

AUCKLAND PHILHARMONIA ORCHESTRA

2021 ANNUAL REPORT



*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.*





“ The orchestra responded well to Aho's evocative writing, from lyrical woodwind solos and atmospheric strings to Logan's sonically and visually exciting rhythmic tussles with Jennifer Raven and Eric Renick on tom-toms and djembe.

NZ HERALD PREMIER SERIES: NORDIC FIRE
WILLIAM DART, REVIEWER NZ HERALD

“ This was a wonderful concert. Great film, which is a firm family favourite, which was experienced in a fantastic new way with the live performance of the musical score by the APO. The APO never disappoint with their performances, guest experience and innovation. Well done team

HOW TO TRAIN YOUR DRAGON LIVE
CONCERTGOER

“ What an absolute privilege and pleasure to share the stage with these fiercely talented wāhine @Bella Kalolo and @Boh Runga, @Jubilation Choir and the @Auckland Philharmonia Orchestra, conducted masterfully by David Kay. Coming together to celebrate the incredible life and music of @Aretha Franklin! My heart is full to bursting, thanks for having me! Arohanui Vxx #arethafranklin #QueenOfSoul #masterteacher #nothingbutlove

KBB MUSIC PRESENTS: ARETHA
VANESSA STACEY, VOCALIST

“ The Greats featured a number of 'greats' notably Schubert's Symphony No.9 which was one of longest symphonic works of the time along with Brahms' only Violin Concerto. The other two greats of the concert were Vienna based violinist Benjamin Morrison and the flamboyant conductor, Giordano Bellincampi

NZ HERALD PREMIER SERIES: THE GREATS
JOHN DALY-PEOPLES, REVIEWER NZ ARTS REVIEW

“ I have attended Opera in Concert performances since they started. I think this was the best. Congratulations to all who were involved.”

THE TRUSTS COMMUNITY OPERA IN CONCERT: BEETHOVEN'S FIDELIO CONCERTGOER

“ I really enjoyed this show, the entire performance was inspirational each of the pieces played was incredibly enjoyable, the orchestra is fantastic and the soloist was a joy to listen to.”

BAYLEYS GREAT CLASSICS: ON THE DANUBE CONCERTGOER

“ Sure enough, the APO opened with their own short set...a tribute to acclaimed film composer Ennio Morricone, who passed away last year. Sitting up in the 'cheap seats' the sound was glorious.

APO SESSION SERIES: LOUIS BAKER & APO MARTY DUDA, REVIEWER, THE 13TH FLOOR

“ Great stuff! Really like the Szymanowski! Now I just have to find a way how to stream it to the Chromecast to enjoy it on the big screen...

APO ENCORE LIVESTREAM: SZYMANOWSKI & MENDELSSOHN LIVESTREAM VIEWER

APO IN 2021

“ So wonderful to have APO play together at this time of the year and bring such joy back into our homes and lives. Thank u APO for your time and beautiful music.

APO PREMIERE LIVESTREAM: CHRISTMAS CHEER FACEBOOK COMMENT

“ Is there a finer Florestan in the world today than Mr O'Neill? Unbelievable. Thankyou APO for filming and broadcasting this incredible performance.

THE TRUSTS COMMUNITY OPERA IN CONCERT: BEETHOVEN'S FIDELIO LIVESTREAM VIEWER

CONTENTS

CHAIRMAN'S REPORT	6
CHIEF EXECUTIVE'S REPORT	7
ARTISTIC & PERFORMANCE HIGHLIGHTS	10
CELEBRATING NEW ZEALAND	12
OUR AUDIENCES	18
EDUCATION AND OUTREACH	20
MEET APO	24
FINANCIAL OVERVIEW	26
APO FINANCIAL STATEMENTS	27
APO FUNDERS, DONORS AND SUPPORTERS	57
APO SPONSORS	61

CORE FUNDERS



PHOTOGRAPHY

Adrian Malloch
Thomas Hamill





The New Zealand Herald

CHAIRMAN'S REPORT

It is my pleasure to report on 2021 on behalf of the Auckland Philharmonia Orchestra Board.

Once again, our year of music making was severely impacted by Covid-19, with no performances possible from mid-August until the end of the year. However, we must not lose sight of the wonderful musical achievements of the first seven months, performances that thrilled our audiences and demonstrated how beloved the APO is in our city.

I am particularly grateful to our Music Director Giordano Bellincampi for keeping our musicians and audiences inspired through wonderful performances of Beethoven, Nielsen, Schubert and many more. It showed all of us once again that the quality and reach of the APO provides a vital benefit to our community and our city week after week.

In the period where we were still able to get together, the Board and senior management team continued to work on a post-Covid strategy. Key to this was the major step of moving our musicians onto a salary model of employment, something that has been in the pipeline for many years and confirmed at the end of 2021 after a rigorous and detailed process. I was delighted that the Board, management and players worked so well together to ensure we have an optimal model going forward that will recognise the skill level of our musicians and enable the APO to make an even greater contribution to our city.

I am enormously grateful to the Auckland Regional Amenities Funding Board and to Auckland Council for enabling this important move which will reap great rewards for the city now and into the future.

Our year-end result reflects the commitment of everyone within the organisation and our loyal followers to support the APO's long term sustainability. We were grateful to receive some government support for businesses affected by Covid-19, and once again, the generosity of our subscribers, ticket buyers, donors, corporate partners and trusts and foundations was integral to our survival. With the outlook for 2022 being far less certain if anything, all these forms of support have given us a solid

foundation on which to build and is very much appreciated.

I know that the long lockdown period in 2021 was in many respects more difficult than those of 2020. I would like to thank the APO management team for keeping the APO ship afloat and for continuing to deliver online concert experiences for our audiences and stakeholders while juggling multiple shifting timelines, cancellations, rescheduling and other constraints. This showed once again the APO's flexible and responsive mindset and determination to thrive in the face of uncertainty.

It is also an opportune moment to pay tribute to APO Patron Dame Catherine Tizard who passed away in late October 2021. Cath's influence and support for the arts in Auckland cannot be underestimated. She was the driving force behind the building of the Aotea Centre and a stalwart and vocal advocate of the APO and the arts community. We will be forever grateful for her vision and support.

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.

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 was once again required of us all in 2021.

Finally, I would like to express my heartfelt gratitude to everyone at the APO. For the dedication of Chief Executive Barbara Glaser and her team for their hard work, enthusiasm and commitment to showcasing orchestral music to our community. And to Music Director Giordano Bellincampi and the talented musicians of the orchestra who excite us with their ability and passion.



Auckland is a better, more vibrant place for the magic their artistry weaves every time they take the stage.

We are all looking forward to New Zealand opening up again and to a thriving performance sector in Auckland, with APO at its heart. Our desire is for APO to continue to provide inspiration, solace, entertainment, and great music to the people of Auckland and beyond.

Auckland is a better, more vibrant place for the magic their artistry weaves every time they take the stage.

Geraint A. Martin

CHAIR
AUCKLAND PHILHARMONIA
ORCHESTRA TRUST BOARD

CHIEF EXECUTIVE'S REPORT

After a difficult 2020 we were all looking forward to a fresh start and a joyous return to live music making in 2021, and until August, this is exactly what happened!

We had planned our season knowing that New Zealand's international borders would be unlikely to be fully open for most of the year. We had decided to turn this potential limitation into an opportunity and celebrate the many great Kiwis living and working internationally as well as on our shores. It was a wonderful chance to introduce our audiences to some new artists who were based overseas, carving out successful careers there who had yet to perform on their home stage.

A highlight of the year was finally getting our Beethoven cycle, held over from 2020, started, with our magnificent Music Director Giordano Bellincampi at the helm. Across the year we were thankfully able to perform seven of the nine symphonies, with only symphonies 8 and 9 having to be cancelled due to the August - December lockdown. Every performance was sold out and the concerts were relished by both audiences and our musicians.

There is a wealth of NZ-based talent and in 2021 the APO was proactive in shining a light on these artists and celebrating their achievements. We also created some exciting and adventurous programming opportunities for our musicians that audiences were able to experience.

Our 2021 season opened with the sights and sounds of the big drums and our very own principal timpanist Steven Logan as soloist, performing the Southern Hemisphere premiere of the Aho Timpani Concerto. The next concert on our calendar featured NZ Arts Laureate pianist Michael Houstoun in his final APO appearance ahead of his planned (and since then, happily and indefinitely postponed) retirement. This concert was affected by Auckland's snap February lockdown, but we were able to quickly reschedule it just over a month later, to the joy of those in the sold-out audience.

A special addition to our Beethoven cycle for 2021 was the performance of his only opera – *Fidelio*. Our cast of outstanding

soloists, including Simon O'Neill and Kirstin Sharpin, gave stellar performances and the whole opera in concert production received rave reviews from critics and audience members.

In July another of our principals, flautist Melanie Lançon stepped into the spotlight to perform Ibert's delightful Flute Concerto. Melanie shone in an exciting programme that also included a spectacularly thunderous performance of Respighi's *Church Windows*. Also, in July we welcomed Kiwi soloist Benjamin Morrison from the Vienna Philharmonic. He spent a couple of weeks with the orchestra performing the Korngold and Brahms Violin Concertos in separate concerts.

With Delta arriving in New Zealand in August and a further lockdown, all the remaining concert activity for 2021 had to be cancelled. Amongst this was the huge disappointment of not completing the Beethoven cycle and being unable to bring Gillian Whitehead's violin concerto, which we had commissioned especially for our wonderful Concertmaster Andrew Beer, to life. We look forward to re-programming this as soon as possible. We were also disappointed not to be able to start our new Baroque & Beyond series in Holy Trinity Cathedral, which will now begin in 2022.

As with the 2020 lockdown, our priorities were to stay engaged with our audiences, and look after our musicians and our staff, whilst ensuring our ongoing viability. Once again, we quickly pivoted to online activity and broadcast a concert digitally on every occasion that we would otherwise have been performing live. From the audience feedback we received we know that this was an important part of wellbeing and lockdown survival for many.

Our APO Connecting work remains a hugely important part of our identity and a way that we can give back to our communities. We have often had the feedback that this work is highly valued, and in late 2020 with some additional



There is a wealth of NZ-based talent and in 2021 the APO was proactive in shining a light on these artists and celebrating their achievements.



funding, we were able to engage public policy analysts Impact Lab to measure the actual 'social impact' of our APO Connecting initiatives.

We were extremely proud and delighted when the results came back, demonstrating that in our 'Experience' portfolio (young people attending concerts) for every \$1 invested, there was a \$2.20 social return on investment, while in our 'Engage' portfolio (active participation through activities such as play-alongs and mentoring) the social return on investment was \$12.30 for every dollar.

Armed with this confirmation we are thrilled and confident that the programme we are delivering is not only enjoyable for all involved but is making a deep contribution to the wellbeing of our city.

Despite the lockdowns we had over 4,300 people participate in Connecting activities and delivered over 488 hours of mentoring in schools.

Delivery – when we could – of our 2021 programme was enabled by the dedication and commitment of the entire APO whānau. Again, I would like to thank our Music Director Giordano Bellincampi who provided wisdom, inspiration and stability to the APO both on the stage and during lockdown, no matter where he was physically located. I know it was a huge disappointment to him as well as to us that lockdown meant the cancellation of his final period in 2021. Thank you, Giordano, and roll on 2022!

In 2021 we were delighted to welcome some new musicians to the APO whānau: Julie Park (Associate Principal Viola) Charmian Keay and Joella Pinto, (tutti violinists).

Sadly, we also said goodbye to several long-serving musicians during the year and at the end of the season: Nicola Baker (Section Leader Horn), Mark Bennett (First Violin), Elzbieta Grabczewska (First Violin) and Dianna Cochrane (Section Leader Second Violin). Each of these musicians made a huge contribution to the APO, musically and culturally. We thank them enormously for their involvement. Each one of them will be greatly missed and leave a wonderful musical legacy.

We also acknowledge the passing of our patron and supporter Dame Catherine Tizard, who passed away during the year. The twinkle in her eyes and her lively presence will be missed by us all.

Once again in 2021 I would like to express my gratitude to Vincent Hardaker, our New Zealand Assistant Conductor-in-Residence who gave our organisation some stability and podium presence when cancellations looked likely.



The APO administrative 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 the ever-evolving Covid environment together.

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 have already seen that 2022 is not going to be without its challenges, as Covid continues to impact our city, our sector and our daily lives. Over the past two years the APO has shown its ability to be agile and adaptable, successfully facing up to these challenges. I believe with the support we feel from our wonderful community – our whānau – we will thrive and continue to deliver beautiful music to our beloved city.

Barbara Glaser
CHIEF EXECUTIVE

ARTISTIC & PERFORMANCE HIGHLIGHTS

Our 2021 Season was a celebration of Aotearoa excellence. As one of the few orchestras in the world still able to perform, in January the APO was tasked by New York's Carnegie Hall with recording a global education resource, 'Link Up'. It is immensely satisfying to know that our players, under the superb leadership of 2021 NZ Assistant Conductor-in-Residence Vincent Hardaker, enabled children across the globe to continue to have access to a high-quality musical education, despite pandemic lockdowns.

With continued border restrictions in place, it was thrilling to see our players step into the soloist spotlight. Our New Zealand Herald Premier Series started with the Southern Hemisphere's premiere of Kalevi Aho's Concerto for Timpani and Orchestra, featuring the finesse and energy of Principal Timpanist Steven Logan. Our Principal Flute Melanie Lançon also gave a confident and dazzling performance of the Ibert Flute Concerto in the middle of the season.

We welcomed home Kiwi-Russian Natalia Lomeiko, returning to the APO after eight years to perform the likely New Zealand premiere of the dramatic Shostakovich Second Violin Concerto. Violinist Benjamin Morrison debuted with us, performing two concerti – the Korngold and Brahms. The only Kiwi in the Vienna Philharmonic,

Ben utterly charmed us with his encores, his own arrangement of 'Pokarekare Ana' and the Danish folk melody *Shine You No More*.

Our all-New Zealand cast for Beethoven's *Fidelio* (Simon O'Neill, Philip Rhodes, Kirstin Sharpin and rising stars Natasha Te Rupe Wilson and Oliver Sewell) was a celebration of our operatic riches. Conductor James Judd finally made his debut with APO and Holly Mathieson made a welcome return to the podium, while we bade farewell to the brilliant Michael Houstoun with a memorable performance of Rachmaninov's Piano Concerto No.3.

We were delighted to deliver some of the 2020 programmes lost to Level 4 lockdown, most significantly the majority of the Beethoven Symphonic Cycle with our masterful and exacting Music Director, Giordano Bellincampi. We will be eternally grateful to Giordano as he gracefully endured multiple quarantines to ensure the orchestra could continue to perform at its very best. As expected, the Beethoven symphonies were season highlights, with wonderful performances from the orchestra.

The twice postponed performances of the BBC's nature series *Blue Planet II Live in Concert* finally took place at the Aotea Centre to sold-out audiences. Wellington soul singer Louis Baker stole hearts as

our Session Series went from strength to strength, and audiences danced in the aisles as Bella Kalolo, Boh Runga and Vanessa Stacey belted out Aretha Franklin's most iconic hits, (and our own Music Director joined the trombone section!)

It was not a season without some loss, however. A brief lockdown in February/ March saw the cancellation of our Auckland Arts Festival collaboration *Shoulder to Shoulder*, celebrating women in music. This would have seen the world premiere of Ruby Solly's commission *Ātahu* as well as a performance of the Tailleferre Harp Concerto with our Principal Harp Ingrid Bauer. Lockdowns meant we were unable to launch our exciting new Baroque & Beyond concerts, and we were also unable to deliver the majority of our concerts from August onwards, including performances of Beethoven's 8th and 9th Symphonies, a concert with Bennee and the world premiere of an APO-commissioned violin concerto from Gillian Whitehead.

It was all the more moving then that we were able to bring the orchestra together, after its longest ever period of absence, to record a concert of Christmas favourites with conductor Tianyi Lu and the Graduate Choir New Zealand. It was a moment which proved our resilience, our dedication and the joy that music brings to us all.



BAYLEYS GREAT CLASSICS: ON THE DANUBE, 8 JULY 2021

...Morrison gave a poetic rendition, at times refining his sound down to the most exquisite filigree. The orchestra responded with an equally light and translucent accompaniment...

...Bellincampi coaxed a warm sound from the orchestra and created a sense of nuance in the phrasing of Mahler's long lines. The prominent trumpet solo was winningly shaped, matched by an equally rapturous performance from the solo oboe.

SIMON HOLDEN, REVIEWER BACHTRACK





THE NZ HERALD PREMIER SERIES:
LIGHT & SHADE, 15 JULY 2021

Melanie Lançon, stepping up from principal's desk to take the solo spot in Ibert's Flute Concerto, used a full, lustrous tone to search out the sometimes elusive lyricism of its central Andante, remarkably attuned to the subtly modulated shifts of her colleagues' ensemble.

"And when Ibert dispenses glitter in the outer movements, with one particular fiery cadenza, Lançon carried it all off with elegant and appropriate aplomb."

WILLIAM DART, REVIEWER NZ HERALD



THE NZ HERALD PREMIER SERIES: NORDIC FIRE,
25 FEB 2021

...Steven Logan, sartorially splendid in maroon velvet jacket, dazzled us on five gleaming drums. Mallets seemed to dance on the skins in the opening 'Barcarola', and there was subtle poetry with ghostly glissandi in a short 'Intermezzo'.

WILLIAM DART, REVIEWER NZ HERALD



CELEBRATING NEW ZEALAND

WORLD PREMIERES OF NZ WORKS 2021

Claire Cowan: *Hansel and Gretel: Short and Sweet Ballet Suite*

OTHER NZ WORKS 2021

Maria Grenfell: *Stealing Tutunui*

Leonie Holmes: *Fragment II for String Quartet*

Ross Harris: *Five Meditations*

Rosa Elliot: *As The World Turns*

Rosa Elliot: *Te rerenga wairua*

Chris Adams: *Acanthas Bird Suite*

Thomas Goss: *Concerto Aotearoa for Harp and Orchestra*

Ryan Youens: *Tikapa Moana*

Ladyhawke: 'The River'

Arrangements of songs from Louis Baker by
Mahuia Bridgman-Cooper

COMMISSIONED FOR 2021 PERFORMANCE

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

Ruby Solly: *Ātahu* (World Premiere and Commission from APO and Te Ahurei Toi o Tāmaki | Auckland Arts Festival)

Gillian Whitehead: *Tai timu, tai pari* for Violin and Orchestra (World Premiere and Commission from APO)

SCHEDULED FOR 2021 PERFORMANCE

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

Dorothy Ker: *a gentle infinity*

Rachael Morgan: *Seeking Answers to the Riddle*







NEW ZEALAND ARTISTS PERFORMING WITH THE APO IN 2021

ORCHESTRAL SUMMER SCHOOL

David Kay – Conductor
Thomas Hamill – Presenter
Jennifer Zhang – Harp
Shuan Liu – Piano

APO SESSION SERIES: LOUIS BAKER & APO

Hamish McKeich – Conductor
Louis Baker – Vocalist
Nathan Haines – Jazz Flute
Esther Stephens – Backing Vocals
Laughton Kora – Backing Vocals

THE NEW ZEALAND HERALD PREMIER SERIES: NORDIC FIRE

Vincent Hardaker – Conductor
Steven Logan – Timpani
Andrew Beer – Music Director

AUCKLAND ARTS FESTIVAL: E.T LIVE IN CONCERT

Vincent Hardaker – Conductor

IN YOUR NEIGHBOURHOOD: SWEET STRINGS

Miranda Adams – Violin
William Hanfling – Violin
Robert Ashworth – Viola
Edith Salzmänn – Cello

BAYLEYS GREAT CLASSICS: HOUSTOUN PLAYS RACHMANINOV

Vincent Hardaker – Conductor
Michael Houstoun – Piano

BBC BLUE PLANET II LIVE IN CONCERT

David Kay – Conductor
Dr. Riley Elliot – Presenter

APO4KIDS: MOE'S GUIDE TO THE ORCHESTRA

David Kay – Conductor
Leanna Cooper – Presenter
Moe & Friends
Emer Lea – Vocalist

THE NEW ZEALAND HERALD PREMIER SERIES: ENDURING SPIRIT

Natalia Lomeiko – Violin

THE TRUSTS COMMUNITY FOUNDATION OPERA IN CONCERT: FIDELIO

Kirstin Sharpin – Soprano
Simon O'Neill – Tenor
Philip Rhodes – Baritone
Paul Whelan – Bass
Natasha Te Rupe Wilson – Soprano
Oliver Sewell – Tenor
James Ioelu – Bass
New Zealand Opera Chorus
Jacqui Coates – Stage Director

UP CLOSE SCHUBERT STRING QUARTETS

Xin Jin – Music Director and Violin
Liam Osborne – Violin
Nathan Pinkney – Viola
Douglas Rutherford – Violin
Gunter Neuhold – Cello

DISCOVERY

Vincent Hardaker – Conductor
Bede Hanley – Oboe
Te Pumanawa o Toki Ate Rogers –
Soprano
Nathan King – Presenter

CONTINUED OVERLEAF...

NEW ZEALAND ARTISTS PERFORMING WITH THE APO IN 2021 (CONTINUED)

METLIFECARE UNWRAP THE MUSIC: HANDEL'S ROYAL FIREWORKS MUSIC

Vincent Hardaker – Conductor
Marija Naumovska – Presenter

PADDINGTON BEAR'S FIRST CONCERT

Vincent Hardaker – Conductor
Byron Coll – Presenter

THE NEW ZEALAND HERALD PREMIER SERIES: REDISCOVERY

Holly Mathieson – Conductor
Somi Kim – Piano

COMMUNITY PLAY-IN

David Kay – Conductor
Vanessa Kay – Choir Director

METLIFECARE UNWRAP THE MUSIC: HAYDN'S MILITARY SYMPHONY

Andrew Beer – Music Director
Frances Moore – Presenter

DELOITTE FUNDRAISING GALA: WONDERFULLY WICKED

David Kay – Conductor
Te Pumanawa o Toki Ate Rogers – Soprano
Teresa Wojtowicz – Vocalist
Heather Wilcock – Vocalist
Matty McLean – M.C

BAYLEYS GREAT CLASSICS: ON THE DANUBE

Benjamin Morrison – Violin

THE NEW ZEALAND HERALD PREMIER SERIES: LIGHT & SHADE

Melanie Lançon – Flute

COMMUNITY CLASSICS CENTRAL

Bonnie Hurunui – presenter
Vincent Hardaker – conductor
Ingrid Bauer – harp
Lucy Singleton – vocalist
Auckland Gospel Choir – choir

THE NEW ZEALAND HERALD PREMIER SERIES: THE GREATS

Benjamin Morrison – Violin

ARETHA

David Kay – Conductor
Bella Kalolo – Vocalist
Boh Runga – Vocalist
Vanessa Stacey – Vocalist

UP CLOSE WITH PIPA

Gao Min – Pipa
Xin Jin – Music Director
Liam Osborne – Violin
Chen Cao – Cello

KIWI KAPERS

Vincent Hardaker – Conductor
Miranda Adams – Violin
Tim Bray Theatre Company
Fernando Tarango – Presenter

HOW TO TRAIN YOUR DRAGON

Vincent Hardaker – Conductor

THE NEW ZEALAND HERALD PREMIER SERIES: MĀ VLAST

James Judd – Conductor

BIG PLAY-IN

David Kay – Conductor
Antonia Barnett-McIntosh – Presenter
Camila de Oliveira – Piano

PREMIERE LIVESTREAM: CHRISTMAS CHEER

Tianyi Lu – Conductor
Graduate Choir NZ





DELOITTE WINTER GALA
**WONDERFULLY
WICKED**

Deloitte. AUCKLAND LIVE VIBRA VILLA MARIA

OUR AUDIENCES

312,023

PEOPLE EXPERIENCED THE APO PERFORM IN 2021

APO LIVESTREAMS & DIGITAL ACTIVITY

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



261,574

TOTAL DIGITAL VIEWS IN 2021



113,812

ENCORE LIVESTREAMS



141,199

PREMIERE LIVESTREAMS



3,549

EDUCATIONAL ACTIVITIES FOR FAMILIES & STUDENTS



3,014

OTHER DIGITAL CONTENT

APO CONCERTS

THE APO 2021 SEASON WAS SEVERELY IMPACTED BY COVID-19 WITH **OVER 40%** OF THE PLANNED EVENTS CANCELLED.

39

 SELF-PRESENTED CONCERTS

35,631

 PEOPLE ATTENDED

22,665

MAIN STAGE AND COMMUNITY CONCERTS

6,663

CONCERTS FOR CHILDREN AND FAMILIES

5,403

EDUCATION CONCERTS FOR SCHOOLS

900

FREE COMMUNITY CONCERTS

OTHER CONCERTS

14,818

PEOPLE HEARD THE APO AT OTHER PERFORMANCES



“
Thanks for this concert of our phenomenal national composer Bedrich Smetana. Lots of greetings from Czech Republic, great deal
”

JANA SOUČKOVÁ,
FACEBOOK LIVESTREAM

“
Thank you, APO, from my living room in locked-down Sydney. Most exciting performance of the Great Sea Monster I think I've ever heard and a much-needed balm for the soul. Bravi tutti!!
”

LIVESTREAM VIEWER

“
Hello from California. Thank you for the wonderful Vivaldi concert. Glad you are able to perform together and staying safe and well. Bravo 🎵❤️
”

LIVESTREAM VIEWER

APO SOCIAL



22.4K

FACEBOOK
FOLLOWERS



2.2K

INSTAGRAM
FOLLOWERS



1.9K

YOUTUBE
SUBSCRIBERS



1.9K

TWITTER
FOLLOWERS

MUSIC OPENS MINDS

*PUTA NOA
WHAKĀRO MAI NGĀ
TAONGA PUORO*





EDUCATION AND OUTREACH

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

Our 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 2021 the Connecting programme was heavily impacted by Covid-19, but in spite of this, still managed to make a real difference to communities across Tāmaki Makau Rau.

CONNECTING WITH SCHOOLS

HE TŪHONO KI NGĀ KURA



33

Possibly the best student concert I have taken my students to. Excellent programme & presentation - great selection of music that kept teenagers' interest throughout the concert... The APO is the best musical organisation that supports music education in NZ. We thoroughly enjoyed the concert."

MUSIC TEACHER, KELSTON GIRLS COLLEGE (ABOUT THE APO DISCOVERY CONCERT)

34

In 2021, APO Connecting continued its APO Partnership Schools Programme (APOPS), in which it delivered 17 performances and 488 hours of mentoring across 56 schools. APOPS also provided professional mentoring to Auckland youth orchestras. A further 29 performances and 60 hours of mentoring were planned but were unfortunately cancelled due to the lockdown that commenced in August and ran through to December in Auckland.

In 2021, 73 schools came to see the APO perform live in concert. After cancellation in 2020, the *Discovery* concert for secondary students welcomed over 1000 students into the Auckland Town Hall to hear important orchestral works live. The *Kiwi Kapers* concert (for primary and intermediate schools) was performed to a combined audience of 3,787 across four concerts at the Aotea Centre in the CBD and Vodafone Events Centre in South Auckland in early August. This concert featured a collaboration with Tim Bray Theatre Co. with Unitec theatre students performing a movement/dance piece to Vivaldi's *Four Seasons*.



CONNECTING WITH ASPIRING MUSICIANS

HE TŪHONO KI NGĀ KURA

I enjoyed meeting other aspiring musicians and the one-on-one experience with my APO mentor. I learned a lot, and it was great being part of an orchestra comprised fully of serious, passionate people. I also really liked the selection of music.

BIG PLAY-IN PARTICIPANT

The 2021 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 programme includes the Inspire Partnership Programme, that the APO and University of Auckland run in conjunction with one another. The pandemic continued to have a significant effect on this programme with a lot of cancellations and rescheduling occurring.

One of the activities that had to be reimaged was the *Our Voice Composition Workshop*. In 2021 we were able to deliver two of these workshops remotely through a combination of pre-recorded sessions with the musicians and online tutorials on Zoom.

2021 saw us deliver the Big Play-In, a side-by-side performance event for aspiring classical musicians. We welcomed 55 students between the ages of 16 and 22 to play alongside their APO counterparts. Whilst the rehearsal time was short, the quality of the performance was extremely good.

IN 2021 APO
CONNECTING...

DELIVERED OVER

700
HOURS
OF ACTIVITY

HAD OVER

4,300
PEOPLE

PARTICIPATE IN
THE PROGRAMME

DELIVERED

488
HOURS

OF MENTORING
ACROSS

56 SCHOOLS



CONNECTING WITH FAMILIES

HE TŪHONO KI NGĀ WHĀNAU



The presentation of the instruments together with the puppets was extremely engaging and perfect for kids. I think the most unique part was having the kids come on stage while the orchestra was playing - that was really excellent.

AUDIENCE MEMBER,
APO 4 KIDS MOE'S GUIDE TO THE ORCHESTRA

The music, the characters and the introduction about the different instruments. It was engaging and interesting for both my children (5 and 2.5 years old) and allowed our family to attend together.

AUDIENCE MEMBER,
APO 4 KIDS MOE'S GUIDE TO THE ORCHESTRA



In 2021 we were thrilled to be able to present four concerts of APO 4 Kids: *Moe's Guide to the Orchestra* to over 2,120 Aucklanders in April. Partnering with the creative team at Popup Workshop APO 4 Kids was an interactive concert that provided a fun and educational way to introduce the youngest members of the family to the full orchestra. The concerts featured guest soloists and provided performance opportunities for local performers, aspiring young musicians and composers to showcase their talents. And for the first time all the instruments were introduced in both English and Māori.

Unfortunately, the APO 4 Kids Christmas concerts, due to be held in December 2021, had to be cancelled due to Covid-19 related restrictions.

CONNECTING WITH COMMUNITIES

HE TŪHONO KI NGĀ IWI



I feel very privileged to be playing in this event. APO Connecting has made each one of us feel welcome and inclusive. The basic and intermediate orchestral versions were well written to suit my level of playing. Thank you."

PARTICIPANT, COMMUNITY PLAY-IN

Thank you for the opportunity - It was a wonderful time - and singing with all kinds of people with whom I have never met (I knew only two others!) was great. The conductors and their subbies were amazing. I loved every minute of it all. Loads of blessings on all that you & and your colleagues do for music...

PARTICIPANT, COMMUNITY PLAY-IN



Building on the success of the inaugural Beethoven's Birthday Bash, the APO's Community Play-In is now a permanent event in the APO calendar. Over 235 people joined together to perform a rousing version of Tchaikovsky's 1812 Overture and selected Mozart Requiem works. This was a highly successful event with musicians attending from all over the North Island including tamariki from Sistema Whangarei and Sistema Aotearoa.

APO Connecting's Community Classics Ao Tūroa series started well at the Auckland Town Hall showcasing New Zealand music. It included two new works commissioned for the series plus a Harp Concerto written about the New Zealand landscape. Unfortunately, both the Community Classics South and West concerts had to be cancelled due to Covid-19 restrictions.



MEET APO

AS AT MARCH 2022

MUSICIANS

MUSIC DIRECTOR

Giordano Bellincampi

RESIDENT CONDUCTOR

Vincent Hardaker

CONCERTMASTER

Andrew Beer

ASSOCIATE CONCERTMASTER

Liu-Yi Retallick

ASSISTANT CONCERTMASTER

Miranda Adams

FIRST VIOLINS

Artur Grabczewski [#]

Lauren Bennett

Hui Cao

Charmian Keay

Ainsley Murray

Joella Pinto

Alexander Shapkin

Yanghe Yu

Lucy Qi Zhang

Chia-Nan Hung

Jiwon Lee

SECOND VIOLINS

Vacancy ^β

Xin (James) Jin ⁺

Rachel Moody

Jocelyn Healy

Liam Osborne

Milena Parobczy

Ewa Sadag

Katherine Walshe

William Hanfling [#]

(Long Term leave)

VIOLAS

Robert Ashworth ^β

Julie Park ⁺

Christine Bowie

Anne Draffin [~]

Helen Lee

Susan Wedde

Mary Hinde

Gregory McGarity

(Long term leave)

CELLOS

Vacancy ^β

David Garner ⁺

Chen Cao [#]

Liliya Arefyeva

Katherine Hebley

You Lee

Callum Hall

BASSES

Gordon Hill ^β

Evgueny Lanchtchikov

Matthias Erdrich

Michael Steer

Eric Scholes

Annabella Zilber ⁺

(Long term leave)

FLUTES

Melanie Lançon ^β

Kathryn Moorhead ⁺

PICCOLO

Jennifer Seddon-Mori ^{*}

OBOES

Bede Hanley ^β

Camille Wells ⁺

COR ANGLAIS

Martin Lee ^{*}

CLARINETS

Jonathan Cohen ^β

Bridget Miles

(Bass Clarinet) ⁺

James Fry (E♭ Clarinet) ⁺

BASSOONS

Ingrid Hagan ^β

Yang Rachel Guan Ebbett ⁺

CONTRABASSOON

Jessica Goldbaum

HORNS

William Loveless VI ^{*}

Carl Wells [#]

Simon Williams [#]

David Kay

TRUMPETS

Huw Dann ^β

Rainer Saville ⁺

Joshua Rogan [#]

TROMBONES

Douglas Cross ^β

Ben Lovell-Greene ⁺

BASS TROMBONE

Timothy Sutton ^{*}

TUBA

Alex Jeantou

TIMPANI

Steven Logan ^β

PERCUSSION

Eric Renick ^β

Jennifer Raven [#]

Shane Currey

HARP

Ingrid Bauer ^{*}

MUSICIAN KEY:

^β Section Principal

[~] Section Principal Emeritus

^{*} Principal

⁺ Associate Principal

[#] Sub-Principal





APO MANAGEMENT

GENERAL MANAGEMENT

Chief Executive Barbara Glaser
PA to CEO/Office Manager
 Jessica Webber

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
Production Supervisor Adrian Raven
Orchestra Manager Emma Wigley
Assistant Orchestra Manager Amber Read
Operations Assistant Arthur Adams-Close

BUSINESS PARTNERSHIPS AND MARKETING

Deputy CEO/Director of Business Partnerships & Marketing Stuart Angel
Deputy Director of Marketing Tracey Holdsworth
Communications Manager Vacancy
Marketing Executive Francesca McGeorge
Marketing & Business Partnerships Executive Rahul Patel
Digital Content Coordinator Robin Lane
Business Partnerships Manager Colleen Edwards
Business Partnerships & Events Executive Rowan Newton

Sales & Ticketing Manager

Melusine Pitout

Sales & Ticketing Coordinator

Blair Cooper

Ticketing Assistant

Simon Raven

DEVELOPMENT

Director of Development

Natalie Macauley

Trusts & Foundations Manager

Emma Gavenda

Trusts & Foundations Manager

(Parental leave cover) Daisy Docherty

Development Manager

Somerville-Petch

Development Projects Manager

Lauren Garrett

Development Coordinator

Danielle Brinkert

APO CONNECTING

Director of APO Connecting

Thomas Hamill

APO Connecting Producer

Graham Bell

Projects Executive - Inspire

Gemma Henderson

Projects Executive - Education

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 (Chair)	Elizabeth Kerr
Sylvia Ding	Oliver Sealy
Gordon Hill	Julian Smith
Pare Keiha	Kate Vennell
	Lucy Whineray

PATRONS

Dame Jenny Gibbs, DNZM	Dame Kiri Te Kanawa, DBE, ONZ
Dame Rosanne Meo, DNZM, OBE	

AUCKLAND PHILHARMONIA ORCHESTRA SOCIETY EXECUTIVE COMMITTEE

Huw Dann (Chair)	Ainsley Murray
Jennifer Raven (Secretary)	Timothy Sutton
Jonathan Cohen	Susan Wedde

AUCKLAND PHILHARMONIA FOUNDATION

Chairman

Robert Clark

Trustees

Richard Ebbett
 Mark Gatward

Haydn Staples
 Simon Williams
 Kate Vennell
 Murray Lander

AUCKLAND PHILHARMONIA ORCHESTRA FRIENDS

President

Jackie Wilkinson

Secretary

Anne Norris

FINANCIAL OVERVIEW

OUR TURNOVER WAS

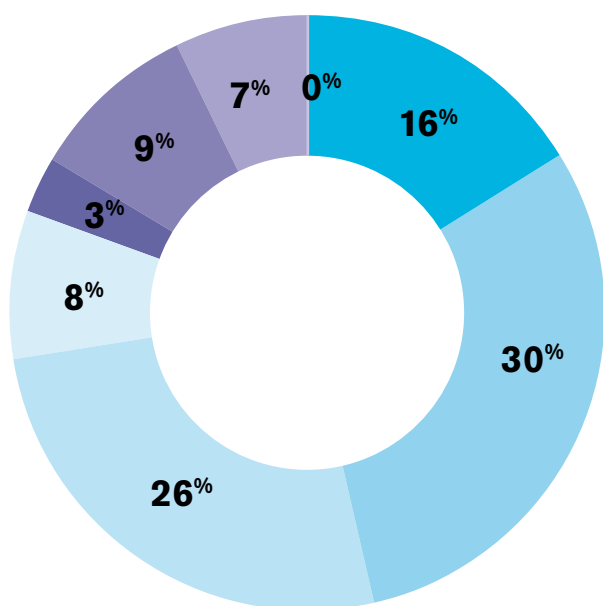
\$12.4

MILLION

44%

OF APO'S
INCOME
WAS SELF
GENERATED

2021 INCOME STREAMS



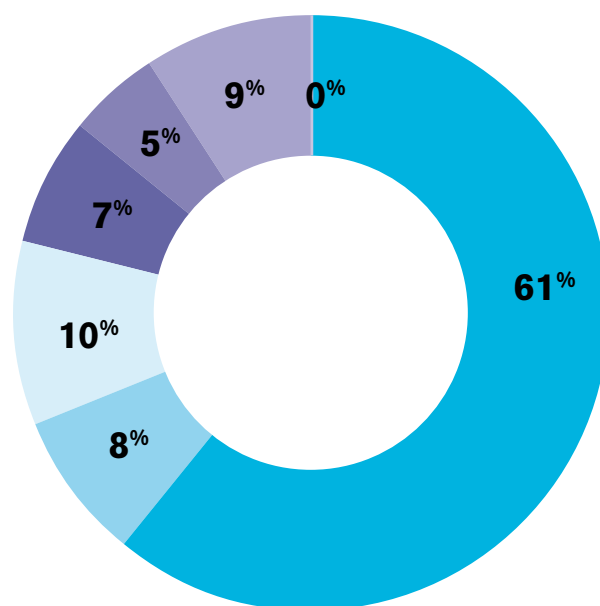
REVENUE STREAMS

\$'000

PERFORMANCE INCOME	\$1,987
CENTRAL GOVERNMENT FUNDING	\$3,748
LOCAL GOVERNMENT FUNDING	\$3,267
TRUST FUNDING	\$968
CORPORATE SPONSORSHIP (EXCL CONTRA)	\$419
CONTRA REVENUE	\$1,093
FUNDRAISING	\$902
OTHER	\$51

\$12,435

2021 EXPENDITURE



MAIN AREAS OF EXPENDITURE

\$'000

REMUNERATION	\$7,188
VENUE AND PRODUCTION	\$984
ARTISTIC RELATED COSTS (EXCL CORE REMUNERATION)	\$1,127
ADMINISTRATION	\$857
MARKETING	\$585
CONTRA EXPENSE	\$1,093
FUNDRAISING	\$29

\$11,863

AUCKLAND PHILHARMONIA TRUST

CONSOLIDATED AND SEPARATE

FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2021

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 Roseanne Meo, DNZM, OBE Dame Kiri Te Kanawa DBE, ONZ Dame Catherine Tizard, ONZ, GCMG, GCVO, DBE, QSO (until 31 October 2021)
Trust Board Members	Geraint A. Martin (Chair) Gordon Hill Julian Smith Pare Keiha Oliver Sealy Elizabeth Kerr Sylvia Ding Kate Vennell Lucy Whineray
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 2021, 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 2021, 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

Date... 28 March 2022....



Trustee

Date...28 March 2022.....

**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 consolidated and separate statements of financial position as at 31 December 2021, and the consolidated and separate statements of comprehensive revenue and expense, the consolidated and separate statements of changes in net assets/equity and the consolidated and separate cash flow statements for the year then ended, and notes to the consolidated and separate financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying consolidated and separate financial statements present fairly, in all material respects, the consolidated financial position of the Group and separate financial position of the Trust as at 31 December 2021, and their financial performance and 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 Consolidated 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.

In addition to audit services, our firm has a sponsorship arrangement with the Trust. The firm has no other 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 consolidated and separate financial statements and our auditor's report thereon.

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

In connection with our audit of the consolidated and separate financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the consolidated and separate financial statements, or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed on the other information 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.



BDO Auckland

Trustees' Responsibilities for the Consolidated and Separate Financial Statements

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

In preparing the consolidated and separate financial statements, the Trustees are responsible on behalf of the 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 consolidated and separate Financial Statements

Our objectives are to obtain reasonable assurance about whether the consolidated and separate 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 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

BDO Auckland
Auckland
New Zealand
28 March 2022

Consolidated and Separate Statement of Comprehensive Revenue and Expense

	Notes	Group		Trust	
		2021	2020	2021	2020
		\$	\$	\$	\$
Revenue from exchange transactions	5	3,401,807	2,339,571	3,329,443	2,231,765
Revenue from non-exchange transactions	6	9,399,567	8,493,834	8,948,018	8,479,455
Total revenue (excluding gains)		12,801,374	10,833,405	12,277,461	10,711,220
Employee costs	12	7,103,932	6,619,858	7,103,932	6,619,858
Other expenses	13	4,492,963	3,811,774	4,518,045	3,834,136
Depreciation and amortisation	15 & 16	144,175	157,794	128,336	141,268
Total expenses		11,741,070	10,589,426	11,750,313	10,595,262
Finance income	7	189,357	222,833	44,709	58,519
Finance costs	7	22	-	22	-
Net finance revenue		189,335	222,833	44,687	58,519
Operating surplus/(deficit)		1,249,639	466,812	571,835	174,477
Other gains/(losses)	8	320,881	177,513	41,193	4,217
Net surplus/(deficit) for the year		1,570,520	644,325	613,028	178,694
Other comprehensive revenue and expenses		-	-	-	-
Total comprehensive revenue and expenses for the year		1,570,520	644,325	613,028	178,694

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

Consolidated and Separate Statement of Changes in Net Assets / Equity

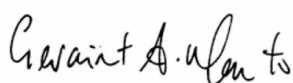
	Notes	Accumulated surplus		Total equity
		<i>Sustainable capital reserve</i>	<i>Operating reserves</i>	
		\$		\$
Group				
As at 1 January 2020		7,231,660	2,866,370	10,098,030
Transfers		432,700	(432,700)	-
Total comprehensive revenue and expense for the period		-	644,325	644,325
Balance as at 31 December 2020	20	7,664,360	3,077,995	10,742,355
Transfers		427,053	(427,053)	-
Total comprehensive revenue and expense for the period		-	1,570,520	1,570,520
Balance as at 31 December 2021	20	8,091,413	4,221,462	12,312,875
Trust				
As at 1 January 2020		1,925,174	1,378,175	3,303,349
Transfers		200,000	(200,000)	-
Total comprehensive revenue and expense for the period		-	178,694	178,694
Balance as at 31 December 2020	20	2,125,174	1,356,869	3,482,043
Transfers		-	-	-
Total comprehensive revenue and expense for the period		-	613,028	613,028
Balance as at 31 December 2021		2,125,174	1,969,897	4,095,071

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

Consolidated and Separate Statement of Financial Position

		Group		Trust	
	Notes	2021	2020	2021	2020
		\$	\$	\$	\$
ASSETS					
Current assets					
Cash and cash equivalents	10	1,417,068	1,100,845	180,684	1,074,221
Receivables from exchange transactions	9	205,777	209,907	188,719	203,621
Prepayments		168,432	137,034	165,204	135,070
GST receivable		87,584	119,965	80,541	127,598
Short-term investments - maturities > 3 months	10	5,062,718	4,272,067	4,022,574	3,040,552
		6,941,579	5,839,818	4,637,722	4,581,062
Non-current assets					
Property, plant and equipment	15	1,222,077	1,254,039	702,409	722,491
Investment property	15	254,610	258,570	-	-
Investments	11	6,191,173	5,192,453	1,040,332	-
Intangible assets	16	129,665	45,238	129,665	45,238
		7,797,525	6,750,300	1,872,406	767,729
TOTAL ASSETS		14,739,104	12,590,118	6,510,128	5,348,791
Current liabilities					
Payables from exchange transactions	17	343,721	520,606	332,549	539,591
Employee benefits	14	364,394	258,821	364,394	258,821
Income received in advance		1,718,114	1,068,336	1,718,114	1,068,336
TOTAL LIABILITIES		2,426,229	1,847,763	2,415,057	1,866,748
Net assets		12,312,875	10,742,355	4,095,071	3,482,043
NET ASSETS/EQUITY					
Operating reserves	20	4,221,462	3,077,995	1,969,897	1,356,869
Sustainable Capital Reserve	20	8,091,413	7,664,360	2,125,174	2,125,174
NET ASSETS/ EQUITY		12,312,875	10,742,355	4,095,071	3,482,043

For and on behalf of the Trust, which authorised the issue of the financial statements on 28 March 2022



Chair



Trustee

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

Consolidated and Separate Statement of Cash Flows

	Notes	Group		Trust	
		2021	2020	2021	2020
		\$	\$	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES					
Cash received from customers, related parties and funders		12,376,719	9,918,131	11,849,465	9,746,890
Interest received		132,237	195,155	43,388	68,219
Dividends received		55,801	49,227	-	-
Cash payments to suppliers, employees and related parties		(10,587,218)	(9,348,967)	(10,612,404)	(9,358,722)
Interest paid		(22)	-	(22)	-
Cash inflow / (outflow) from operating activities		1,977,517	813,546	1,280,427	456,387
CASH FLOWS FROM INVESTING ACTIVITIES					
Purchase of property, plant and equipment		(87,352)	(34,793)	(87,352)	(34,791)
Purchase of intangible assets		(105,330)	-	(105,330)	-
Short term deposits with maturities greater than 3 months		(790,651)	(984,731)	(982,021)	(518,871)
Proceeds from sale of property, plant and equipment		739	-	739	-
Cash inflow of Investments (shares and bonds)		321,300	-	-	4,217
Cash outflow of Investments (shares and bonds)		(1,000,000)	(36,267)	(1,000,000)	-
Cash inflow / (outflow) from investing activities		(1,661,294)	(1,055,791)	(2,173,964)	(549,445)
Net increase / (decrease) of cash and cash equivalents		316,223	(242,245)	(893,537)	(93,058)
Cash and cash equivalents at the beginning of the year		1,100,845	1,343,090	1,074,221	1,167,279
Cash and cash equivalents at the end of the year	10	1,417,068	1,100,845	180,684	1,074,221

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

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 28 March 2022.

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)

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.

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.

Notes to the Consolidated and Separate Financial Statements

4. SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

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.

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.

Notes to the consolidated and separate financial statements

4. SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

c) Financial instruments (cont'd)

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.

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.

Notes to the consolidated and separate financial statements

4. SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

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

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

Notes to the consolidated and separate financial statements

4. SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

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

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 financial statements

5. REVENUE FROM EXCHANGE TRANSACTIONS

	Group		Trust	
	2021	2020	2021	2020
Revenue from services rendered	1,654,681	1,015,711	1,654,682	1,015,711
Event sponsorship and corporate support	314,160	383,082	305,826	333,082
Contra revenue	1,093,254	824,355	1,093,254	824,355
Revenue from other exchange transactions	339,712	116,423	275,681	58,617
	3,401,807	2,339,571	3,329,443	2,231,765

6. REVENUE FROM NON-EXCHANGE TRANSACTIONS

Grants from Trusts and Foundations	346,370	396,532	346,370	396,532
Fundraising and donations	965,187	1,022,888	964,586	1,020,288
Government grants received	7,014,974	6,647,635	7,014,974	6,647,635
Other grants received	522,088	415,000	622,088	415,000
Bequests	550,948	11,779	-	-
	9,399,567	8,493,834	8,948,018	8,479,455

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 \$220,000; (2020, \$230,000).

7. FINANCE INCOME AND FINANCE EXPENSE

	Group		Trust	
	2021	2020	2021	2020
<i>Interest income</i>				
Loans and receivables	55,428	80,976	44,709	58,519
	55,428	80,976	44,709	58,519
<i>Financial assets at fair value through surplus or deficit</i>				
Dividends received	55,801	49,227	-	-
Interest received	78,128	92,630	-	-
	133,929	141,857	-	-
Total finance income	189,357	222,833	44,709	58,519
<i>Interest expense</i>				
ASB Bank overdraft	22	-	22	-
	22	-	22	-

Notes to the consolidated and separate financial statements

	Group		Trust	
	2021	2020	2021	2020
8. OTHER GAINS AND LOSSES				
<i>i. Other gains</i>				
Gain on disposal of equity investments	-	169,069	-	-
Unrealised currency gains/losses	54,126	8,193	43,191	6,518
Gain on revaluation of investments	273,971	26,148	-	-
	328,097	203,410	43,191	6,518
<i>ii. Other losses</i>				
Foreign currency losses	2,263	25,897	1,997	2,301
Loss on disposal of equity investments	4,953	-	-	-
	7,216	25,897	1,997	2,301
Total gains/(losses)	320,881	177,513	41,194	4,217

9. TRADE AND OTHER RECEIVABLES

	Group		Trust	
	2021	2020	2021	2020
Trade debtors	119,995	67,356	104,995	67,665
Accrued subscription instalment income	74,257	127,810	74,257	127,810
Interest receivable	10,503	9,640	9,467	8,146
Other receivables	1,022	5,101	-	-
	205,777	209,907	188,719	203,621

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 (2020: Nil) due to the current nature of the receivables.

10. CASH AND CASH EQUIVALENTS

Current assets

	Group		Trust	
	2021	2020	2021	2020
Bank accounts	1,417,068	1,100,845	180,684	1,074,221
Term Deposit held by ASB	5,062,718	4,272,067	4,022,574	3,040,552
	6,479,786	5,729,912	4,203,258	4,114,773

The term deposits are held with ASB mature within 12 months are earning approximately 1% to 1.35%. (2020; 0.8% - 1.7%)

Notes to the consolidated and separate financial statements

11. FINANCIAL INSTRUMENTS

i. Classification and fair values of financial instruments

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

	Financial assets		Financial liabilities
	FVTSD	Loans and receivables	Amortised cost
Group - 2021			
Investments	6,191,173		
<i>Subsequently measured at amortised cost</i>			
Cash and cash equivalent (assets)		1,417,068	
Short term deposits with maturities greater than 3 months		5,062,718	
Receivables from exchange transactions		205,777	
Payables			343,721
Trust - 2021			
Investments	1,040,332		
Cash and cash equivalent (assets)		180,684	
Short term deposits with maturities greater than 3 months		4,022,574	
Receivables from exchange transactions		188,719	
Payables			304,329
Group - 2020			
Investments	5,192,453		
<i>Subsequently 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
Trust - 2020			
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

* Fair value through surplus or deficit

Notes to the consolidated and separate financial 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		Trust	
	2021	2020	2021	2020
<i>Financial assets designated at initial recognition at fair value through surplus or deficit</i>				
Cash Investments at bank and financial institutions	185,685	563,322	-	-
Debt (New Zealand fixed interest)	1,716,935	2,055,274	-	-
Debt (Global fixed interest)	42,749	36,022	-	-
New Zealand property	438,055	432,390	-	-
New Zealand equities	1,329,850	1,095,423	-	-
Australian equities	409,743	197,779	-	-
Global equities	628,203	500,759	-	-
Alternative assets	399,621	311,484	-	-
	5,150,841	5,192,453	-	-

Financial assets designated at initial recognition at fair value through surplus or deficit

	Group		Trust	
	2021	2020	2021	2020
<i>Perpetual Guardian Investment -Philanthropy fund</i>	1,040,332	-	1,040,332	-

The above 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.

Notes to the consolidated and separate financial statements

12. EMPLOYEE COSTS

	Group		Trust	
	2021	2020	2021	2020
Orchestra Calls, SI and salaries	4,457,013	4,063,000	4,457,013	4,063,000
Salaries - admin	2,577,191	2,491,888	2,577,191	2,491,888
KiwiSaver employer contributions	69,728	64,970	69,728	64,970
	7,103,932	6,619,858	7,103,932	6,619,858

13. OTHER EXPENSES

	Group		Trust	
	2021	2020	2021	2020
Other expenses include the following amounts:				
Occupancy	224,837	201,769	224,837	248,269
Marketing and promotion	584,721	647,840	584,721	499,572
Contra expense	1,093,254	824,355	1,093,254	824,355
Venue rentals and production costs	436,665	382,034	436,665	382,034
Fundraising and donations expenses	29,013	42,298	29,013	42,298
Travel	77,559	99,550	77,559	99,550

14. EMPLOYEE BENEFITS PAYABLE

	Group		Trust	
	2021	2020	2021	2020
Short term employee benefits	364,394	258,821	364,394	258,821
	364,394	258,821	364,394	258,821

Notes to the consolidated and separate financial statements

15. PROPERTY, PLANT AND EQUIPMENT AND INVESTMENT

Group	Land	Buildings	Musical Instruments	Music stands	Music	Office equipment	Computer equipment	Motor vehicles	Office refurbishment	Total
Cost										
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
Additions	-	-	3,544	-	-	4,555	21,273	57,980	-	87,352
Disposals	-	-	-	-	-	-	-	15,000	-	15,000
Balance as at 31 December 2021	238,960	629,730	1,035,762	114,700	403,843	163,525	308,718	103,632	221,077	3,219,947
Accumulated depreciation and impairment										
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
Depreciation	-	11,879	41,387	11,208	16,154	8,771	16,847	652	12,416	119,314
Disposals	-	-	-	-	-	-	-	15,000	-	15,000
Balance as at 31 December 2021	-	349,021	697,069	93,190	153,708	151,634	285,867	46,304	221,077	1,997,870
Net book value										
As at 1 January 2020	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
As at 31 December 2021	238,960	280,709	338,693	21,510	250,135	11,891	22,851	57,328	-	1,222,077

Notes to the consolidated and separate financial statements

15. PROPERTY, PLANT AND EQUIPMENT AND INVESTMENT

Group cont'd Cost	Investment Property	Total
Balance as at 31 December 2020	370,950	370,950
Balance as at 31 December 2021	370,950	370,950
<i>Accumulated depreciation and impairment</i>		
Balance as at 31 December 2020	112,380	112,380
Depreciation	3,960	3,960
Balance as at 31 December 2021	116,340	116,340
<i>Net book value</i>		
As at 1 January 2020	262,701	262,701
As at 31 December 2020	258,570	258,570
As at 31 December 2021	254,610	254,610

Notes to the consolidated and separate financial statements

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

Trust

Cost

	Musical Instruments	Music stands	Music	Office equipment	Computer equipment	Motor vehicles	Office refurbishment	Total
Balance as at 31 December 2020	1,032,218	114,700	403,843	158,970	287,445	60,652	221,077	2,278,905
Additions	3,544	-	-	4,555	21,273	57,980	-	87,352
Disposals	-	-	-	-	-	15,000	-	15,000
Balance as at 31 December 2021	1,035,762	114,700	403,843	163,525	308,718	103,632	221,077	2,351,257

Accumulated depreciation and impairment

Balance as at 31 December 2020	655,682	81,982	137,554	142,863	269,020	60,652	208,661	1,556,414
Depreciation	41,387	11,208	16,154	8,770	16,847	652	12,416	107,434
Disposals	-	-	-	-	-	15,000	-	15,000
Balance as at 31 December 2021	697,069	93,190	153,708	151,633	285,867	46,304	221,077	1,648,848

Net book value

AS at 1 January 2020	409,562	43,299	275,250	20,728	21,301	-	56,631	826,771
As at 31 December 2020	376,536	32,718	266,289	16,107	18,425	-	12,416	722,491
As at 31 December 2021	338,693	21,510	250,135	11,892	22,851	57,328	-	702,409

Notes to the consolidated and separate financial statements

16 INTANGIBLE

ASSETS

Group & Trust

Cost

Balance as at 31 December 2020

Software

113,060

Additions

105,330

Balance as at 31 December 2021

218,390*Accumulated amortisation and impairment*

Balance as at 31 December 2020

(67,822)

Amortisation

(20,903)

Balance as at 31 December 2021

(88,725)*Net book value*

As at 31 December 2020

45,238

As at 31 December 2021

129,665

Notes to the consolidated and separate financial statements

	Group		Trust	
	2021	2020	2021	2020
17. TRADE AND OTHER PAYABLES				
Trade payables and accruals	343,721	520,606	304,329	512,258
Related party payable	-	-	28,220	27,333
	343,721	520,606	332,549	539,591

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

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	2021	59,414	-	15,000	28,220
Auckland Philharmonia Foundation	2020	58,643	-	-	27,333
Sistema Aotearoa Trust	2021	-	7,500	-	-
Sistema Aotearoa Trust	2020	-	17,813	-	-
Friends of APO	2021	-	20,000	-	-
Friends of APO	2020	-	20,000	-	-

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

Auckland Philharmonia Foundation is considered a related party as the Auckland Philharmonia Trust is the primary beneficiary of the Foundation. The Foundation supports the Trust by providing grants and one of the premises for which the orchestra practices.

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

ii. Terms and conditions of transactions with related parties

The sales to and purchases from related parties are made on normal trading terms. Outstanding balances at the year-end are unsecured and interest free.

Notes to the consolidated and separate financial statements

18. RELATED PARTY TRANSACTIONS (CONTD)

iii. Compensation of key management personnel

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

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

	Group		Trust	
	2021	2020	2021	2020
Total remuneration - employees	836,276	808,564	836,276	808,564
Number of FTE employees	6.4	6.9	6.4	6.9

Management staff took a 20% reduction in salaries for three months in 2020 due to Covid-19.

Staff turnover during the year affected the full-time equivalent numbers for 2021

19. COMMITMENTS AND CONTINGENCIES

	Group		Trust	
	2021	2020	2021	2020
<i>Operating lease - property</i>				
Less than 1 year	113,331	113,331	113,331	113,331
Between 1 and 5 years	113,331	226,661	113,331	226,661
> 5 years	-	-	-	-
	226,662	339,992	226,662	339,992

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 to December 2023.

There was a capital commitment for a new accounting system of \$17,699 at year end (2020: Nil).

Notes to the consolidated and separate financial statements

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	
	2021	2020	2021	2020
Operating reserves				
Auckland Philharmonia Trust	1,969,897	1,356,869	1,969,897	1,356,869
Auckland Philharmonia Foundation's Distributable Reserve	2,251,565	1,721,126	-	-
	4,221,462	3,077,995	1,969,897	1,356,869
Sustainable Capital Reserve				
Auckland Philharmonia Trust	2,125,174	2,125,174	2,125,174	2,125,174
Auckland Philharmonia Foundation - Non distributable reserves	5,966,239	5,539,186	-	-
	8,091,413	7,664,360	2,125,174	2,125,174
	12,312,875	10,742,355	4,095,071	3,482,043

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 2021 for the period 1 January 2022 to 30 June 2022 is recorded under operating reserves for 2021.

Sustainable Capital Reserve

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

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

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

In 2016, the financial reporting standards for Public Benefit Entities (such as the APT and Foundation) came into effect. Notwithstanding the independent status of the Foundation and the inability of the APT to demand or require financial support from the Foundation, under the financial reporting 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.

Notes to the consolidated financial statements

20. RESERVES (CONTD)

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. COVID -19 IMPACT

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 2nd December 2021, following a decline in active community cases, the Government imposed a COVID-19 Protection Framework on all of New Zealand. These restrictions are still in place at date of signing.

Being the third year into this pandemic, the Group and Trust has pivoted with the restrictions placed on the Arts sector and are offering smaller chamber concerts to reduced audiences of 100 people per concert which is to increase to 200 people following cabinet's recent decision of 16 March 2022. Despite the operations being affected, these latest restrictions did not have a significant impact on the Group's and the Trust's financial statements for the year ended 31 December 2021 and year to date. The Group and Trust continues to operate albeit at a reduced capacity and have scaled back on its costs.

The Trust has already taken significant steps to reduce costs and ensure that non-performance income remains at as high a level as possible. A significant portion of the income is from central and local government and in addition Government relief packages have been obtained. Further, the Trust has a high level of reserves.

As a result of the above, the Board has concluded the going concern basis remains appropriate for the preparation of these financial statements. However, the full long-term financial effect of this situation cannot be determined at the date of signing.

22. EVENTS AFTER THE REPORTING PERIOD

Except as disclosed in Note 21, there are no events subsequent to year-end which require disclosure in these financial statements.

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.

TRUSTS & FOUNDATIONS

PLATINUM

Auckland Council

Auckland Live

Auckland Philharmonia Foundation

Creative New Zealand

Foundation North

Four Winds Foundation

Freemasons Foundation (North Division)

Sir William & Lady Manchester
Charitable Trust

Pub Charity Limited

Staples Education Foundation

Trillian Trust

The Trusts Community Foundation

The Wallace Foundation

GOLD

The Douglas Goodfellow Charitable Trust

Potter Masonic Trust

Rua & Clarrie Stevens Charitable Trust

SILVER

Auckland Philharmonia Orchestra Friends

Manukau Westmere Lodge
Charitable Trust

Maurice Paykel Charitable Trust

Stout Trust

BRONZE

Jillian Friedlander c/- The Friedlander
Foundation

James Russell Lewis Trust
Ministry of Education

Mt Wellington Foundation

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

CHAIR DONORS

HELPING THE ORCHESTRA GO FROM STRENGTH TO STRENGTH

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 CHAIR

Warren & Sandra Cant

PRINCIPAL & TUTTI CHAIRS

Deirdre & Tony Anselmi Family Trust

Audrey Hay

Dr Sylvia Rosevear

Auckland Philharmonia Orchestra Friends

Brett Henshaw

David & Dian Ross

Alex Baker & Bart Meo

Liz Herrmann

Vicki & Ian Ross

Charline Hamilton Baker

Stephen & Gail Hofmann

Mark Rowley

Frances Bell

Michael & Dame Rosie Horton

Avril & John Ryan

Roger & Joanna Booth

Jennifer Knutsen

Gregory & Vlasta Shanahan

Naisi Chen

Robert Kinnear

Andrew & Jenny Smith

Trish Clapham

Katherine Kozel & Matt Hennessy

Sidney Smith

Robert & Louise Clark

Murray & Jill Lander

Martin Sowter & Alison Pereira

Sally Clatworthy

Anne Lankovsky & Alan Clanachan

Lindsay & Janet Spilman

John & Margaret Cullen

Stephen Lloyd

Rua & Clarrie Stevens Charitable Trust

Erica & Frans De Court Onderwater

David Lovell

Brian & Pam Stevenson

Richard Ebbett

MakeReady Ltd

Haydn Staples & Lynley Stewart

Charles & Tana Fishman

Jill Mandeno

Dame Adrienne Stewart

Mark & Amber Gatward

Eddie & Michele Mann

The Trusts Community Foundation

Barbara Glaser & Richard Panting

Marshall Day Acoustics

The Wallace Foundation

Richard & Peggy Greenfield

Geraint A. Martin & Sam Cliffe

Penelope Weber

Gae Griffiths

Joan Maxwell

Peter Wilson & Gerda McGechan

Lois Hadfield

Dame Roseanne Meo

Kate Venell

Sue Haigh

Dr Tom & Ann Morris

1 Anonymous Donor

Haines Family

Prue Olde

Geoffrey H. Haughney

Ralph & Penny Roberts

The APO Chair Donor Programme supports the development of the orchestra and enables talented musicians to thrive. Chair Donors enjoy a special relationship with individual orchestra players and receive invitations to exclusive events throughout the year.

For more information about APO Chair Donor Programme contact:

APO Development Team development@apo.co.nz

OPERA IN CONCERT

SUPPORTING THE APO OPERA IN CONCERT 2021: *BEETHOVEN'S FIDELIO*

Frances Bell

Alison Buchanan & Eric Johnston

Richard Ebbett & Helen Ferguson

Leslie French Estate

Helen Gaeta

Dame Jenny Gibbs

Sandra Greenfield

Rochelle McLaren

Dr Tom & Ann Morris

Humphrey & Gay Nisbet

Kieran & Jan Raftery

Murray Shaw

Noel & Kerrin Vautier

WOMEN IN MUSIC

CONTINUING TO SUPPORT WOMEN WITHIN THE APO

Patron of Women in Music: Jillian Friedlander

Charline Baker

Mariette Beesley

Sandra Greenfield

Madelene Moon

Sally Rich

Vicki Ross

Oliver Sealy

Jane Williams

FUTURE FUND

BUILDING A LOVE OF MUSIC AMONGST OUR CHILDREN

Steven Brodie

Leo Shin

THANKS TO THE FOLLOWING PEOPLE WHO SUPPORTED APO CONNECTING IN 2021

Charline Hamilton Baker

Hon. John Boscawen

Marian Carter

Jenny & Marston Conder

Peter & Fay Cropper

Lech & Lynne Dziejewski

John & Eleanor Gibb

Dame Jenny Gibbs

Pamela Gould

Anne Hargreaves

Eddie & Michele Mann

Stephanie Markson

Heather Pascual

Dame Judith Potter

Roger Reynolds

THERE ARE MANY WAYS YOU CAN SUPPORT THE ORCHESTRA.

To find out more information, visit us online: apo.co.nz/support

Or contact: APO Development Team development@apo.co.nz

21ST CENTURY CIRCLE

LEAVING A LEGACY OF MUSIC FOR GENERATIONS TO COME

June Allen	Gae Griffiths	Laurie & Claire Reynolds
Stuart Angel & Dr Jon Bishop	Lois Hadfield	Julia Reynolds
Dr Ian Ball & Herald Braune	John Harris	Geraldine Rose
Carol & Alan Best	Geoffrey H. Haughey	Dr Sylvia Rosevear
J Bishell	Graeme & Margaret Hitch	David & Dian Ross
Kevin Bishop	Michael Hooper	Stewart & Pauline Rundle
Barbara Bond	Robert & Hilary Howard	Ronald Saunders & Nuala Grove
Roger & Joanna Booth	Trevor Hudson	Olivia Sheehan
Hon. John Boscawen	Neil Jenkins	Barbara Spiers
Warren & Sandra Cant	Eric Johnston & Alison Buchanan	Paula Stephen
Canterdale Trust	Pamela Kean	Gordon & Madeline Stern
Angela Caughey	Katherine Kozel & Matt Hennessy	Ian Stevenson
Pamela Chalmers	Liggins Family Trust	Anne Stewart
Kath Cherney	David Lovell	Garrick Stuckey
C L Davidson	Caroline May	Shan Su
Christopher Devereaux & Barbara Harris	Gerda McGeachan	Chris Swannell
Una Dowding	Ken & Pat Meiklejohn	Elizabeth Swier
Robert G. Eady	Dr Pamela Melding	Donald Trott
Richard Ebbett & Helen Ferguson	Darryl & Maureen Milner	Belinda Vernon
Graham & Di Edwards	Dr Tom & Ann Morris	Pauline Wetton
Robert & Anne Feigel	Prue Olde	Lorraine Wilson
Roger Giese	David & Jackie Pittman	Peter Wilson
Barbara Glaser	Dame Judith Potter	Lynette Youlden
Jean Glenister	John & Jessica Pybus	
Pamela Gould	Nyla Rae	55 Anonymous bequests
Dora Green	Carolyn Reid	

The Auckland Philharmonia Foundation gratefully acknowledges bequests advised and received from the estates of Denver Olde, Elaine Marjorie Robinson and WF Ryan.

The 21st 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 develop and play a significant part in shaping the cultural future of Auckland.

For more information about leaving a gift in your will to the Auckland Philharmonia Foundation contact:
APO Development Team 📧 development@apo.co.nz

AND A SPECIAL THANK YOU TO THE FOLLOWING PEOPLE FOR THEIR GENEROUS SUPPORT IN 2021.

Graeme & Di Edwards

Graeme & Margaret Hitch

AUCKLAND PHILHARMONIA ORCHESTRA

SPONSORS

Auckland Philharmonia Orchestra gratefully acknowledges the significant contributions made by the following corporate sponsors in 2021.

CORE FUNDERS



PLATINUM



GOLD



SILVER



BRONZE

Adrian Malloch Photography
Hallertau
Karajoz Coffee
Marshall Day Acoustics

Naxos Music Group
Nicholas Jermyn
NZ Premium Foods
Pascoes

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

For information about business partnerships and corporate events, contact:

📧 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

🌐 apo.co.nz

📘 [aporchestra](https://www.facebook.com/aporchestra)

🐦 [@aporchestra](https://twitter.com/aporchestra)

📺 [aporchestra](https://www.youtube.com/channel/UCaporchestra)

📻 [apo_nz](https://www.podcasts.apple.com/nz/podcast/apo-nz)

