

AUCKLAND PHILHARMONIA ORCHESTRA



# 2020 ANNUAL REPORT



40 YEARS ALL ABOUT AUCKLAND



*Auckland Philharmonia Orchestra is the musical heart of Auckland and its communities and inspires a life-long love of orchestral music.*

*Ko Te Rāngai Puoro Tuatini o  
Tāmaki Makau Rau te hā o te  
oro ki Tāmaki whānui me te  
whakaoho i te manawaroa mō  
te rāngai puoro.*









# APO IN 20 20

“ The APO made its welcome return to the stage last night after a shutdown forced by the COVID-19 virus. Aucklanders had been missing their orchestra and gave them a rapturous reception to mark their return to the Town Hall. A full and enthusiastic house enjoyed this celebratory evening of warm and rich music...

- **PETER HOAR, RNZ CONCERT, UPBEAT**

“ Please everyone keep supporting your local orchestras and musicians however you can. Right now they need our support and donations more than ever!!!

“ My 2 teenaged daughters are listening. They may not understand what is being said but they understand the skill of the orchestra and performers. It's refreshing to see a spark in their eyes.


“ ...We know this was a treat for Alan Silvestri [Back to the Future composer] as well and judging by the look on his face (via Zoom) clearly he was as delighted as we were.

“ I've never been in an audience that was so happy to be there! Thank you for a wonderful return to the stage

“ Music is so, so very important in these troubling times to connect us over distance and raise our spirits! 🎵🎸🎹🎺

“ Heard some of it on the radio on the way home from rehearsal. Awesome, and thanks Concert FM!





“ Delightful. Thank you all for your time.  
Looking forward to seeing you all  
together in one room in the future.  
But for now, .....you're rocking this !!!

---

“ I would like to thank the APO for this great  
incentive. It has encouraged me to pick up my flute  
in 20 years since last playing and given myself a lot of  
confidence that I am not too old to pick it up again. Thank  
you and please continue the great work. Ngā mihi

---

“ 🎉🎉🎉🎉 Watched it twice, can't thank  
you enough, made my evening. I have  
missed attending concerts. ❤️❤️❤️ Thanks for  
this gift.



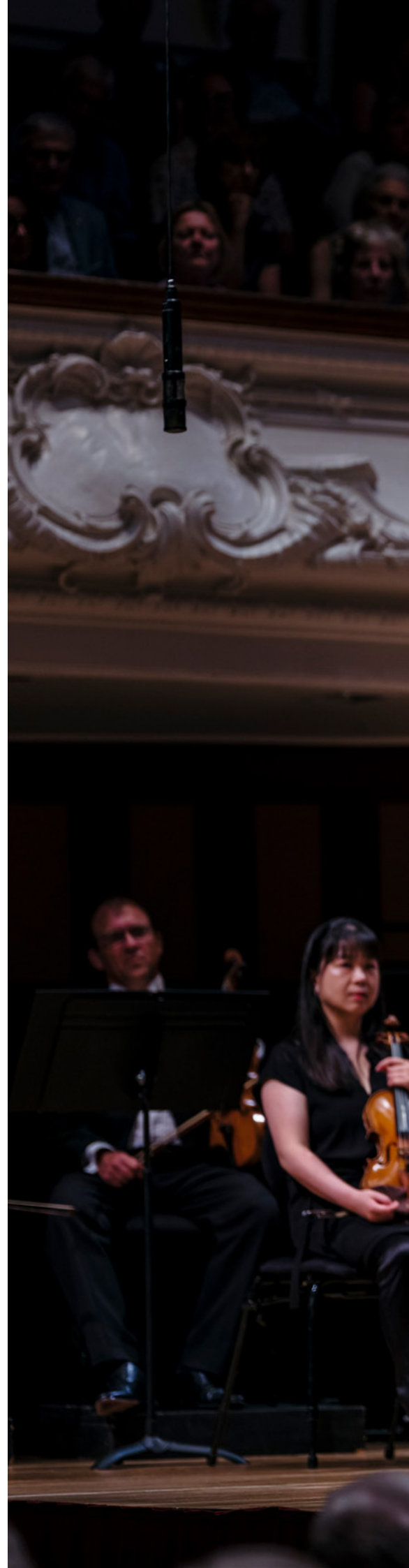
# CONTENTS

CHAIRMAN'S REPORT	8
CHIEF EXECUTIVE'S REPORT	9
ARTISTIC & PERFORMANCE HIGHLIGHTS	12
CELEBRATING NEW ZEALAND	14
OUR AUDIENCES	20
EDUCATION AND OUTREACH	22
MEET APO	26
FINANCIAL OVERVIEW	28
APO FINANCIAL STATEMENTS	29
APO FUNDERS, DONORS AND SUPPORTERS	55
APO SPONSORS	59

## CORE FUNDERS



Cover photography: Thomas Hamill  
Season photography: Adrian Malloch





# 40 YEARS ALL ABOUT AUCKLAND

auckland  
philharmonia  
orchestra





# CHAIRMAN'S REPORT

## *It is my pleasure to report on 2020 on behalf of the Auckland Philharmonia Orchestra Board.*

While 2020 was not the year any of us were expecting when we planned our season, if one had to look for silver linings, I would certainly say that the way the whole company came together to tackle our response to COVID-19 was one of them. It showed once again the APO's flexible and responsive mindset and determination to thrive in the face of uncertainty.

The Board quickly established that our three priorities were to look after our people (musicians, staff, audiences and other stakeholders), continue our artistic momentum, and focus on financial sustainability. Operationalising these saw the APO quickly pivot to digital output when we could no longer perform live. Our reach of over four million across 2020, and the responses to our digital outputs shows once again how strongly music contributes to our wellbeing and our lives.

I am so grateful to our wonderful Music Director, Giordano Bellincampi whose unwavering commitment to the APO was evident throughout the year. The whole APO whanau is delighted that Giordano has accepted our invitation to remain as Music Director for a further three years 2022-2024 and we are all confident that the artistic future of the orchestra is in exciting and safe hands with him. Thanks also to our Concertmaster Andrew Beer, and all our incredible musicians for their continued enthusiasm and commitment to making the best of whatever situation we found ourselves in, and for continuing to deliver quality, value and solace for the people of our city and beyond.

The management team demonstrated their creativity and flexibility, not to mention commitment to go "above and beyond". Carrying out the extremely challenging job of re-programming the second half of our 2020 season, following the rolling cancellations and border closures that were a result of Covid, and then waiting to see what could actually take place, and when. Alongside this, keeping our audiences, funders, donors and corporate partners abreast of developments in a constantly

changing environment. A difficult task that was carried out with a constant "can do" attitude.

Our year end result reflects the commitment of everyone within the organisation and our loyal supporters to look out for the APO's long term sustainability. This means that we can start 2021 in as good financial health as possible. The Government wage subsidy played an important role in helping us manage finances in turbulent times. We were extremely grateful for the generosity of our subscribers and donors, many of whom stayed the course with us, contributing the value of their tickets for cancelled concerts. I would particularly like to again thank and acknowledge staff and musicians who all voluntarily agreed to reduced pay, and in the case of the staff team, often with increased workloads. They moved to 80% (including the subsidy) for several months in the middle of the year to ensure the APO could survive not only 2020, but set ourselves up well for 2021, which we already knew would also be a challenging year.

At the end of 2020 four members retired from the Board, three of whom had served a combined term of almost 40 years. They have all made an enormous contribution to the orchestra and we certainly would not be where we are today without their wisdom, long term commitment, and hard work. We also congratulate Naisi Chen who left the Board to take up her position as an MP. My thanks go to all board members for their insight and guidance of the APO during these uncertain times, and all the extra time, energy and thought that 2020 required of us all.

Finally, 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 how many of our donors,



funders and corporate partners have stayed the course with us. COVID-19 meant that our timetable for addressing player remuneration has been slightly delayed. However, we are hopeful that 2021 will fulfil that plan alongside many others that will see the APO continue to provide solace, inspiration, and great music to the people of Auckland and beyond.



***It showed once again the APO's flexible and responsive mindset and determination to thrive in the face of uncertainty.***



**Geraint A. Martin**

CHAIRMAN  
AUCKLAND PHILHARMONIA  
ORCHESTRA TRUST BOARD



# CHIEF EXECUTIVE'S REPORT

***As we launched into our 40<sup>th</sup> birthday year full of enthusiasm and excitement for the many wonderful projects ahead, who could have foreseen the year that would lie ahead?***

Our year began with a “bang” with over 90 young musicians joining with APO players to perform the finale concert of our annual Summer School. Our mainstage season started a few weeks later with the return of Giordano Bellincampi to lead the opening concerts. A highlight of this period was our co-commission with the Berlin Philharmonic Orchestra and others, of a new horn concerto by Danish composer Hans Abrahamsen, performed by returning guest soloist and Berlin Philharmonic's Principal Horn, Stefan Dohr. This was an inspirational way to begin the season, and our musicians and audiences were also delighted to have the experience of Stefan performing some chamber music with them. Following this was an exciting performance conducted by Carlos Miguel Prieto, who thankfully was able to step in at short notice to fill a cancellation. With, a wonderful interpretation of Vaughan Williams' 'London' Symphony and two of our own musicians, Melanie Lançon and Ingrid Bauer, stepping up to perform Mozart's Concerto for Flute and Harp, 2020 was underway!

Then, by early March we were aware that this was not going to be the year we'd hoped for or planned. As COVID-19 reached New Zealand it became clear that nearly all our programmes were unravelling, and that this would be a year where long-term planning was next to impossible and rolling cancellations and rescheduling became the “new normal”.

The earliest casualty of Covid was the much-anticipated cycle of nine Beethoven symphonies conducted by Giordano, a project we had been planning for the last four years and one that meant a lot to him, our musicians and our audiences. It was devastating when this had to be cancelled just days before the first performance.

Our priorities during the following lockdowns (21 March-8 Jun and 12 Aug-22 Sept) were to stay engaged with our audiences, and look after our musicians and our staff, whilst ensuring our ongoing viability. We rapidly pivoted to online activity.

With a video catalogue of five years of streamed concerts, and in partnership with RNZ Concert and our streaming partner JX Live, we quickly developed a series of Encore Livestreams — re-packaged combinations of works to give a different concert experience, introduced by a different APO musician each time. These were streamed on Thursday evenings to give our audiences their expected regular “dose” of APO. From the feedback we received we know that this was an important part of wellbeing and lockdown survival for many.

Overall, through the livestream activity the APO was seen by over four million people across 29 countries. Encore Livestreams racked up an astounding 3,525,260 views and later in the year, when larger gatherings were possible, a further 484,493 people viewed brand new Premiere Livestream material.

Alongside the livestreams we developed other new digital strands of activity and had a fantastic response to these, particularly with content created as part of our APO Connecting programme. Some highlights were our Virtual Play-in, which attracted 250 participants from around the world, garnering enthusiastic feedback and over 21,800 views. The team partnered with Whoa! Studios to produce *APO and Whoa! Guide to the O*, which was also picked up by TVNZ for their Home Learning TV, as well as our interactive and participative *Make and Do*. In total we had over 51K views/engagements for these Connecting activities.

One additional digital offering worth singling out is our tribute to frontline workers. This was a specially created “thank you” video from the APO musicians to all the frontline workers who kept New Zealand safe during lockdown. APO players recorded the musical excerpts in their homes, then the videos were “stitched” together by our editing team to create the whole work — Bizet's *Farandole*. Again, the response and viewing numbers of over



“...we quickly developed a series of **Encore Livestreams** — re-packaged combinations of works to give a different concert experience...”





THE NEW ZEALAND HERALD PREMIER SERIES:  
NEW HORIZONS

*Auckland Philharmonia Orchestra's  
New Horizons concert was an  
extraordinary achievement, drawing  
on a local conductor and soloist  
with music that attested to the  
APO's vigorous programming.*

*...Beer was in top form and an  
inspiration to his colleagues...*

WILLIAM DART, REVIEWER NZ HERALD





28K (and still growing) indicated just how important music was (and is) to people during this difficult time.

For most performances APO is dependent on bringing in international conductors and soloists to satisfy our remit as a full time professional Metropolitan orchestra, and to provide the variety and quality demanded by our audiences. In general, our seasons take up to two years of planning ahead.

With the borders remaining closed after lockdown, we needed to rapidly re-programme almost every concert until the end of 2020, often with multiple scenarios including being able to get Giordano here or not. We took this as an opportunity to celebrate the depth of talent in NZ and especially that of our own musicians, with five APO musicians stepping up as soloists to live audiences during 2020. Several others took on featured musician roles in concerts recorded specifically for sharing with online audiences. Special mention must be made of our wonderful Principal Oboe Bede Hanley who performed a newly commissioned oboe concerto by renowned Canadian composer Gary Kulesha, who attended all the rehearsals by Zoom.

Despite the lockdowns we were still proud to commission and perform works by 12 New Zealand composers over the year, including new works by our Rising Star Composer Reuben Rameka and Leonie Holmes, whose *For just a little moment...* closed our season, although sadly at the very last minute without a live audience due to a further snap COVID-19 scare. We were pleased that our plans to stream that concert meant that our audiences didn't miss out entirely, although hearing the rousing finale to Tchaikovsky's Fourth Symphony in an empty hall was a very surreal experience, and one that I hope we don't have to repeat!

Our work on the concert hall stage was once again complemented by our work out in our communities. We see this as an equally valuable part of our remit as a Metropolitan orchestra and we take our responsibilities to our communities very seriously. Sadly, much of our APO Connecting work had been scheduled during the first lockdown period and was unable to proceed. Some was rescheduled to later in the year (and some of that was subsequently cancelled when Auckland went into second lockdown).

When live performance was possible, we made sure to put the stories of Aotearoa at the heart of our Connecting programme. Our Kiwi Kapers concert enabled us to partner with the Massive Theatre Company bringing over 3500 students from across Auckland to the Kiri Te Kanawa Theatre and Vodafone Events Centre. This innovative

partnership between orchestral music and physical theatre explored the lives of three extraordinary wāhine; Nancy Wake, Jean Batton and Māori tennis legend Ruia Morrison, in music and drama. Extensive study packs for both the English and Māori curriculums are being created for this performance, which was filmed, for the 2021 school year.

Despite the lockdowns we delivered 384 APO Connecting activities and over 350 hours of mentoring in schools.

Delivery of a substantial part of our 2020 programme was enabled by the dedication and commitment of the entire APO whānau. I would like to especially thank our Music Director Giordano Bellincampi who provided guidance every step of the way, no matter where he was physically located. He spent a total of four weeks in managed isolation in 2020, with one period of performances being cancelled after just two rehearsals when the second lockdown occurred. Thank you, Giordano! We are especially thrilled that even in such a difficult time, we were able to renew the partnership between Giordano and the APO for a further three years. I know that as well as all of the APO organisation, our audiences are thrilled at the extension of this partnership and recognise and appreciate the very special chemistry between Giordano and the APO.

Also, a special thank you to our fantastic Concertmaster Andrew Beer who grasped the opportunity to lead several concerts and works within concerts, without conductor, using this as an opportunity to showcase the capability of our musicians. Many of the APO musicians willingly stepped up to help the organisation through this challenging period, either by taking on performances outside their "normal" duties, or helping with fresh ideas, problem solving, and strategic thinking. Our musicians give so much to the orchestra and the city and I know our audiences of all ages love and appreciate them. A big thank you to all of you!

Three musicians successfully completed their probations in 2020 and we warmly welcome Jonathan Cohen (Principal Clarinet), Liam Osborne (Second Violin) and Chen Cao (Sub Principal Cello). We wish them all a long and happy time with the APO. Sadly, we said goodbye to David Samuel, Associate Principal Viola, who decided to return to his native USA along with his wife Yuri Cho, a long-standing associate violinist with the APO.

With the borders closed we were extremely grateful to our New Zealand Assistant Conductor-in-Residence Vincent Hardaker who joined us at the start of lockdown and enabled many of the performances that may otherwise have needed to be cancelled.

Kiwi conductor Hamish McKeich also stepped in at short notice several times and our grateful thanks go to him.

The APO staff team stepped up again and again, meeting every new challenge with energy, positivity, creativity, and determination. My grateful thanks to every one of you.

Enormous thanks also to the APO Board which provided additional support and guidance as we all navigated these uncharted waters together.

During the year we welcomed two new members to the senior management team, Wendy Gardiner as Director of Operations, and Gale Mahood, who replaced our outgoing Director of Artistic Planning, Ronan Tighe, who returned to Europe after ten years programming our concerts and artists. He has our enormous gratitude for all that he achieved.

I would like to thank APO's supporting organisations for their steadfast allegiance to the future of the Orchestra, especially in the Covid context. The ongoing support of The Auckland Philharmonia Foundation, under Chairman Robert Clark, and the APO Friends, led by Jackie Wilkinson, allows us to deliver on our strategy. I would also like to thank our core funders: Auckland Council, through the Regional Amenities Funding Act, Creative New Zealand, Foundation North and Four Winds Foundation.

All the many other trusts, foundations and individual donors who were able to, have remained with us, recognising the value in supporting the orchestra and investing in quality of life through culture, as well as supporting a legacy for the next generation. The generosity of our subscribers was very much appreciated through the high level of donations of the ticket value of concerts we had to cancel. Thank you to all of you—we are eternally grateful.

Our corporate partners are, as ever, an important part of our family and we are deeply appreciative of their commitment to stay with the APO, even in this environment. Thank you!

We already know that 2021 is not going to be a return to pre-Covid "normal" and we stand ready to embrace the challenges and the opportunities ahead of us, knowing that we can make a difference, and that we can reach for the stars with the support of our wonderful community.

**Barbara Glaser**  
CHIEF EXECUTIVE



# ARTISTIC & PERFORMANCE HIGHLIGHTS

The APO had planned an ambitious concert season in celebration of its 40<sup>th</sup> anniversary in 2020. This was to include the world premiere of a co-commissioned Horn Concerto from Hans Abrahamsen for Berlin Philharmonic Principal Horn Stefan Dohr, a Beethoven symphony cycle for the Auckland Arts Festival as part of the worldwide Beethoven 250 festivities and a concert performance of Britten's iconic opera *Peter Grimes*. Also planned were engagements with major international conductors and artists such as Robert Spano, André de Ridder, Olli Mustonen, Yu Long and Ingrid Fliter, and collaborations with prominent New Zealanders Michael Houston and Anna Leese alongside concerto performances by members of the Orchestra.

Commercial offerings were to include performances of the score to *Blue Planet II* with film, a tribute to Aretha Franklin and a Session Series collaboration with Wellington singer Louis Baker. For children and families, highlights were to include *Wallace and Gromit's Musical Marvels*, *Room on the Broom*, and the Christmas

comedy *Home Alone*. And a massive 40<sup>th</sup> anniversary gala with talent from across New Zealand was also on the cards.

After international borders closed and the country moved into Level 4 lockdown in March 2020, many of these plans were no longer deliverable. The APO didn't leave audiences wanting, however. In addition to weekly Encore Livestreams from the APO recorded archive and from-home performances from individual players, from Level 2, new orchestra-led programmes were recorded and shared with audiences online. When Level 1 arrived in July, the APO was fortunate to be able to continue originally scheduled plans with Michael Houston, albeit with a changed programme and without conductor. This concert represented the first resumption of a subscription series following the COVID-19 outbreak and featured the first post-COVID world premiere commission, a fanfare by New Zealand composer John Psathas titled *The Five Million*.

The balance of the year's concerts was reprogrammed with Kiwi artists and APO

musicians engaged as soloists. However, the severe shortage of qualified conductors based in New Zealand was a serious obstacle to maintaining artistic standards. To address this gap in artistic leadership, the APO successfully applied for a critical worker exemption for Music Director Giordano Bellincampi, who travelled to New Zealand for two periods of residency in 2020.

Season highlights included Concertmaster Andrew Beer's performance of Szymanowski's Violin Concerto No.2 (in what transpired to be a New Zealand premiere of this major work) as well as a conductorless performance he led of Tchaikovsky's *Serenade for Strings*. Principal Oboist Bede Hanley also shone in the world premiere of Canadian composer Gary Kulesha's Oboe Concerto. The orchestra rallied at the end of the season with a stunning performance of Mendelssohn's notoriously difficult incidental music to *A Midsummer Night's Dream* under Music Director Giordano Bellincampi.



## GREAT CLASSICS: MOZART & DVOŘÁK

*Taking the solo spotlight, the orchestra's principal bassoonist Ingrid Hagan made a persuasive case for Mozart's only concerto for her instrument.*

*Hagan impressed with sure-fingered virtuosity and a consummate sense of line, complemented by the elegant and sometimes boisterous playing that McKeich drew from the orchestra around her.*

WILLIAM DART, REVIEWER NZ HERALD





**ICBC GREAT CLASSICS:  
FAIRYTALE ROMANCE**

*...there is a chiaroscuro of sound throughout, contrasts between light and dark which conductor Giordano Bellincampi exploited to the full... The lovely, descriptive music was accompanied by Bellincampi's graceful conducting and his dance-like movements on the podium.*

JOHN DALY-PEOPLES, REVIEWER,  
NZ ARTS REVIEW.ORG

**THE TRUSTS COMMUNITY FOUNDATION OPERA IN  
CONCERT: TALES OF PASSION AND BETRAYAL**

*... It was a very special night for everyone, the audience were enraptured by being able to see live opera again for the first time in months and that feeling of actually being there live was indescribable; the singers were fantastic as were the orchestra, it was a night to remember, everyone gave it their all, and it showed, it was a celebration of being back, of music, of opera, a wonderful achievement.*

STUART MARTIN, REVIEWER, THE STUART REVIEW





# CELEBRATING NEW ZEALAND

## WORLD PREMIERES 2020 OF NEW ZEALAND WORKS

**Leonie Holmes:** *For just a little moment...*

**David Mason:** *(Waltz of the) Thirteenth Colossus*

**John Psathas:** *The Five Million*

**Chris Sanders** (feat. Auckland Philharmonia Orchestra)  
(arr. R Youens): 'The Teddy Bear Hunt'

## OTHER NZ WORKS

**Dorothy Buchanan:** *Peace Fanfare for Chamber Orchestra*

**A. Baysting, P. Dasent & S. Cato** (arr. Barnett-McIntosh):  
'Going on a Holiday'

**Itty Bitty Beats & Suzy Cato** (arr. L. Dallimore):  
'Christmas in Summer'

**David Hamilton:** *The Ripe Breath of Autumn*

**Arr. Jess Hindin:** *Pasifika Medley*

**Lilburn:** *A Song of Islands*

**Lilburn:** *Allegro for Strings*

**Lilburn:** *Symphony No.2*

**Lissa Meridan:** *firecracker*

**Prime** (arr. Jess Hindin): 'Poi E!'

**Reuben Rameka:** *Hiko!*

## COMMISSIONED FOR 2020 PERFORMANCE

The following works were commissioned by APO but unable to be performed due to COVID-19 concert cancellations.

**Chris Gendall:** *Disquiet* (Piano Trio)

**Celeste Oram & Alex Taylor:** *The Paihia Piano Party*

**Gillian Whitehead:** *Weaving Time and Distance*  
(String Quartet)















## NEW ZEALAND ARTISTS PERFORMING WITH THE APO IN 2020

### ORCHESTRAL SUMMER SCHOOL

David Kay, conductor  
Thomas Hamill, presenter  
Audrey Guo, piano

### THE NEW ZEALAND HERALD PREMIER SERIES: CITYSCAPES

Ingrid Bauer, harp  
Melanie Lançon, flute

### PREMIERE LIVESTREAM: DOLCE VIVALDI

Andrew Beer, director  
Steven Logan, presenter  
Liu-Yi Retallick, violin  
Miranda Adams, violin  
Xin (James) Jin, violin  
Yanghe Yu, violin  
David Garner, cello  
Chen Cao, cello  
Melanie Lançon, flute  
Bede Hanley, oboe  
Camille Wells, oboe  
David Kelly, harpsichord  
*Recorded for broadcast during COVID-19,  
Lockdown Level 2*

### PREMIERE LIVESTREAM: THE SOLDIERS TALE

Vincent Hardaker, conductor  
Melanie Lançon, presenter  
*Recorded for broadcast during COVID-19,  
Lockdown Level 2*

### THE NEW ZEALAND HERALD PREMIER SERIES: WELCOME BACK WITH HOUSTOUN

Andrew Beer, director/concertmaster  
Bede Hanley, director  
Vincent Hardaker, conductor  
Michael Houstoun, piano

### GREAT CLASSICS: MOZART & DVOŘÁK

Hamish McKeich, conductor  
Ingrid Hagan, bassoon

### THE NEW ZEALAND HERALD PREMIER SERIES: NEW HORIZONS

Hamish McKeich, conductor  
Andrew Beer, violin

### PESE! FASI! PUORU!

Vincent Hardaker, conductor

### PREMIERE LIVESTREAM: KIA KAHA

Featured artists:  
Melanie Lançon, flute  
Ingrid Bauer, harp  
Eric Renick, percussion  
Steven Logan, percussion  
*Recorded for broadcast during COVID-19,  
Lockdown Level 2*

### THE TRUSTS COMMUNITY OPERA IN CONCERT: APO AT THE OPERA – TALES OF PASSION & BETRAYAL

Holly Mathieson, conductor  
Simon O'Neill, tenor/presenter  
Anna Leese, soprano  
Natasha Wilson, soprano  
Kristin Darragh, mezzo soprano  
Amitai Pati, tenor  
Oliver Sewell, tenor

### COMMUNITY CLASSICS SOUTH: APO AT THE MOVIES

Vincent Hardaker, Conductor  
Tuaratini, presenter

### THE NEW ZEALAND HERALD PREMIER SERIES: MESSAGES TO MOZART

Stephen de Pledge, piano  
Andrew Beer, director/violin  
*Performed for livestream with no onsite  
audience during COVID-19, Lockdown  
Level 2*

### THE NEW ZEALAND HERALD PREMIER SERIES: REFLECTIONS

Bede Hanley, oboe



#### **KIWI KAPERS (CENTRAL)**

David Kay, conductor  
Suzy Cato, presenter  
Massive Theatre Company  
Marianna Kang, Haydn Staples Piano Scholar

#### **KIWI KAPERS (SOUTH)**

David Kay, conductor  
Suzy Cato, presenter  
Massive Theatre Company  
Soomin Kim, Haydn Staples Piano Scholar

#### **2021 SEASON LAUNCH**

Liu-Yi Retallick, violin  
Simon O'Neill, tenor  
Vincent Hardaker, conductor  
(*Hedwig's Theme*)

#### **THE NEW ZEALAND HERALD PREMIER SERIES: POETRY & PASSION**

Michael Endres, piano  
*Performed for livestream with no onsite audience, due to last-minute snap COVID-19 Lockdown*

#### **OUR VOICE**

Hamish McKeich, conductor

#### **PLAY IN SOUTH**

David Kay, conductor

#### **METLIFECARE UNWRAP THE MUSIC – SAINT-SAËNS' ORGAN SYMPHONY**

Vincent Hardaker, conductor  
Marija Naumovska, presenter  
Rebecca-Soojung Lee, organ

#### **BACK TO THE FUTURE LIVE IN CONCERT**

Vincent Hardaker, conductor

#### **APO 4 KIDS CHRISTMAS: CHRISTMAS WITH SUZY (CENTRAL)**

Vincent Hardaker, conductor  
Kevin Keys, presenter  
Suzy Cato, guest presenter & vocalist  
Gabriel Heruela - Young Percussionist  
Mandipa Mhuka - Young Percussionist  
Finn Wright - Young Percussionist  
Alex Bian - Young Percussionist

#### **UP CLOSE SAINT-SAËNS – CARNIVAL OF THE ANIMALS**

Xin (James) Jin, conductor  
Ingrid Hagan, presenter

#### **CELEBRATE CHRISTMAS**

Hamish McKeich, conductor  
Amelia Berry, soprano  
Graduate Choir NZ – Terence Maskell, director

#### **APO 4 KIDS CHRISTMAS: CHRISTMAS WITH SUZY (NORTH)**

Vincent Hardaker, conductor  
Kevin Keys, presenter  
Suzy Cato, guest presenter & vocalist  
Gabriel Heruela - Young Percussionist  
Mandipa Mhuka - Young Percussionist  
Finn Wright - Young Percussionist  
Alex Bian - Young Percussionist

#### **HOME ALONE**

David Kay, conductor  
APO Christmas Choir









# OUR AUDIENCES

# 4,162,458

PEOPLE EXPERIENCED THE  
APO PERFORM IN 2020

## APO LIVESTREAMS & DIGITAL ACTIVITY

APO turned to digital to stay engaged with audiences in NZ and across the globe



## 4,128,562

TOTAL DIGITAL VIEWS IN 2020



## 3,525,260

ENCORE  
LIVESTREAMS



## 484,493

PREMIERE  
LIVESTREAMS



## 51,233

EDUCATIONAL  
ACTIVITIES  
FOR FAMILIES  
& STUDENTS



## 28,387

MUSICIAN  
RECITALS  
FROM HOME



## 39,189

OTHER DIGITAL CONTENT

## APO CONCERTS

THE APO 2020 SEASON WAS SEVERELY IMPACTED BY COVID-19 WITH **OVER 50%** OF THE PLANNED EVENTS CANCELLED OR POSTPONED TO 2021.

## 36

 SELF-PRESENTED  
CONCERTS

## 25,170

 PEOPLE  
ATTENDED

## 17,774

MAIN STAGE AND  
COMMUNITY CONCERTS

## 2,845

CONCERTS FOR  
CHILDREN AND  
FAMILIES

## 3,301

EDUCATION CONCERTS  
FOR SCHOOLS

## 1,250

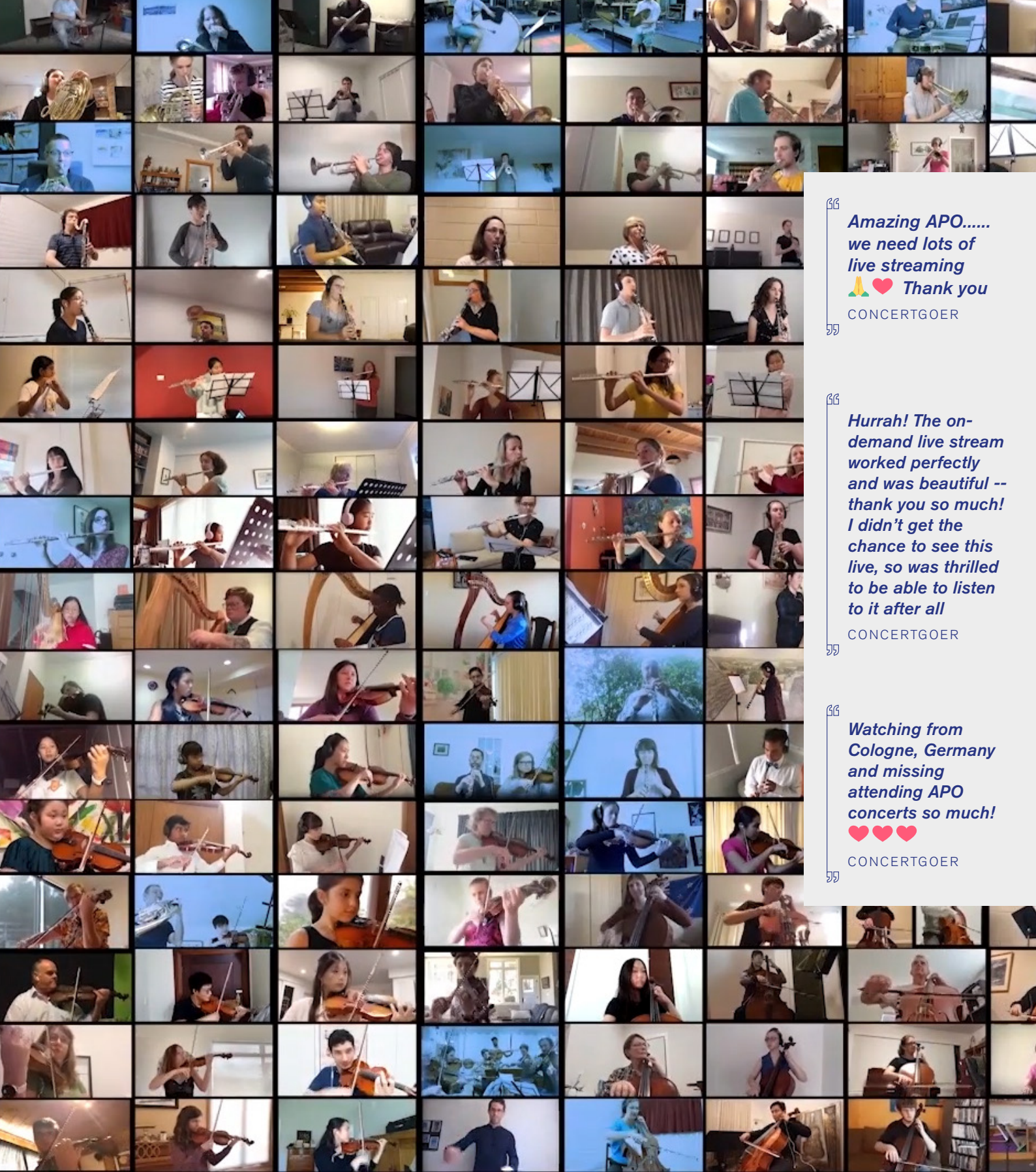
FREE COMMUNITY  
CONCERTS

## OTHER CONCERTS

## 8,726

PEOPLE HEARD  
THE APO AT OTHER  
PERFORMANCES





Amazing APO.....  
 we need lots of  
 live streaming  
 🙏❤️ Thank you  
 CONCERTGOER

Hurrah! The on-  
 demand live stream  
 worked perfectly  
 and was beautiful --  
 thank you so much!  
 I didn't get the  
 chance to see this  
 live, so was thrilled  
 to be able to listen  
 to it after all  
 CONCERTGOER

Watching from  
 Cologne, Germany  
 and missing  
 attending APO  
 concerts so much!  
 ❤️❤️❤️  
 CONCERTGOER

## APO SOCIAL


**21.4K**  
 FACEBOOK  
 FOLLOWERS


**1.8K**  
 TWITTER  
 FOLLOWERS


**1.45K**  
 YOUTUBE  
 SUBSCRIBERS


**1.9K**  
 INSTAGRAM  
 FOLLOWERS



# MUSIC OPENS MINDS

*PUTA NOA  
WHAKĀRO MAI NGĀ  
TAONGA PUORO*





A close-up photograph of a person's hands playing a violin. The person is wearing a blue sleeve. The violin is light brown wood. The background is a plain, light-colored wall.

# EDUCATION AND OUTREACH

***Through APO Connecting, the APO links to all sections of our community.***

APO education and outreach activities and concerts are designed to excite and engage audiences across the region and to share our passion for orchestral music. In 2020 the Connecting programme was heavily impacted by COVID-19, but despite this, still managed to make a real difference to communities across Tāmaki Makau Rau.

Alongside a newly developed digital offering designed and curated throughout the COVID-19 lockdowns in Auckland, APO Connecting still delivered a plethora of sessions from introductory music sessions for pre-schoolers to professional development and mentoring for aspiring musicians, composers and conductors.

## CONNECTING WITH FAMILIES

### HE TŪHONO KI NGĀ WHĀNAU



***My four-year-old granddaughter's surprise and delight on hearing the opening classical piece with the orchestra in full flight. Nothing else in the concert came close to recapturing that moment. She is not normally exposed to classical music.***

AUDIENCE MEMBER,  
APO 4 KIDS CHRISTMAS



Following the cancellation of April's APO 4 Kids; APO 4 Kids Christmas took place in December 2020. This interactive concert provided a fun, educational way, to introduce the youngest members of the family to the full orchestra. The concerts featured guest soloists and provided performance opportunities for aspiring young musicians and composers to showcase their talents. 2,358 Aucklanders joined us for these performances. The hour-long narrated concert was a celebration of Christmas in the summertime. The concert featured two songs about Kiwi summer holidays ('Christmas in Summer' and 'Going on a Holiday') performed by New Zealand children's performer Suzy Cato, with original arrangements for full orchestra by New Zealand arrangers Antonia Barnett-McIntosh and Linda Dallimore. Our digital collaboration with Whoa! Studios, *APO & Whoa's Guide to the O!*, was a great success and contributed to over 50,000 views of APO Connecting online content throughout 2020.





IN 2020 APO  
CONNECTING...

SPENT OVER

**350  
HOURS**

WORKING IN  
SCHOOLS

ENGAGED OVER

**50,000  
PEOPLE**

THROUGH  
ONLINE DIGITAL  
CONTENT

## CONNECTING WITH SCHOOLS

### HE TŪHONO KI NGĀ KURA

With the onset of COVID-19 and the ensuing lockdowns our work in schools was condensed into two highly concentrated periods in the middle and end of the year. In spite of this we were still able to undertake over 180 school visits and deliver over 310 hours of APOPS work. Our total schools' engagement finally totalled over 350 hours. The APOPS programme also provided professional mentoring to two Auckland Youth Orchestras. Although our Discovery concert for secondary school students was cancelled in May; Kiwi Kapers for primary and intermediate schools was a big success and over 3100 young people attended these concerts at the Aotea Centre and Vodafone Events Centre in October. This concert, in partnership with Massive Theatre Company, was an artistic exploration of the lives of four prominent New Zealand wāhine, and provided the platform to showcase five New Zealand composers to Auckland's rangatahi.

*A fabulous collaboration with Massive Theatre Company. My students and I learned so much about some of our well know and lesser well-known NZ women.*

TEACHER – KIWĪ KAPERS





WORKED IN

**96**  
VENUES

ACROSS  
TĀMAKI  
MAKAU RAU

DELIVERED

**384**  
ACTIVITIES

IN THE  
PROGRAMME



## CONNECTING WITH ASPIRING MUSICIANS

HE TŪHONO KI ĀKONGA WAIATA



*The masterclass with Olli Mustonen was very interesting. I found talking with and learning from this highly inspiring musician from Finland unreal enough on its own – it felt even more dreamlike to see him talking to me and listening to my playing through a computer screen!*

SOOMIN KIM,  
2020 HAYDN STAPLES APO PIANO  
SCHOLARSHIP PROGRAMME



The 2020 APO Aspiring Musicians programme worked with musicians aged 16 to 25, through regular activities designed to nurture their talent and shape Auckland's future musicians. This includes the Inspire Partnership Programme, the APO and University of Auckland's link programme. Due to these partnerships and the ongoing challenges faced by the student body at the University of Auckland, the pandemic had a particularly acute effect on this workstream. However, in this area we pivoted quickly to produce engaging digital output. Alongside a digital masterclasses and Q&A with pianist Olli Mustonen the Connecting Team created an international play-along for people from across the globe with a performance of the *Radetzky March*. This initiative reached over 200 musicians from as far afield as Armenia, Japan and Mexico and the UK, alongside New Zealanders and Australians, all coming together to perform digitally beside their APO counterparts.

## CONNECTING WITH COMMUNITIES

HE TŪHONO KI NGĀ IWI



*It was my first time playing in a big orchestra and just loved every minute of it. It was wonderful to play under the direction of such a fantastic conductor and to be surrounded by so many good musicians. Everything about it was perfect, couldn't have been better."*

PARTICIPANT, BEETHOVEN'S  
BIG BIRTHDAY BASH



The APO's flagship community event for 2020, *Beethoven's Big Birthday Bash*, happened days prior to the first national COVID-19 lockdown. Despite this over 300 people joined together to perform the first movement of Beethoven's Fifth Symphony and the fourth movement of his Ninth. In the circumstances this was a highly successful event with musicians attending from all over the North Island and tamariki from Sistema Whangarei and Sistema Aotearoa. APO Connecting also achieved success in a revised Community Classics programme focused on film music, presented at the Vodafone Events Centre for the South Auckland Community. The programme for this concert was found to be highly engaging and over 50 students from Papakura Music School attended the concert.



# MEET APO

AS AT MARCH 2021

## MUSICIANS

### MUSIC DIRECTOR

Giordano Bellincampi

### NZ ASSISTANT CONDUCTOR IN RESIDENCE

Vincent Hardaker

### CONCERTMASTER

Andrew Beer

### ASSOCIATE CONCERTMASTER

Liu-Yi Retallick

### ASSISTANT CONCERTMASTER

Miranda Adams

### FIRST VIOLINS

Artur Grabczewski <sup>#</sup>  
Lauren Bennett  
Elzbieta Grabczewska  
Ainsley Murray  
Liam Osborne  
Alexander Shapkin  
Lucy Qi Zhang  
Charmian Keay <sup>v</sup>

### SECOND VIOLINS

Dianna Cochrane <sup>β</sup>  
Xin (James) Jin <sup>+</sup>  
Yanghe Yu <sup>+</sup>  
William Hanfling <sup>#</sup>  
Jocelyn Healy  
Rachel Moody  
Milena Parobczyk  
Ewa Sadag  
Katherine Walshe  
Joella Pinto <sup>v</sup>

### VIOLAS

Robert Ashworth <sup>β</sup>  
Alexander MacFarlane <sup>g</sup>  
Christine Bowie <sup>#</sup>  
Anne Draffin <sup>~</sup>  
Helen Lee  
Gregory McGarity  
Susan Wedde  
Wen Chuan Lin <sup>v</sup>

### CELLOS

Ashley Brown <sup>G</sup>  
David Garner <sup>+</sup>  
Chen Cao <sup>#</sup>  
Liliya Arefyeva  
Katherine Hebley  
You Lee  
Callum Hall <sup>v</sup>

### BASSES

Gordon Hill <sup>β</sup>  
Annabella Zilber <sup>+</sup>  
Evgueny Lanchtchikov <sup>#</sup>  
Matthias Erdrich  
Michael Steer  
Eric Scholes <sup>v</sup>

### FLUTES

Melanie Lançon <sup>β</sup>  
Kathryn Moorhead <sup>+</sup>

### PICCOLO

Jennifer Seddon-Mori <sup>\*</sup>

### OBOES

Bede Hanley <sup>β</sup>  
Camille Wells <sup>+</sup>

### COR ANGLAIS

Martin Lee <sup>\*</sup>

### CLARINETS

Jonathan Cohen <sup>β</sup>  
Bridget Miles  
(Bass Clarinet) <sup>+</sup>  
James Fry (E♭ Clarinet) <sup>+</sup>

### BASSOONS

Ingrid Hagan <sup>β</sup>  
Yang Rachel Guan Ebbett <sup>+</sup>

### CONTRABASSOON

Jessica Goldbaum <sup>v</sup>

### HORNS

James Sommerville <sup>G</sup>  
William Loveless VI <sup>\*</sup>  
Carl Wells <sup>#</sup>  
Simon Williams <sup>#</sup>  
David Kay

### TRUMPETS

Huw Dann <sup>β</sup>  
Rainer Saville <sup>+</sup>  
Joshua Rogan <sup>#</sup>  
Tobias Pringle

### TROMBONES

Douglas Cross <sup>β</sup>  
Ben Lovell-Greene <sup>+</sup>

### BASS TROMBONE

Timothy Sutton <sup>\*</sup>

### TUBA

Tak Chun Lai <sup>\*</sup>

### TIMPANI

Steven Logan <sup>β</sup>

### PERCUSSION

Eric Renick <sup>β</sup>  
Jennifer Raven <sup>#</sup>  
Shane Currey

### HARP

Ingrid Bauer <sup>\*</sup>

### MUSICIAN KEY:

<sup>β</sup> Section Principal  
<sup>G</sup> Guest Principal  
<sup>g</sup> Guest Associate Principal  
<sup>~</sup> Section Principal Emeritus  
<sup>\*</sup> Principal  
<sup>+</sup> Associate Principal  
<sup>#</sup> Sub-Principal  
<sup>v</sup> Vacancy filled by contract musician







## APO MANAGEMENT

### GENERAL MANAGEMENT

**Chief Executive** Barbara Glaser  
**PA to CEO/Receptionist** Katie Deller  
**PA to CEO/Receptionist**  
 (Parental leave) Anna Tersintseva

### ARTISTIC

**Director of Artistic Planning**  
 Gale Mahood  
**Artistic Administrator** Frances Moore  
**Artistic Coordinator** Debbie Nicholson  
**Librarian** Robert Johnson  
**Deputy Librarian** Charlotte Francis

### OPERATIONS

**Director of Operations** Wendy Gardiner  
**Orchestra Manager** Emma Wigley  
**Assistant Orchestra Manager**  
 Amber Read  
**Assistant Orchestra Manager**  
 (Parental leave) Rangimakehu Hall  
**Production Supervisor** Adrian Raven  
**Digital Producer** Caitlin Mackenzie-Powell

### BUSINESS PARTNERSHIPS AND MARKETING

**Deputy CEO/Director of Business  
 Partnerships & Marketing** Stuart Angel  
**Deputy Director of Marketing** Tracey  
 Holdsworth  
**Communications Manager** Rebecca  
 Hendl-Smith  
**Marketing & Business Partnerships  
 Executive** Rahul Patel  
**Digital Content Coordinator**  
 Robin Lane

**Marketing Coordinator** Ben Gemmell  
**Business Partnerships Manager**  
 Colleen Edwards

**Business Partnerships & Events  
 Executive** Rowan Newton

**Sales & Ticketing Manager**  
 Helen Spoelstra

**Sales & Ticketing Coordinator**  
 Blair Cooper

**Ticketing Assistant** Melusine Pitout

### DEVELOPMENT

**Director of Development** Susan Wall  
**Trusts & Foundations Manager**  
 Emma Gavenda  
**Development Manager** Adele Diviney  
**Annual Giving Programmes Executive**  
 Charlotte Crocker  
**Development Coordinator**  
 Lauren Garrett

### APO CONNECTING

**Director of APO Connecting**  
 Thomas Hamill  
**Associate Director** Felicity McKenzie  
**Projects Executive** Graham Bell  
**Projects Executive** Miriam McCombe

### 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

### AUCKLAND PHILHARMONIA ORCHESTRA BOARD

Geraint A. Martin (Chairman)	Elizabeth Kerr
Sylvia Ding	Oliver Sealy
Gordon Hill	Julian Smith
Pare Keiha	Kate Vennell
	Lucy Whineray

### PATRONS

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

### AUCKLAND PHILHARMONIA ORCHESTRA SOCIETY EXECUTIVE COMMITTEE

Huw Dann (Chairperson)	Dianna Cochrane
Jennifer Raven (Secretary)	Martin Lee
	Timothy Sutton
	Susan Wedde

### AUCKLAND PHILHARMONIA FOUNDATION

<b>Chairman</b> Robert Clark	Haydn Staples
	Simon Williams
<b>Trustees</b> Richard Ebbett Mark Gatward	Peter Wilson, ONZM

### AUCKLAND PHILHARMONIA ORCHESTRA FRIENDS

<b>President</b> Jackie Wilkinson	<b>Secretary</b> Anne Norris
--------------------------------------	---------------------------------



# FINANCIAL OVERVIEW

OUR TURNOVER WAS

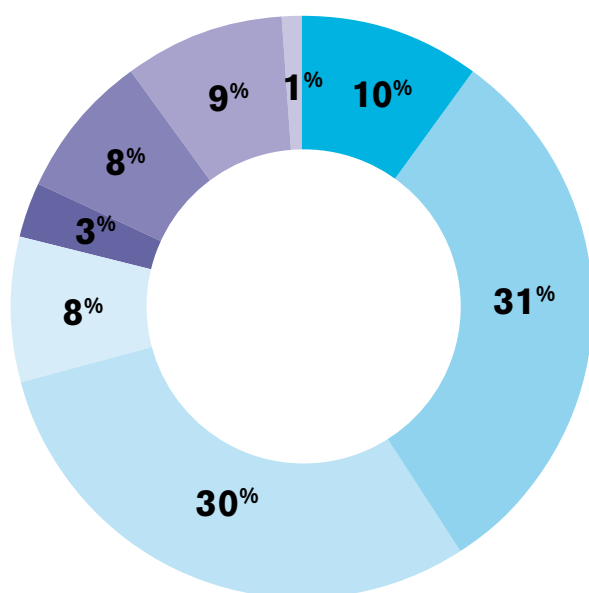
# \$10.77

MILLION

# 39%

OF APO'S INCOME WAS SELF GENERATED

## 2020 INCOME STREAMS



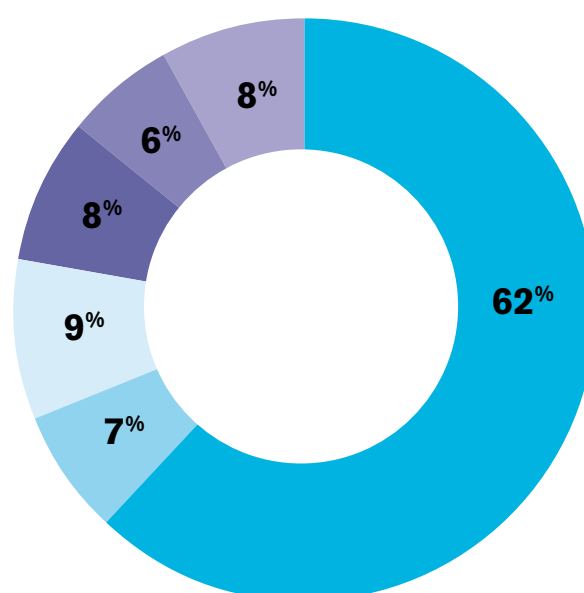
### REVENUE STREAMS

\$'000

PERFORMANCE INCOME	\$1,122
CENTRAL GOVERNMENT FUNDING	\$3,381
LOCAL GOVERNMENT FUNDING	\$3,267
TRUST FUNDING	\$812
CORPORATE SPONSORSHIP (EXCL CONTRA)	\$333
CONTRA REVENUE	\$824
FUNDRAISING	\$972
OTHER	\$65

**\$10,776**

## 2020 EXPENDITURE



### MAIN AREAS OF EXPENDITURE

\$'000

REMUNERATION	\$6,620
VENUE AND PRODUCTION	\$736
ARTISTIC RELATED COSTS (EXCL CORE REMUNERATION)	\$923
ADMINISTRATION	\$805
MARKETING	\$648
CONTRA EXPENSE	\$824
FUNDRAISING	\$42

**\$10,597**



**AUCKLAND PHILHARMONIA TRUST**  
**CONSOLIDATED AND SEPARATE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2020**

**CONTENTS**

Directory
Statement of Responsibility for Financial Statements
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

## Directory

Registered office	301-303 Queen Street Level 1 Auckland 1010
Nature of business	New Zealand's full-time professional metropolitan orchestra
Patrons	Dame Jenny Gibbs DNZM Dame Rosanne Meo, DNZM, OBE Dame Kiri Te Kanawa DBE, ONZ Dame Catherine Tizard, ONZ, GCMG, GCVO, DBE, QSO Sir James Wallace, KNZM, ONZM
Trust Board Members	Geraint A. Martin (Chair) Leigh Auton Richard Ebbett Kieran Raftery [QC] Gordon Hill Julian Smith Pare Keiha Naisi Chen (appointed 12 September 2019, resigned 18 October 2020) Oliver Sealy Elizabeth Kerr (appointed 1 January 2021) Sylvia Ding (appointed 1 January 2021) Kate Vennell (appointed 1 January 2021) Lucy Whineray (appointed 1 January 2021)
Charity number	CC23611
Independent auditor	BDO Auckland 4 Graham Street Auckland Central
Banker	ASB Bank Limited

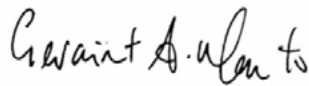


## Statement of Responsibility for Financial Statements

The Auckland Philharmonia Trust Board members are pleased to present the approved financial statements for the financial year end 31 December 2020, 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. In the opinion of the Board and management, the financial statements for the year ended 31 December 2020, 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 Chair

25 March 2021



---

Trustee

25 March 2021



BDO Auckland

## INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEES OF AUCKLAND PHILHARMONIA TRUST

### Opinion

We have audited the financial statements of Auckland Philharmonia Trust ("the Trust") and the consolidated financial statements of the Trust and its subsidiary (together, "the Group"), which comprise the Trust and the consolidated statement of financial position as at 31 December 2020, and the Trust and the consolidated statements of comprehensive revenue and expense, the Trust and consolidated statements of changes in net assets/equity and the Trust and consolidated statement of cash flows for the year then ended, and notes to the Trust and the consolidated financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying Trust and consolidated financial statements present fairly, in all material respects, the financial position of the Trust and the consolidated position of the Group as at 31 December 2020, and the Trust's and the consolidated financial performance and the Trust's and the consolidated cash flows for the year then ended in accordance with Public Benefit Entity Standards Reduced Disclosure Regime ("PBE Standards RDR") 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 Financial Statements* section of our report. We are independent of the Group in accordance with Professional and Ethical Standard 1 *International Code of Ethics for Assurance Practitioners (including International Independence Standards)* (New Zealand) 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 Trust or its subsidiary.

### Other Information

The Trustees are responsible for the other information. The other information obtained at the date of this auditor's report is information contained in the annual report, but does not include the Trust and the consolidated financial statements and our auditor's report thereon.

Our opinion on the Trust and the consolidated financial statements does not cover the other information and we do not express any form of audit opinion or assurance conclusion thereon.

In connection with our audit of the Trust and the consolidated financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the Trust and the consolidated 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 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.



### **Trustees' Responsibilities for the Financial Statements**

The Trustees are responsible on behalf of the Trust and the Group for the preparation and fair presentation of the Trust and the consolidated financial statements in accordance with PBE Standards RDR, and for such internal control as the Trustees determine is necessary to enable the preparation of Trust and the consolidated financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the Trust and the consolidated financial statements, the Trustees are responsible on behalf of the Trust and the Group for assessing the Trust and the 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 the Trustees either intend to liquidate the Trust or the Group or to cease operations, or have no realistic alternative but to do so.

### **Auditor's Responsibilities for the Audit of the Trust and the Consolidated Financial Statements**

Our objectives are to obtain reasonable assurance about whether the Trust and the consolidated financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit 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 these Trust and the consolidated financial statements.

A further description of our responsibilities for the audit of the financial statements is located at the External Reporting Board's website at: <https://www.xrb.govt.nz/assurance-standards/auditors-responsibilities/audit-report-7/>.

This description forms part of our auditor's report.

### **Who we Report to**

This report is made solely to the Trust's Trustees, as a body. Our audit work has been undertaken so that we might state those matters which 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 Trust's Trustees, as a body, for our audit work, for this report or for the opinions we have formed.



BDO Auckland  
Auckland  
New Zealand  
25 March 2021

## Consolidated and Separate Statement of Comprehensive Revenue and Expense

	Notes	Group		Trust	
		2020	2019	2020	2019
		\$	\$	\$	\$
Revenue from exchange transactions	5	2,339,571	4,333,171	2,231,765	4,253,463
Revenue from non-exchange transactions	6	8,493,834	7,890,428	8,479,455	8,197,679
<b>Total revenue (excluding gains)</b>		10,833,405	12,223,599	10,711,220	12,451,142
Employee costs	12	6,619,858	7,069,708	6,619,858	7,069,708
Other expenses	13	3,811,774	5,631,085	3,834,136	5,658,189
Depreciation and amortisation	15 & 16	157,794	170,172	141,268	152,928
<b>Total expenses</b>		10,589,426	12,870,965	10,595,262	12,880,825
Finance income	7	222,833	284,207	58,519	91,107
Finance costs	7	-	489	-	489
<b>Net finance revenue</b>		222,833	283,718	58,519	90,618
<b>Operating surplus/(deficit)</b>		466,812	(363,648)	174,477	(339,065)
Other gains/(losses)	8	177,513	592,053	4,217	(884)
<b>Net surplus/(deficit) for the year</b>		644,325	228,405	178,694	(339,949)
Other comprehensive revenue and expenses		-	-	-	-
<b>Total comprehensive revenue and expenses for the year</b>		644,325	228,405	178,694	(339,949)

The above statements should be read in conjunction with the notes to and forming part of the consolidated and separate financial statements.



## Consolidated and Separate Statement of Changes in Net Assets / Equity

	Notes	Accumulated surplus		Total equity
		<i>Sustainable Capital reserve</i> \$	<i>Operating reserves</i>	\$
<b>Group</b>				
As at 1 January 2019		7,017,970	2,851,655	9,869,625
Transfers	20	213,690	(213,690)	-
Total comprehensive revenue and expense for the period		-	228,405	228,405
<b>Balance as at 31 December 2019</b>		<b>7,231,660</b>	<b>2,866,370</b>	<b>10,098,030</b>
Transfers	20	432,700	(432,700)	-
Total comprehensive revenue and expense for the period		-	644,325	644,325
<b>Balance as at 31 December 2020</b>		<b>7,664,360</b>	<b>3,077,995</b>	<b>10,742,355</b>
<b>Trust</b>				
As at 1 January 2019		<b>1,925,174</b>	<b>1,718,124</b>	<b>3,643,298</b>
Transfers	20	-	-	-
Total comprehensive revenue and expense for the period		-	(339,949)	(339,949)
<b>Balance as at 31 December 2019</b>		<b>1,925,174</b>	<b>1,378,175</b>	<b>3,303,349</b>
Transfers	20	200,000	(200,000)	-
Total comprehensive revenue and expense for the period		-	178,694	178,694
<b>Balance as at 31 December 2020</b>		<b>2,125,174</b>	<b>1,356,869</b>	<b>3,482,043</b>

The above statements should be read in conjunction with the notes to and forming part of the consolidated and separate financial statements.

## Consolidated and Separate Statement of Financial Position

		Group		Trust	
	Notes	2020	2019	2020	2019
		\$	\$	\$	\$
ASSETS					
Current assets					
Cash and cash equivalents	10	1,100,845	1,343,090	1,074,221	1,167,279
Receivables from exchange transactions	9	209,907	260,955	203,621	248,601
Prepayments		137,034	128,282	135,070	126,852
GST receivable		119,965	39,078	127,598	-
Short-term investments - maturities > 3 months	10	4,272,067	3,287,335	3,040,552	2,521,681
		5,839,818	5,058,740	4,581,062	4,064,413
Non-current assets					
Property, plant and equipment	15	1,254,039	1,370,714	722,491	826,771
Investment property	15	258,570	262,701	-	-
Investments	11	5,192,453	4,978,673	-	-
Intangible assets	16	45,238	47,932	45,238	47,932
		6,750,300	6,660,020	767,729	874,703
TOTAL ASSETS		12,590,118	11,718,760	5,348,791	4,939,116
LIABILITIES					
Current liabilities					
Payables from exchange transactions	17	520,606	278,069	539,591	284,982
GST Payable		-	-	-	8,125
Employee benefits	14	258,821	234,796	258,821	234,795
Income received in advance		1,068,336	1,107,865	1,068,336	1,107,865
TOTAL LIABILITIES		1,847,763	1,620,730	1,866,748	1,635,767
Net assets		10,742,355	10,098,030	3,482,043	3,303,349
NET ASSETS/EQUITY					
Operating reserves	20	3,077,995	2,866,370	1,356,869	1,378,175
Sustainable Capital Reserve	20	7,664,360	7,231,660	2,125,174	1,925,174
NET ASSETS/ EQUITY		10,742,355	10,098,030	3,482,043	3,303,349

For and on behalf of the Trust, which authorised the issue of the financial statements on date 25 March 2021

Trustee

Trustee

The above statements should be read in conjunction with the notes to and forming part of the consolidated and separate financial statements.



## Consolidated and Separate Statement of Cash Flows

Notes	Group		Trust	
	2020	2019	2020	2019
	\$	\$	\$	\$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>				
Cash received from customers, related parties and funders	9,918,131	11,235,887	9,746,890	11,435,203
Interest received	195,155	227,073	68,219	101,337
Dividends received	49,227	58,317	-	-
Cash payments to employees, suppliers and related parties	(9,348,967)	(11,595,920)	(9,358,722)	(11,630,573)
Interest paid	-	(489)	-	(489)
<b>Cash inflow/(outflow) from operating activities</b>	<b>813,546</b>	<b>(75,132)</b>	<b>456,387</b>	<b>(94,522)</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>				
Purchase of property, plant and equipment	(34,793)	(38,259)	(34,791)	(38,259)
Purchase of intangible assets	-	(3,759)	-	(3,759)
Short term deposits with maturities greater than 3 months	(984,731)	739,776	(518,871)	1,000,164
Cash inflow of Investments (shares and bonds)	-	263,688	4,217	-
Cash outflow of Investments (shares and bonds)	(36,267)	(884)	-	(884)
<b>Cash inflow/ (outflow) from investing activities</b>	<b>(1,055,791)</b>	<b>960,562</b>	<b>(549,445)</b>	<b>957,262</b>
Net increase / (decrease) of cash and cash equivalents	(242,245)	885,430	(93,058)	862,740
Cash and cash equivalents at the beginning of the year	1,343,090	457,660	1,167,279	304,539
<b>Cash and cash equivalents at the end of the year</b> 10	<b>1,100,845</b>	<b>1,343,090</b>	<b>1,074,221</b>	<b>1,167,279</b>

The above statements should be read in conjunction with the notes to and forming part of the consolidated and separate financial statements.

## Notes to the Consolidated and Separate 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 25th March 2021.

#### 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.

#### 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*

#### **Consolidated and Separate financial statements**

PBE IPSAS 34 - Separate Financial Statements and PBE IPSAS 35 - Consolidated Financial Statements supersedes PBE IPSAS 6 - Consolidated and Separate Financial Statements and introduces a single 'Control Model' for all entities whereby control exists when all of the following conditions are present:

- Power over investee
- Exposure, or rights, to variable returns from the investee
- Ability to use power over investee to affect the entity's returns from investee.

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 adoption of the new standards has not had any impact on the Group as all entities that are controlled by the Group as a result of the new definition of 'Control' are already being consolidated along with the separate presentation for the results of the Trust. Intra-group balances and transactions and any unrealised income and expenses arising from intra-group transactions are eliminated in preparing the consolidated financial statements.



## Notes to the consolidated and separate financial statements

### 3. SIGNIFICANT JUDGEMENTS AND ESTIMATES (CONT'D)

#### a) Judgements (cont'd)

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.

#### *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.

#### 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:

#### *i. Revenue from non-exchange transactions*

##### *Government grants, other grants and funding*

Revenue from non-exchange transactions such as government grants, 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 Group and can be measured reliably; and
- the transfer is free from conditions that require the asset to be refunded or returned to the funder if the conditions are not fulfilled.

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.

## Notes to the Consolidated and Separate Financial Statements

### 4. SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

#### *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.

##### *Rental revenue*

Rental revenue from properties is accounted for on a straight-line basis over the lease terms and is included in revenue in the statement of comprehensive revenue and expense due to its operating nature.

##### *Dividends*

Dividends are recognised when the right to receive the payment is established.

##### *Interest income*

For all financial instruments measured at amortised cost, interest income is recorded using the accrual basis method. 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.

##### *Contra Revenue*

During the year the Trust was supported by sponsors who donated goods and services in kind and is included in revenue and expense in the statement of comprehensive revenue and expense.

##### *Other gains and losses*

Other gains and losses include realised and unrealised fair value gains and losses on financial instruments at fair value through surplus or deficit.

#### **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.



## Notes to the Consolidated and Separate Financial Statements

### 4. SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

#### 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 includes cash and short-term deposits, investments and trade and other receivables. These are classified as loans and receivables.

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

##### *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.

All financial liabilities are recognised initially at fair value net of directly attributable transaction costs.

##### *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 (including other short-term deposits). 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 surplus or deficit.

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. Financial assets are classified as held for trading if they are acquired for the purpose of selling or repurchasing in the near term.

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 surplus or deficit.

## Notes to the consolidated and separate financial statements

### 4. SIGNIFICANT ACCOUNTING POLICIES (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.

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. 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.

#### **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 residual value over its remaining useful life:

Land	not depreciated
Buildings and improvements	4-10% diminishing balance method
Office equipment	2-20 years
Computer equipment	3-5 years
Musical instruments	3-25 years
Music stands	5-10 years
Music	25 years
Motor vehicles	3-6 years
Office refurbishment	5 years



## Notes to the consolidated and separate financial statements

### 4. SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

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

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.

#### 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.

Amortisation is recognised in surplus or deficit on a straight-line basis over the estimated useful lives of each amortisable intangible asset.

The estimated useful lives are:

Software	2 years
----------	---------

#### 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. Assets and liabilities denominated in foreign currency are reported at the statement of financial position reporting date by applying the exchange rate on that date.

Exchange differences are recognised as income or expenses in the period in which they arise.

#### 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.

## Notes to the consolidated and separate financial statements

### 4. SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

#### 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 wholly 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.

#### k) Investment property

Investment property is property held to earn rental income, but not for sale in the ordinary course of business or used in the production or supply of goods or services or for administrative purposes.

##### *i. Recognition and measurement*

Investment property is measured initially at cost. Cost includes expenditure that is directly attributable to the acquisition of the investment property. The cost of self-constructed investment property includes the cost of materials and direct labour, any other costs directly attributable to bringing the investment property to a working condition for their intended use.

##### *ii. Reclassifications*

When an investment property that was previously classified as property, plant and equipment is sold, any related amount included in the revaluation reserve is transferred to retained earnings.

When the use of an investment property changes to owner occupied, such that it results in a reclassification to property, plant and equipment, the property's fair value at the date of re-classification becomes its cost for subsequent accounting.

For a transfer from inventories to investment property, any differences between the fair value of the property at that date and its previous carrying amount is recognised in surplus or deficit.

##### *iii. Depreciation*

Depreciation is charged at rates calculated to allocate the cost or valuation of the investment property less any estimated residual value over its remaining useful life, on a diminishing value basis. Refer policy (e) on depreciation of Property, plant and equipment for depreciation charged over land and buildings.

##### *iv. Derecognition*

Investment properties are derecognised either when they have been disposed of or when the investment property is permanently withdrawn from use and no future economic benefit or service potential is expected from its disposal.

Any gains and losses on the retirement or disposal of an investment property are recognised in surplus or deficit in the year of retirement or disposal.



## Notes to the Consolidated and Separate statements

### 5. REVENUE FROM EXCHANGE TRANSACTIONS

	Group		Trust	
	2020	2019	2020	2019
Revenue from services rendered	1,015,711	2,334,590	1,015,711	2,334,592
Event sponsorship and corporate support	383,082	434,858	333,082	434,858
Contra revenue	824,355	1,206,483	824,355	1,206,483
Revenue from other exchange transactions	116,423	357,240	58,617	277,530
	<b>2,339,571</b>	<b>4,333,171</b>	<b>2,231,765</b>	<b>4,253,463</b>

### 6. REVENUE FROM NON-EXCHANGE TRANSACTIONS

Grants from Trusts and Foundations	396,532	744,463	396,532	804,463
Fundraising and donations	1,022,888	940,349	1,020,288	942,349
Government grants received	6,647,635	5,878,750	6,647,635	5,878,750
Other grants received	415,000	304,000	415,000	572,117
Bequests	11,779	22,866	-	-
	<b>8,493,834</b>	<b>7,890,428</b>	<b>8,479,455</b>	<b>8,197,679</b>

Other grants received

Included in the above other grants figure is a grant from Foundation North towards the APO Connecting programme for the amount of \$115,000; (2019: \$230,000).

### 7. FINANCE INCOME AND FINANCE EXPENSE

	Group		Trust	
	2020	2019	2020	2019
<i>Interest income</i>				
Loans and receivables	80,976	127,462	58,519	91,107
	<b>80,976</b>	<b>127,462</b>	<b>58,519</b>	<b>91,107</b>
<i>Financial assets at fair value through surplus or deficit</i>				
Dividends received	49,227	58,317	-	-
Interest received	92,630	98,428	-	-
	<b>141,857</b>	<b>156,745</b>	-	-
Total finance income	<b>222,833</b>	<b>284,207</b>	<b>58,519</b>	<b>91,107</b>
<i>Interest expense</i>				
ASB Bank overdraft	-	489	-	489
	<b>-</b>	<b>489</b>	<b>-</b>	<b>489</b>

## Notes to the Consolidated and Separate statements

	Group		Trust	
	2020	2019	2020	2019
<b>8. OTHER GAINS AND LOSSES</b>				
<i>i. Other gains</i>				
Gain on disposal of equity investments	169,069	49,550	-	-
Unrealised currency gains	8,193	3,064	6,518	1,226
Gain on revaluation of investments	26,148	542,175	-	-
	<b>203,410</b>	<b>594,789</b>	<b>6,518</b>	<b>1,226</b>
<i>ii. Other losses</i>				
Foreign currency losses	25,897	2,736	2,301	2,110
	<b>25,897</b>	<b>2,736</b>	<b>2,301</b>	<b>2,110</b>
Total gains/(losses)	<b>177,513</b>	<b>592,053</b>	<b>4,217</b>	<b>(884)</b>

	Group		Trust	
	2020	2019	2020	2019
<b>9. TRADE AND OTHER RECEIVABLES</b>				
Trade debtors	67,356	30,058	67,665	31,047
Accrued subscription instalment income	127,810	199,008	127,810	199,008
Interest receivable	9,640	31,189	8,146	17,846
Other receivables	5,101	700	-	700
	<b>209,907</b>	<b>260,955</b>	<b>203,621</b>	<b>248,601</b>

Trade receivables are non-interest bearing and are normally settled within 60-day terms.

No allowance for impairment has been accounted for at the end of reporting period (2019: Nil) due to the current nature of the receivables.

	Group		Trust	
	2020	2019	2020	2019
<b>10. CASH AND CASH EQUIVALENTS</b>				
<b>Current assets</b>				
Bank accounts	1,100,845	1,343,090	1,074,221	1,167,279
Term deposits held by ASB	4,272,067	3,287,335	3,040,552	2,521,681

The term deposits held with ASB mature within 12 months and are earning approximately 0.8% to 1.7%. (2019: 2.69% to 3.42%)



## Notes to the Consolidated and Separate 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*	Amortised cost
<b>Group - 2020</b>		
<i>Subsequently measured at fair value:</i>		
Investments	5,192,453	
<i>Subsequently measured at amortised cost</i>		
Cash and cash equivalent (assets)	1,100,845	
Short term deposits with maturities greater than 3 months	4,272,067	
Receivables from exchange transactions	209,907	
Payables		495,606
<b>Trust - 2020</b>		
<i>Subsequently at amortised cost</i>		
Cash and cash equivalent (assets)	1,074,221	
Short term deposits with maturities greater than 3 months	3,040,552	
Receivables from exchange transactions	203,621	
Payables		514,591
<b>Group - 2019</b>		
<i>Subsequently measured at fair value:</i>		
Investments	4,978,673	
<i>Subsequently at amortised cost</i>		
Cash and cash equivalent (assets)	1,343,090	
Short term deposits with maturities greater than 3 months	3,287,335	
Receivables from exchange transactions	260,955	
Payables		278,069
<b>Trust - 2019</b>		
<i>Subsequently measured at fair value</i>		
Cash and cash equivalent (assets)	1,167,279	
Short term deposits with maturities greater than 3 months	2,521,681	
Receivables from exchange transactions	248,601	
Payables		284,982
<i>* Fair value through surplus or deficit</i>		

## Notes to the Consolidated and Separate statements

## 11. FINANCIAL INSTRUMENTS (CONT'D)

## ii. Fair values

The fair value of financial instruments subsequently measured at fair value are based on quoted market prices.

## iii. Investments

	Group 2020	2019	Trust 2020	2019
<i>Financial assets designated at initial recognition at fair value through surplus or deficit</i>				
Cash investments at bank and financial institutions	563,322	257,932	-	-
Debt (New Zealand fixed interest)	2,055,274	2,061,392	-	-
Debt (Global fixed interest)	36,022	38,626	-	-
New Zealand property	432,390	365,669	-	-
New Zealand equities	1,095,423	1,040,704	-	-
Australian equities	197,779	319,907	-	-
Global equities	500,759	599,013	-	-
Alternative assets	311,484	295,430	-	-
	5,192,453	4,978,673	-	-

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. EMPLOYEE COSTS

	Group		Trust	
	2020	2019	2020	2019
Orchestra calls, SI and salaries	4,063,000	4,576,626	4,063,000	4,576,626
Salaries - admin	2,491,888	2,428,332	2,491,888	2,428,332
KiwiSaver employer contributions	64,970	64,750	64,970	64,750
	6,619,858	7,069,708	6,619,858	7,069,708

## 13. OTHER EXPENSES

	Group		Trust	
	2020	2019	2020	2019
Other expenses include the following amounts:				
Occupancy	201,769	204,351	248,269	250,851
Marketing and promotion	647,840	788,728	647,840	788,728
Contra expense	824,355	1,206,483	824,355	1,206,483
Venue rentals and production costs	382,034	560,953	382,034	560,953
Fundraising and donation expenses	42,298	139,845	42,298	139,845
Travel	99,550	305,246	99,550	305,246

## 14. EMPLOYEE BENEFITS PAYABLE

	Group		Trust	
	2020	2019	2020	2019
Short term employee benefits	258,821	234,796	258,821	234,796
	258,821	234,796	258,821	243,796



Notes to the Consolidated and Separate statements

15. PROPERTY, PLANT AND EQUIPMENT AND INVESTMENT PROPERTY

Group

Cost	Land	Buildings	Musical Instruments	Music stands	Music	Office equipment	Computer equipment	Motor vehicles	Office refurbishment	Total
Balance as at 31 December 2019	238,960	629,730	1,023,483	113,939	396,734	155,693	273,033	60,652	221,077	3,113,301
Additions	-	-	8,735	761	7,109	3,277	14,412	-	-	34,294
Balance as at 31 December 2020	238,960	629,730	1,032,218	114,700	403,843	158,970	287,445	60,652	221,077	3,147,595
Accumulated depreciation and impairment										
Balance as at 31 December 2019	-	324,747	613,921	70,640	121,484	134,965	251,732	60,652	164,446	1,742,587
Depreciation	-	12,395	41,761	11,342	16,070	7,898	17,288	-	44,215	150,969
Balance as at 31 December 2020	-	337,142	655,682	81,982	137,554	142,863	269,020	60,652	208,661	1,893,556
Net book value										
As at 31 December 2019	238,960	304,983	409,562	43,299	275,250	20,728	21,301	-	56,631	1,370,714
As at 31 December 2020	238,960	292,588	376,536	32,718	266,289	16,107	18,425	-	12,416	1,254,039
Cost										
Balance as at 31 December 2019			370,950							370,950
Balance as at 31 December 2020			370,950							370,950
Accumulated depreciation and impairment										
Balance as at 31 December 2019			108,249							108,249
Depreciation			4,131							4,131
Balance as at 31 December 2020			112,380							112,380
Net book value										
As at 31 December 2019			262,701							262,701
As at 31 December 2020			258,570							258,570

## Notes to the Consolidated and Separate statements

## 15. PROPERTY, PLANT AND EQUIPMENT (CONT'D)

## Trust

*Cost*

	Musical Instruments	Music stands	Music	Office equipment	Computer equipment	Motor vehicles	Office refurbishment	Total
<b>Balance as at 31 December 2019</b>	1,023,483	113,939	396,734	155,693	273,033	60,652	221,077	2,244,611
Additions	8,735	761	7,109	3,277	14,412	-	-	34,294
<b>Balance as at 31 December 2020</b>	1,032,218	114,700	403,843	158,970	287,445	60,652	221,077	2,278,905

*Accumulated depreciation and impairment*

<b>Balance as at 31 December 2019</b>	613,921	70,640	121,484	134,965	251,732	60,652	164,446	1,417,840
Depreciation	41,761	11,342	16,070	7,898	17,288	-	44,215	138,574
<b>Balance as at 31 December 2020</b>	655,682	81,982	137,554	142,863	269,020	60,652	208,661	1,556,414

*Net book value*

<b>As at 31 December 2019</b>	409,562	43,299	275,250	20,728	21,301	-	56,631	826,771
<b>As at 31 December 2020</b>	376,536	32,718	266,289	16,107	18,425	-	12,416	722,491



## Notes to the Consolidated and Separate statements

### 16. INTANGIBLE ASSETS

#### Group & Trust

<i>Cost</i>	<b>Software</b>
Balance as at 31 December 2019	113,060
Additions	-
Balance as at 31 December 2020	113,060
<i>Accumulated amortisation and impairment</i>	
Balance as at 31 December 2019	(65,128)
Amortisation	(2,694)
Balance as at 31 December 2020	(67,822)
<i>Net book value</i>	
As at 31 December 2019	47,932
As at 31 December 2020	45,238

	Group		Trust	
	2020	2019	2020	2019
<b>17. TRADE AND OTHER PAYABLES</b>				
Trade payables and accruals	520,606	278,069	512,258	283,122
Related party payable	-	-	27,333	1,860
	<b>520,606</b>	<b>278,069</b>	<b>539,591</b>	<b>284,982</b>

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

## Notes to the Consolidated and Separate statements

## 18. 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.

Trust		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	2020	58,643	-	-	27,333
Auckland Philharmonia Foundation	2019	74,935	380,117	1,837	13,369
Sistema Aotearoa Trust	2020	-	17,813	-	-
Sistema Aotearoa Trust	2019	-	18,914	-	-
Friends of APO	2020	-	20,000	-	-
Friends of APO	2019	-	20,000	-	-

Sistema Aotearoa Trust is a related party. 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 primary beneficiary of the Foundation. The Foundation supports the Trust by providing grants and one of the premises for which the orchestra practices.

*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.

*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. One of the Foundation's Trustees, Mark Gatward, is a Director and Wealth Management Advisor at JARDEN. Most of the investments of the Foundation recorded in note 11 of these financial statements are transacted through JARDEN with standard brokerage applying.

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	
	2020	2019	2020	2019
Total remuneration - employees	808,564	858,785	808,564	858,785
Number of FTE employees	6.9	6.8	6.9	6.8

## Notes to the consolidated and separate financial statements

### 19. COMMITMENTS AND CONTINGENCIES

	Group		Trust	
	2020	2019	2020	2019
<i>Operating lease - property</i>				
Less than 1 year	113,331	113,331	113,331	113,331
Between 1 and 5 years	226,661	339,992	226,661	339,992
	<b>339,992</b>	<b>453,323</b>	<b>339,992</b>	<b>453,323</b>

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. We have exercised the right of renewal for another three years in addition to the minimum term disclosed above.

There were no other material commitments or contingencies (2019: Nil).

### 20. RESERVES

The accumulated surplus of the group is comprised of that of both the Trust and its controlled entity, the Auckland Philharmonia Foundation.

	Group		Trust	
	2020	2019	2020	2019
<b>Operating reserves</b>				
Auckland Philharmonia Trust	1,356,869	1,378,175	1,356,869	1,378,175
Auckland Philharmonia Foundation's Distributable Reserve	1,721,126	1,488,195	-	-
	<b>3,077,995</b>	<b>2,866,370</b>	<b>1,356,869</b>	<b>1,378,175</b>
<b>Sustainable Capital Reserve</b>				
Auckland Philharmonia Trust	2,125,174	1,925,174	2,125,174	1,925,174
Auckland Philharmonia Foundation				
Non-distributable reserves	5,539,186	5,306,486	-	-
	<b>7,664,360</b>	<b>7,231,660</b>	<b>1,925,174</b>	<b>1,925,174</b>
	<b>10,742,355</b>	<b>10,098,030</b>	<b>3,482,043</b>	<b>3,303,349</b>

#### Operating reserves

These represent the residual amount of the accumulated surplus available. The Auckland Regional Amenities Funding Board grant of \$1,633,500 received in 2020 for the period 1 January 2021 to 30 June 2021 is recorded under operating reserves for 2020.

#### 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.



## Notes to the consolidated and separate financial statements

### 20. RESERVES (CONTD)

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 standards the APT must nevertheless treat the Foundation as if it were part of the 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 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.

### 21. EVENTS AFTER THE REPORTING PERIOD

COVID-19 (also known as Coronavirus) is now a pandemic affecting people, businesses, and economies across the world. Measures to prevent, contain and delay its spread include travel restrictions, institutional and business closures, restrictions on gatherings and meetings, and quarantining, isolation and social distancing, resulting in many people working remotely and significant disruptions to ways an entity would normally operate.

On 14 February 2021, following the detection of community transmission of Covid-19 in Auckland, and again on 28 February 2021, the Government imposed level 3 restrictions on the Auckland region and moved the rest of the country to alert level 2. These changes in alert levels resulted in events being rescheduled from February to March. On March 12, Auckland returned to level 1 as in with the rest of the country. Despite the operations being affected, these latest restrictions did not impact the Group's and the Trust's financial statements for the year ended 31 December 2020.

## AUCKLAND PHILHARMONIA ORCHESTRA

# FUNDERS AND DONORS

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

### PLATINUM

Auckland Council	Four Winds Foundation	Staples Education Foundation
Auckland Live	Freemasons Foundation	Trillian Trust
Auckland Philharmonia Foundation	Dame Jenny Gibbs	The Trusts Community Foundation
Creative New Zealand	Sir William and Lady Manchester Charitable Trust	The Wallace Foundation
Foundation North	Pub Charity Limited	

### GOLD

Chisholm Whitney Family Charitable Trust	Audrey Hay	Rua and Clarrie Stevens Charitable Trust
The Douglas Goodfellow Charitable Trust	Potter Masonic Trust	

### SILVER

Auckland Philharmonia Orchestra Friends	Richard Ebbett	Maurice Paykel Charitable Trust
Deirdre & Tony Anselmi Family Trust	Lesley French Estate	Stout Trust
Charline Hamilton Baker	Manukau Westmere Lodge Charitable Trust	
Warren & Sandra Cant		

### BRONZE

Hon. John Boscawen	Eric Johnston & Alison Buchanan	Mt Wellington Foundation
Sally Clatworthy	Robert Kinnear	Gaynor & Humphrey Nisbet
Peter & Fay Cropper	James Russell Lewis Trust	North & South Trust
Graeme & Di Edwards	David Lovell	Dame Judith Potter
Jillian Friedlander c/- The Friedlander Foundation	Eddie & Michele Mann	In memory of John and Jessica Pybus
Helen Gaeta	Stephanie Markson	Vicki & Ian Ross
John & Eleanor Gibb	Rochelle McLaren	Martin Sowter & Alison Pereira
Sandra Greenfield	Coral Mazlin-Hill in memory of the late Willi Hill	Berwick Taylor & Anne Crosswell
Liz Herrmann	Ministry of Education	

## THE APO STELLAR FUND – SUPPORTING ARTISTIC EXCELLENCE

Warren & Sandra Cant

Lionel & Mary Rogers

Dr Sylvia Rosevear

David & Dian Ross

Andrew & Jenny Smith

Lindsay & Janet Spilman

Peter Wilson & Gerda McGechan

## SUPPORTERS CIRCLE

Jack & Liz Alison

Alastair Anderson

Jack Astley

Dianne & Jeremy Aubin

Janet & David Bridge

Christina & Barry Cairns

Jenny & Marston Conder

Anne Coney

Raewyn Dalziel

Wayne Dyer

Lech & Lynne Dziewulski

Gillian & Rob Eady

Stephen & Virginia Fisher

Beverly Gentles

Owen Gordon

Pam Gould

David & Sally Graham

Robert & Alison Gunn

Joan & John Guthrie

Richard & Sinda Hall

Anne Hargreaves

Ellen Hume

Robert Jenkins

Alan Kinnear

Ashley Wade Leach & Hannah Holland

Peter & Gael Levin

Anne Leys

Alan & Caroline List

Fraser & Linda Macfarlane

Caroline May

Beverly McConnell

Alison & Ken McKenzie

Karen McNeill

Alison Morton

Andre & Helene Muller

Anna Nathan & David Williams

Michael & Adriana Nicholls

Dot & Gary Paykel

Kieran & Jan Raftery

Carolyn Reid

Dr Roger Reynolds

Judy & John Robertson

Ron & Jan Russell

Oliver & Kylie Sealy

Andrew & Jenny Smith

Lady Philippa Tait

Gael & Earl Thompson

Russell & Joanna Warren

Peter Wilson & Gerda McGechan

John Wright

7 anonymous donors

Listed are all donors who have given over \$500 since 1 January 2020.  
Donations by individuals of \$5 or more attract a tax rebate of 33.33%.

## THERE ARE MANY WAYS YOU CAN SUPPORT THE ORCHESTRA.

To find out more information, visit us online:

🔗 [apo.co.nz/support-donate](https://apo.co.nz/support-donate)

Or contact:

Susan Wall, Director of Development

✉ [susanw@apo.co.nz](mailto:susanw@apo.co.nz) ☎ (09) 638 6266 ext 233

Development team:

✉ [development@apo.co.nz](mailto:development@apo.co.nz)



# AUCKLAND PHILHARMONIA ORCHESTRA

# CHAIR DONORS

The Auckland Philharmonia Orchestra gratefully acknowledges the following generous donations to our Chair Donor programme. Chair Donors enjoy a special relationship with individual orchestra players and receive invitations to exclusive events throughout the year.

## MUSIC DIRECTOR CHAIR

Leigh & Jennie Auton

Pare Keiha

Julian Smith & Craig McAlpine

## CONCERTMASTER CHAIRS

The David & Genevieve Becroft Foundation

Joy Clark

Dame Jenny Gibbs

## NZ ASSISTANT CONDUCTOR-IN-RESIDENCE

Warren & Sandra Cant

## PRINCIPAL & TUTTI CHAIRS

Deirdre & Tony Anselmi Family Trust

Audrey Hay

David & Dian Ross

Auckland Philharmonia Orchestra Friends

Brett Henshaw

Vicki & Ian Ross

Alex Baker

Stephen & Gail Hofmann

Mark Rowley

Charline Hamilton Baker

Michael & Dame Rosie Horton

Avril & John Ryan

Frances Bell

Jennifer Knutsen

Gregory & Vlasta Shanahan

Roger & Joanna Booth

Robert Kinnear

Signs Around Town Ltd

Trish Clapham

Katherine Kozel & Matt Hennessy

Andrew & Jenny Smith

Robert & Louise Clark

Murray & Jill Lander

Sidney Smith

Sally Clatworthy

Anne Lankovsky & Alan Clanachan

Martin Sowter & Alison Pereira

John & Margaret Cullen

Stephen Lloyd

Lindsay & Janet Spilman

Erica & Frans De Court

David Lovell

Rua & Clarrie Stevens

Richard Ebbett

MakeReady Ltd

Charitable Trust

Charles & Tana Fishman

Eddie & Michele Mann

Brian & Pam Stevenson

Mark & Amber Gatward

Marshall Day Acoustics

Haydn Staples & Lynley Stewart

Barbara Glaser & Richard Panting

Geraint A. Martin & Sam Cliffe

Dame Adrienne Stewart

Gae Griffiths

Joan Maxwell

The Trusts Community Foundation

Lois Hadfield

Dame Rosanne Meo

The Wallace Foundation

Sue Haigh

Dr Tom & Ann Morris

Penelope Weber

Haines Family

Denver & Prue Olde

Peter Wilson & Gerda McGeachan

Geoffrey H. Haughey in memory of my sister Frances

Ralph & Penny Roberts

Dr Sylvia Rosevear

1 anonymous donor

For information about opportunities to support the orchestra please contact:  
Charlotte Crocker ☎ [development@apo.co.nz](mailto:development@apo.co.nz) ☎ (09) 638 6266 ext 234

## AUCKLAND PHILHARMONIA ORCHESTRA

# 21<sup>ST</sup> CENTURY CIRCLE

The 21<sup>st</sup> Century Circle recognises donors who have made gifts in their wills to the Auckland Philharmonia Foundation. The 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	Pamela Gould	Nyla Rae
Dr Ian Ball	Dora Green	Carolyn Reid
Carol & Alan Best	Gae Griffiths	Claire Reynolds
L & J Bishell	Lois Hadfield	Julia Reynolds
Kevin Bishop	John Harris	Geraldine Rose
Joanna Booth	Geoffrey H. Haughey	Dr Sylvia Rosevear
Hon. John Boscawen	Graeme & Margaret Hitch	David & Dian Ross
Warren & Sandra Cant	Robert & Hilary Howard	Stewart & Pauline Rundle
Canterdale Trust	Trevor Hudson	Olivia Sheehan
Angela Caughey	Neil Jenkins	Paula & Jim Stephen
Pamela Chalmers	Eric Johnston & Alison Buchanan	Gordon & Madeline Stern
Kath Cherney	Katherine Kozel & Matt Hennessy	Ian Stevenson
Trish Clapham	Liggins Family Trust	Anne Stewart
C L Davidson	David Lovell	Garrick Stuckey
Christopher Devereaux	Caroline May	Elizabeth Swier
Una Dowding	Ken & Pat Meiklejohn	Donald Trott
Robert G. Eady	Pamela Melding	Belinda Vernon
Richard Ebbett	Darryl Milner	Sir James Wallace
Graeme Edwards	Dr Tom & Ann Morris	Pauline Wetton
Robert & Anne Feigl	Denver & Prue Olde	Peter Wilson & Gerda McGechan
Roger Giese	Jackie Pittman	Lynette Youlden
Barbara Glaser	Dame Judith Potter	
Jean Glenister	John & Jessica Pybus	There are a further 55 anonymous promised bequests.

The Auckland Philharmonia Foundation gratefully acknowledges recent bequests advised and received from the estates of Judith Ganley, Frank & Doreen Jones, Thomas Basil Darrington and MM & DJ Robertson Charitable Trust.

For more information about leaving a gift in your will to the Auckland Philharmonia Foundation, contact:  
Adele Diviney ☎ [adeled@apo.co.nz](mailto:adeled@apo.co.nz) ☎ ((09) 638 6266 ext 247

## AUCKLAND PHILHARMONIA ORCHESTRA

# SPONSORS

Auckland Philharmonia Orchestra gratefully acknowledges the significant contributions made by the following corporate sponsors in 2020.

### CORE FUNDERS



### PLATINUM



### GOLD



### SILVER



### BRONZE

Adrian Malloch Photography  
Artedomus  
Hallertau

Karajoz Coffee  
Marshall Day Acoustics  
Naxos Music Group

Orongo Bay Homestead  
Scarecrow – deli, café & florist  
2will Physiotherapy & Pilates Studio

For information about business partnerships and corporate events, contact: [partnerships@apo.co.nz](mailto:partnerships@apo.co.nz) ☎ (09) 638 6266 ext 201





## AUCKLAND PHILHARMONIA ORCHESTRA

PO Box 7083  
Victoria Street West  
Auckland 1142

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

✉ [apo@apo.co.nz](mailto:apo@apo.co.nz)  
🌐 [apo.co.nz](http://apo.co.nz)  
📘 [aporchestra](#)  
🐦 [@aporchestra](#)  
📺 [aporchestra](#)  
📻 [apo\\_nz](#)

