the number of individuals, determined on a full-time equivalent basis, receiving remuneration is as follows:

	Group		Trust	
	2017	2016	2017	2016
Total remuneration - employees	760,406	814,158	760,406	814,158
Number of FTE employees	6.8	6.8	6.8	6.8

18. EVENTS AFTER THE REPORTING PERIOD

There are no events after the reporting period (2016: Nil)

19. COMMITMENTS AND CONTINGENCIES

	Group		Trust	
	2017	2016	2017	2016
<i>Operating lease - property</i>				
Less than 1 year	109,125	109,125	109,125	109,125
Between 1 and 5 years	218,250	327,375	218,250	327,375
	327,375	436,500	327,375	436,500

On 18 December 2015, the Trust signed a deed of lease for premises in the Auckland Town Hall for a duration of 5 years. The current operating lease commitment relates only to that lease. There is a right of renewal for three years in addition to the minimum term disclosed above.

There were no other material commitments or contingencies at year end (2016:Nil).

AUCKLAND PHILHARMONIA TRUST

CONSOLIDATED AND SEPARATE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2017

Notes to the consolidated financial statements

20. RESERVES

	Group		Trust	
	2017	2016	2017	2016
The accumulated surplus of the group is comprised of that of both the Trust and its controlled entity, the Auckland Philharmonia Foundation.				
Operating reserves				
Auckland Philharmonia Trust	1,766,497	1,763,392	1,766,497	1,763,392
Auckland Philharmonia Foundation's Distributable Reserve	1,238,292	1,033,027	-	-
	3,004,789	2,796,419	1,766,497	1,763,392
Special Reserve				
Auckland Philharmonia Foundation	1,721	5,721	-	-
Sustainable Capital Reserve				
Auckland Philharmonia Trust	1,887,313	1,780,577	1,887,313	1,780,577
Auckland Philharmonia Foundation - Non distributable reserves	4,949,325	4,726,609	-	-
	6,836,638	6,507,186	1,887,313	1,780,577
	9,843,147	9,309,326	3,653,810	3,543,969

Operating reserves

These represent the residual amount of the accumulated surplus available. Please note that due to the new Financial Reporting requirements ARAFA Grant funding of \$1,556,000 received in 2017 for the year 1 July 2017 to 30 June 2018 is recorded under operating reserves for 2017.

Special reserve

In October 2008 the Foundation received a donation from Ikebana International Auckland Chapter 68 Charitable Trust. This donation is set aside as a special reserve to provide an annuity to fund an annual performance by a young international soloist at an Auckland Philharmonia Trust concert. In 2017 a grant of \$4,000 (2016: \$4,000) was made from this reserve.

Sustainable Capital Reserve

This reserve represents funds that have been set aside by the board and are not available for general operations.

This balance in the Trust as a separate entity, has been determined relative to the annual operating expenditure level, based on Creative New Zealand guidelines set out in their 2008 Reserve Incentive Scheme. For the Auckland Philharmonia Foundation, in keeping with the endowment nature of the fund, the trustees have resolved to maintain specific grants and bequests in a separate reserve.

The Auckland Philharmonia Foundation (Foundation) is an independent charitable trust established in 1987 for general charitable purposes including, but not exclusively, for the benefit of the Auckland Philharmonia Orchestra (APO). Administered by an independent trust board of seven trustees, the Foundation is distinct and separate from the Auckland Philharmonia Trust (APT). While one Foundation trustee is also an APT trustee, the Foundation trustees act separately from and independently of the APT.

In 2016, the financial reporting standards for Public Benefit Entities (such as the APT and Foundation) came into effect. Notwithstanding the independent status of the Foundation and the inability of the APT to demand or require financial support from the Foundation, under the financial reporting standard the APT must nevertheless treat the Foundation as if it were part of the APT 'group'. This is because the APT is the primary beneficiary of grants made by the Foundation, and the APT has the ability to appoint trustees to the Foundation board.

Each year, the APT may submit a grant application to the Foundation. However, there is no obligation on the Foundation to approve any or all of the application. The decision is at the discretion of the Foundation trustees, after considering their responsibilities as trustees of the Foundation.

Readers of the APT's financial statements, therefore, need to be aware that amounts relating to the Foundation included in the APT's group financial statements are not available to, the APT for general operations.

The nature of the non-distributable reserve is that all capital contributed (such as property, donations and bequests) is used for accumulation not distribution. Distributable funds are derived solely from annual net income generated from investment earnings (after deduction of donations and an annual inflation allowance that are transferred to the non-distributable reserve).

While funds may be classified as distributable, there is no requirement that they be dispensed. Trustees exercise their judgement, taking into account the sustainability of the distributable reserve, and assess any request for a grant against a range of criteria, including whether the purpose of the grant is to lift the standard of the orchestra or to support the long-term future and growth of the orchestra.

AUCKLAND PHILHARMONIA ORCHESTRA

FUNDERS AND DONORS

The Auckland Philharmonia Orchestra gratefully acknowledges the contributions made by the following organisations and individuals in 2017 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	Foundation North	Sir William & Lady Manchester Charitable Trust
Auckland Live	Four Winds Foundation	The Trusts Community Foundation
Auckland Philharmonia Foundation	Freemasons Foundation	The Wallace Foundation
Creative New Zealand	Pub Charity Limited	Adrian Burr

GOLD

Potter Masonic Trust	Stout Trust	Audrey Hay
The Saint Kentigern Trust Board & The Douglas Goodfellow Charitable Trust	Trillian Trust	Lynley Stewart & Haydn Staples
	Dame Jenny Gibbs	

SILVER

Auckland Philharmonia Orchestra Friends	Lesley French Estate	Maurice Paykel Charitable Trust
Australian Communities Foundation – Sylvia Fisher Fund	The Lion Foundation	Sir John Logan Campbell Residuary Estate
Concert Trust	Manukau Westmere Lodge Charitable Trust	Elizabeth & Richard Ebbett
		David & Dian Ross

BRONZE

APRA AMCOS NZ	North & South Trust	Peter & Gael Levin
Auckland Decorative and Fine Arts Society	NZCT	David & Janet Mayes
Clyde Graham Charitable Trust	Roger & Joanna Booth	Coral Mazlin-Hill in memory of the late Willi Hill
The Hamana Charitable Trust	David & Janet Bridge	Dame Judith Potter
Infinity Foundation	Peter & Fay Cropper	Ronald Saunders
Margaret & Ron Saunders Charitable Trust	John & Eleanor Gibb	
Ministry of Education	Anne Hargreaves	
Mt Wellington Foundation	Eric Johnston & Alison Buchanan	An anonymous donor

SUPPORTERS CIRCLE

Jack & Liz Alison	Robert & Alison Gunn	Su Peace
Chris & Natalie Allan	Joan & John Guthrie	Penelope Peebles & James Sutherland
Dianne & Jeremy Aubin	Bruce & Wendy Hadden	Jackie Pittmann
Auckland Youth Orchestra	Margaret Hadfield & Keith Shaw	Geoff & Bev Pownall
Awhitu Heights Farm	Haines Family	John & Jessica Pybus
Anne & Tony Baird	Don & Pattie Hargrave	Regal Castings Ltd
Charline Hamilton Baker	Leonard & Dorothy Harris	Carolyn Reid
Anita Banbury	Nigel Harrison	Laurie & Claire Reynolds
Michael & Judith Bassett	Robert & Hilary Howard	Roger Reynolds
Beverley Batkin	Robert Jenkins	Penny & Ralph Roberts
Kevin Bishop	Pamela Kean	Sonja Rosen
Robert & Kathleen Boggie	Paul & Gillie Kennerley	Sylvia Rosevear
Hon. John Boscawen	Alan Kinnear	Adam Ross
Jenny Brown	Robert Kinnear	Irene & Michael Rosser
Mary Brown	Rosemary Langham	Esther Samuel
Claire & Peter Bruell	Doug & Audrey Leybourne	Ronald Saunders
Ronald D Bruell	Alan & Caroline List	Gregory & Vlasta Shanahan
Lisa Cathro	Stephen Lloyd	Heather Simpson
Pamela Chalmers	David Lovell	Andrew & Jenny Smith
Sally Clatworthy	Jocelyn Lowe	Judy & Warwick Smith
Robert & Margaret Coldham	Cliff Lyon	Julian Smith & Craig McAlpine
Robert Cox	John & Sue Maasland	Martin Sowter & Alison Pereira
Gary & Julie Craig	Linda MacFarlane	Kerry Stevens
John & Margaret Cullen	Stephanie & Dennis Markson	Lee & Penny Stevens
Denise Dalziel	Geraint A. Martin & Sam Cliffe	John & Judith Stewart
Raewyn Dalziel	Joan & David Maxwell	Dame Adrienne Stewart
John de Geus	Beverly McConnell	Elizabeth Swier
Jim & Helen Donovan	Jeanette & Travis McFarland	Lady Philippa Tait
Wayne Dyer	Alison & Ken McKenzie	Dame Catherine Tizard
Paul & Alison Dyson	Karen McNeill	Gwynne Urquhart
Robert & Gillian Eady	Dame Rosanne Meo	Janet Watt
Richard Ebbett	Money Matters Ltd	John & Kate Welch
Kate Fardell	Peter & Barbara Morgan	Chloe Wier
Stephen & Virginia Fisher	Dr Tom & Ann Morris	David & Gail Williams
Sir Alan & Lady Rae Frampton	Alison Morton	Jane Williams
Mark & Amber Gatward	Robert & Lynne Morton	Laurie Williams
Beverly Gentles	Andre & Helene Muller	J W Wilson
Barbara Glaser & Richard Panting	Melva Murray & Colin Watson	Peter Wilson & Gerda McGechan
Rosemary & Charles Goldie	Anna Nathan	Richard & Judy Wingfield
Pamela Gould	Michael & Adriana Nicholls	
Jack Greenfield	Mike Nicolaidi & Michael Houstoun	64 Anonymous Donors
Sandra Greenfield	Humphrey & Gaynor Nisbet	
John & Trish Gribben	Anne Norris	
Una Grieve	Denver & Prue Olde	

Listed are all donors who have given since 1 January 2017. Donations by individuals of \$5 or more attract a tax rebate of 33.33%.

For information about opportunities to support the orchestra please contact the Development team on (09) 638 6266 or development@apo.co.nz.

AUCKLAND PHILHARMONIA ORCHESTRA

CHAIR DONORS

The Auckland Philharmonia Orchestra gratefully acknowledges the following generous donations to our Chair Donor programme in 2017. Chair Donors enjoy a special relationship with individual orchestra players and receive invitations to exclusive events throughout the year. The minimum gift to become a Chair Donor is \$4,000 annually.

MUSIC DIRECTOR CHAIR (\$10,000 +)

Rod and Reel Tackle Ltd

CONCERTMASTER CHAIRS (\$10,000 +)

The David & Genevieve Becroft
Foundation

The Trusts Community Foundation
The Wallace Foundation

+1 anonymous donor

Dame Jenny Gibbs

PRINCIPAL & TUTTI CHAIRS (\$4,000 minimum annual donation)

Tony & Deirdre Anselmi Family Trust

Richard & Lois Hadfield

David & Dian Ross

Auckland Philharmonia Orchestra Friends

Neil & Jane Haines

Mark Rowley

Leigh & Jennie Auton

Stephen & Gail Hofmann

Avril & John Ryan

Alex Baker

Michael & Dame Rosie Horton

Gregory & Vlasta Shanahan

Charline Hamilton Baker

Karen Kennedy

Signs Around Town

Adrian Burr

Jennifer Knutsen

Andrew & Jenny Smith

Warren & Sandra Cant

Murray & Jill Lander

Janet Smith

Barry & Trish Clapham

Stephen Lloyd

Julian Smith & Craig McAlpine

Robert & Louise Clark

David Lovell

Martin Sowter & Alison Pereira

Sally Clatworthy

MakeReady Ltd

Lindsay & Janet Spilman

John & Margaret Cullen

Marshall Day Acoustics

Rua & Clarrie Stevens Charitable Trust

Stephen & Laura Dee

Geraint A. Martin & Sam Cliffe

Brian & Pam Stevenson

Paul & Alison Dyson

Dame Rosanne Meo

Haydn Staples & Lynley Stewart

Richard & Elizabeth Ebbett

Dr Tom & Ann Morris

Dame Adrienne Stewart

Charles & Tana Fishman

Robert & Lynne Morton

Belinda Vernon

Richard Frechtling & Carole McIntosh

Anna Nathan

Penelope Weber

Mark & Amber Gatward

Denver & Prue Olde

Mike & Debbie Whale

Barbara Glaser & Richard Panting

Penelope Peebles & James Sutherland

Peter Wilson & Gerda McGechan

Gae Griffiths

Ralph & Penny Roberts

John Griffiths

Sylvia Rosevear

2 anonymous donors

For information about the Chair Donor programme please contact the Development team on (09) 638 6266 or development@apo.co.nz.

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	Roger Giese	Carolyn Reid
Dr Ian Ball	Barbara Glaser	Claire Reynolds
Carol & Alan Best	Jean Glenister	Julia Reynolds
Kevin Bishop	Pamela Gould	Sylvia Rosevear
John Boscawen	Gae Griffiths	David & Dian Ross
Canterdale Trust	Lois & Richard Hadfield	Stewart & Pauline Rundle
Angela Caughey	Graeme & Margaret Hitch	Gordon & Madeline Stern
Pamela Chalmers	Robert & Hilary Howard	Ian Stevenson
Kath Cherney	Eric Johnston & Alison Buchanan	Anne Stewart
Barry Clapham	Frank Jones	Garrick Stuckey
Tom Darrington	Liggins Family Trust	Elizabeth Swier
C L Davidson	Ken & Pat Meiklejohn	Belinda Vernon
Christopher Devereaux	Pamela Melding	Sir James Wallace
Ed & Una Dowding	Darryl Milner	Peter Wilson & Gerda McGechan
Robert G Eady	Dr Tom & Ann Morris	Lynette Youlden
Richard & Elizabeth Ebbett	Denver & Prue Olde	
Graeme Edwards	Jackie Pittman	
Robert & Anne Feigel	Dame Judith Potter	
Judy Ganley	John & Jessica Pybus	There are further 45 anonymous promised bequests.

The Auckland Philharmonia Foundation gratefully acknowledges recent bequests advised and received from the estates of Margaret Forde, Richard Ratcliffe, Barbara Jackson, Mary Mark-Brown, Lesley French, Gwendolen Lang, Susan Middleton, Marin Segedin, Sylvia Hilton and Elizabeth Bowie and donations from Kevin Bishop and anonymous donors. The Foundation also gratefully acknowledges the gift of the Ikebana International Auckland Trust, 2008–2018.

For information about leaving a gift in your will to the Auckland Philharmonia Foundation please contact the Development team on (09) 638 6266 or development@apo.co.nz.

AUCKLAND PHILHARMONIA ORCHESTRA SPONSORS

Auckland Philharmonia Orchestra gratefully acknowledges the significant contributions made by the following corporate sponsors in 2017.

PLATINUM



GOLD



SILVER



BRONZE

Adrian Malloch Photography
Artedomus (NZ) Ltd
Impressions International
John Picot – Picot Technologies

Karajoz Coffee
Marshall Day Acoustics
Meadow Mushrooms
Orongo Bay Homestead

Scarecrow – deli, café & florist
Waiwera Water

AUCKLAND PHILHARMONIA ORCHESTRA

PO Box 7083
Wellesley St
Auckland 1141

Phone (09) 638 6266
APO Ticketing (09) 623 1052

✉ apo@apo.co.nz

🌐 apo.co.nz

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