

**N E W
Z E A L A N D
S Y M P H O N Y
O R C H E S T R A**



STATEMENT OF PERFORMANCE EXPECTATIONS

**FOR THE YEAR ENDING
31 DECEMBER 2018**

**Presented to the Right Honourable Jacinda Ardern
Minister for Arts, Culture and Heritage**

SO

MUCH TO
EXPERIENCE

WHEN DOES IT START?

SO

WHAT YOU EXPECT

NOT

SO

SO WANT TO SEE IT AGAIN

SO

MUCH

TO GET EXCITED ABOUT

FOR EVERYONE

SO

SO

NZ

SO COOL

BREATH TAKING

SO

SO

SO

EXHILARATING

SO

THRILLING

MANY PERFORMANCES

SO



SEASON 2018

Season after season we bring together the best New Zealand musicians and world-renowned soloists and conductors to perform timeless classics and new-found favourites. Delivered with passion and excellence, a night at the NZSO is an experience as good as anywhere in the world. And again this season, it will be SO.

SO is a question that opens your mind to new possibilities, transporting you to new places and new worlds, beyond all your expectations. SO is the amplifier that adds gravitas to a mood, a feeling and an emotion. So exhilarating. So mind-blowing. So much more than you imagined. A night at the NZSO will be all this and so much more.

We'll so see you there.

SO LET'S BEGIN.

NZSO PATRON:

Her Excellency, the Rt Hon
Dame Patsy Reddy GNZM QSO

GOVERNOR-GENERAL OF NEW ZEALAND



Kia ora koutou.

I was delighted to be invited to become Patron of the NZSO. Supporting leadership and excellence in the arts is one of my priorities during my term as Governor-General, and our national orchestra is a cultural taonga of rare value.

New Zealanders can be immensely proud of the consistently high standard maintained by the orchestra and the fine reputation it has achieved on the international stage.

I also commend the NZSO's continuing commitment to tour New Zealand, so that more of our citizens can experience the joys of hearing the world's greatest music played live by expert musicians.

It's good to know that the over 90 concerts to be offered in 15 centres in the 2018 season represent a significant increase from previous years.

Regular concert-goers will, like me, have vivid memories of superb concerts given by the NZSO over the years. I am greatly looking forward to enjoying the wonderful mixture of traditional masterworks and new and exciting musical experiences that are in store for us all in the coming season.

The Rt Hon Dame Patsy Reddy

GNZM, QSO
GOVERNOR-GENERAL OF NEW ZEALAND

SO, WHAT CAN WE EXPECT FROM 2018?



CHIEF EXECUTIVE

Christopher Blake QSO

Since the New Zealand Symphony Orchestra was established more than 70 years ago, its chief goal has been to bring great music to all New Zealanders and many are captivated for life by the experience!

As a world-class orchestra, every NZSO season champions the core repertoire. In 2018, our Music Director Edo de Waart leads his third series of Masterworks. This features wonderful soloists like acclaimed violinist Augustin Hadelich and mezzo-soprano Sasha Cooke, and masterpieces by Brahms, Mahler, Beethoven, Tchaikovsky, Stravinsky and more.

Our array of international stars includes one of our very own, the acclaimed tenor Simon O'Neill, pianist Simon Trpčeski and conductors like Lawrence Renes and Peter Oundjian to match. And there's the music of Leonard Bernstein, Shostakovich and the ever popular Vivaldi.

Our 2018 season will appeal to all ages with its wide variety of concerts including a celebration of orchestral music for film. Composers like John Williams, who features in our 2018 Summer Pops tour, have introduced many young people to the orchestra through the glories of their symphonic soundtracks. Look out too for our Classical Hits tour to 11 centres in September – a great way to shrug off any winter blues.

The NZSO is your orchestra - owned and funded by all New Zealanders to bring the glory, fascination and delights of live orchestral music played to the very highest standards to as many people as we can. We are grateful for your support over the seven decades of our performances to date and warmly thank you for it.

We look forward to welcoming you to our concerts. Please join us in 2018 for one of the most exciting and diverse seasons in NZSO history.

Christopher Blake QSO
CHIEF EXECUTIVE

STATEMENT OF PERFORMANCE EXPECTATIONS

This Statement of Performance Expectations reflects NZSO's proposed performance targets and forecast financial information for the year ahead. It is produced in accordance with Section 149E of the Crown Entities Act 2004.

The forecast financial statements and underlying assumptions in this document have been authorised as appropriate for issue by the Board of New Zealand Symphony Orchestra in accordance with its role under the Crown Entities Act 2004. It is not intended to update the forecast financial statements subsequent to presentation.



Donald Best
Board Chair

8 December 2017



Dame Bronwen Holdsworth, DNZM
Board Member
Audit Committee Member
8 December 2017

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VISION, MISSION AND VALUES

VISION AND MISSION



VALUES

WHAT WE DO	<i>We value excellent engagement</i> <ul style="list-style-type: none">• We identify strongly with one another and with New Zealanders.• We ensure that our work is relevant to our audiences.• We communicate openly and honestly with one another and with New Zealanders.
HOW WE DO IT	<i>We value creative excellence</i> <ul style="list-style-type: none">• We are passionate about our music and strive to share it widely.• We are innovative and creative in all aspects of our activities.• We are inspired to be excellent in all our performances.
HOW WE BEHAVE	<i>We value excellent relationships</i> <ul style="list-style-type: none">• We always act with fairness, honesty and transparency.• We trust, respect, acknowledge and support each other.• We always act with integrity.

STATEMENT OF INTENT 2018-2021 AND FUTURE STRATEGY

This Statement of Performance Expectations (SPE) prepared by New Zealand Symphony Orchestra (NZSO) should be read in conjunction with NZSO's Statement of Intent 2018-2021 (SOI). The key strategic matters from that document are summarised here.

Winds of Change

The Board, Strategic Leadership Team (SLT), senior players and managers of the NZSO have engaged in a series of workshops and ongoing discussions over the last year to assess future directions for the NZSO. As a result, the Orchestra has introduced changes in Season 2018 which trial new ideas and lay the foundation for further innovations in future years.

The planned next stage of this work will be the completion of a new strategic plan for the NZSO which sets out a more detailed account of the range of activities, the balance between them, touring patterns and how New Zealanders of all ages are able to experience NZSO and the excitement of live orchestral music.

The key drivers of the changes are: increased diversification of activities to match the growing diversity of our New Zealand communities; closer tailoring of repertoire to the needs of touring centres; programming rebalancing to increase core audiences; careful management of large repertoire programming; more efficient use of the core orchestra; and, reinvestment of savings into increased concert and touring activity. Further strategic positioning of the Orchestra around the new opportunities presented by its move to a new home in the Wellington Town Hall will be refined and finalised closer to the time of its opening (scheduled for mid-2021).

Season 2018

This approach has led to substantial changes for Season 2018 when compared to the previous decade. Budgeted activities for the year will be 105 live performances compared with 79 projected for 2017, an increase of 26 performances (33%). These performances will occur across 16 touring centres. There is also an increase in the diversity of activity with 13 contract performances versus five in 2017. In 2018 these include partnerships with the New Zealand Festival, Lexus Song Quest, Royal New Zealand Ballet, Nelson Opera in the Park and The Muppets. NZSO promoted concerts also include diverse offerings ranging from ComicCon, the Music of Harry Potter and Family Concerts to Concerts for Pre-schoolers and an experimental Shed Series aimed at adventurous audiences of young professionals.

The increased activity and wider selection of offerings is expected to boost box office income and the live audiences for the NZSO are estimated to grow by approximately 28,000 or 33% from a projected 84,000 in 2017 to an estimated 112,000 in 2018.

OBJECTIVES AND FUNCTIONS OF THE NZSO UNDER LEGISLATION

OBJECTIVES OF THE ORCHESTRA

The objectives of the orchestra are outlined in Section 8 of the *New Zealand Symphony Orchestra Act 2004*, as follows:

- to provide the public of New Zealand with live and recorded performances of symphonic music performed to an international standard
- to provide an orchestra that—
 - (i) is highly skilled and artistically imaginative; and
 - (ii) has strong community support
- to be a leading New Zealand performing arts organisation with a role in the development of a distinctively New Zealand cultural environment
- to promote and encourage New Zealand musical composition and composers
- to provide performance opportunities for New Zealand musicians, whether as members of the orchestra or as soloists.

FUNCTIONS OF THE ORCHESTRA

The functions of the orchestra are outlined in Section 9 of the *New Zealand Symphony Orchestra Act 2004*, as follows:

- to ensure that the orchestra presents a broad repertoire of orchestral performance including New Zealand works and recent works
- to encourage the development of New Zealand musicians
- to encourage the development of New Zealanders' knowledge and appreciation of orchestral music
- to develop and expand the audience of the orchestra on a national basis
- to provide a touring orchestra (which may also include international performances)
- to carry out any other functions consistent with its principal objectives, as agreed to by the Minister after consultation with the orchestra
- to co-operate with other similar institutions and organisations having objectives similar to those of the orchestra.

LEARNING AND CONNECTING

WE HAVE A PROUD TRADITION OF SUPPORTING AND ENCOURAGING EMERGING ARTISTS, ENGAGING WITH COMMUNITIES AND SCHOOLS THROUGH A FULL RANGE OF PROGRAMMES, INCLUDING THE FLAGSHIP NZSO NATIONAL YOUTH ORCHESTRA.



NZSO NATIONAL YOUTH ORCHESTRA

Celebrating the 20th Anniversary of the Adam Foundation's support of the NYO

Since its inception in 1959, our National Youth Orchestra has played a vital role in providing unique opportunities for the country's most gifted young orchestral performers, many of whom have gone on to forge successful careers as orchestral players, soloists, chamber musicians and teachers. Approximately 50% of the current players in the NZSO are former members of the NZSO National Youth Orchestra.

In 2018, NYO will perform two exciting programmes, in Wellington and Christchurch at the beginning of the year, and then in Wellington and Auckland mid-year.



YOUNG MUSICIANS

Young musicians receive a range of opportunities to learn alongside members of the NZSO, as well as acclaimed conductors, soloists and composers.

Programmes include:

— The NZSO Foundation Masterclasses

Visiting international artists present Masterclasses for tertiary students around the country whilst on tour with the NZSO, a great opportunity for students to learn from the best.

— NZSO Fellowship Programme

The NZSO Fellowship Programme is our premier offering for emerging orchestral musicians, providing a unique year-long association with the Orchestra and bespoke opportunities to work with NZSO players, international conductors, soloists and educators. Participants travel to Wellington on a regular basis where they have the opportunity to spend time with members of the NZSO, our guest artists and conductors.

— NZSO National Mentoring Programme

The NZSO National Mentoring Programme is an exciting opportunity for young musicians to pair up with NZSO players to receive mentoring as well as access to NZSO rehearsals and concerts throughout the year.



— **Youth Orchestra coaching**

Members of the NZSO offer tutoring for players in local Youth Orchestras nationwide.

— **NZSO Todd Corporation Young Composers Award**

Now in its thirteenth year, the NZSO Todd Corporation Young Composers Award is a unique opportunity for young New Zealand composers to have their work workshopped and recorded by the NZSO.

— **NZSO National Youth Orchestra Composer-in-Residence**
Josiah Carr is the 2018 NZSO NYO Composer-in-Residence.

Could you be the next NZSO National Youth Orchestra Composer-in-Residence? The commission for the next Composer-in-Residence will be to write a 10-minute piece for the mid-year 2019 National Youth Orchestra programme.



CONNECTING WITH THE COMMUNITY

School Concerts

Concerts for school students are designed to introduce them to the sights and sounds of the Symphony Orchestra. Lively and informative, these concerts will take students on a musical tour through the orchestra with eclectic and exciting music and an interactive presentation which brings students into the thick of the action.

Concerts for Pre-schoolers

For children ages 2 and up, come along for a fun, informal and interactive session with members of the NZSO, and hear storytime music.

Family Concerts

Specially designed for the whole family to enjoy, and with engaging music, these concerts are an ideal way to introduce the younger members of the family to the NZSO.

Our hugely popular community outreach programmes take our musicians out of the concert hall to allow all members of the community to experience live orchestral music.

ASSESSING PERFORMANCE AND SUCCESS

MEASURES OF SUCCESS AGAINST LEGISLATED NZSO OBJECTIVES

There are many ways to assess performance and define and measure success. The NZSO is governed by legislation and is also a member of a large and diverse cultural sector. These two factors are the critical elements in building an appropriate performance framework for the Orchestra and then establishing measures which demonstrate progress using an "investment-to-outcomes" type model. Success to the NZSO means achieving excellence in the delivery of the Functions of the Orchestra, as defined in Section 9 of the New Zealand Symphony Orchestra Act 2004 ("the Act") and in meeting the Objectives of the Orchestra outlined in Section 8 of the Act. In doing so, the NZSO will contribute to the cultural sector's Vision and Outcomes.

OUTPUT MEASURES

While the NZSO has a single Output Class (Orchestral Services), there are a wide variety of distinct activities and services (outputs) undertaken each year. The level of Orchestral Services outputs vary from year to year and is restricted to a degree by the amount of funding available. When the level of funding in real terms declines, it is prudent that the outputs also reduce in order to maintain the financial viability of the Orchestra on an ongoing basis. An increase in Government Funding of \$1.2 million per annum announced in the 2016 Government Budget has enabled a staged increase in levels of outputs in 2017 as compared to 2015 and 2016. In 2018, key outputs and performance measures have increased by up to 33% when compared to the estimated 2017 actual results.

INCREASING RELEVANCE AND ENGAGEMENT

Season 2018 focusses the NZSO's outputs to increase engagement with traditional and new audiences. The Learning & Connecting programmes (described in the preceding pages) are designed to provide opportunities for a wide demographic, from pre-schoolers and families through to the emerging musicians who may be the future players of the NZSO. Other concert programmes outside the core classical repertoire, such as ComicCon, Star Wars Film in Concert and a new Shed series are designed to be relevant to younger and diverse audiences who may have had little exposure to a full live orchestra. Being relevant to a wide cross section of New Zealanders and increasing audiences helps ensure the NZSO contributes to the distinctive New Zealand culture.

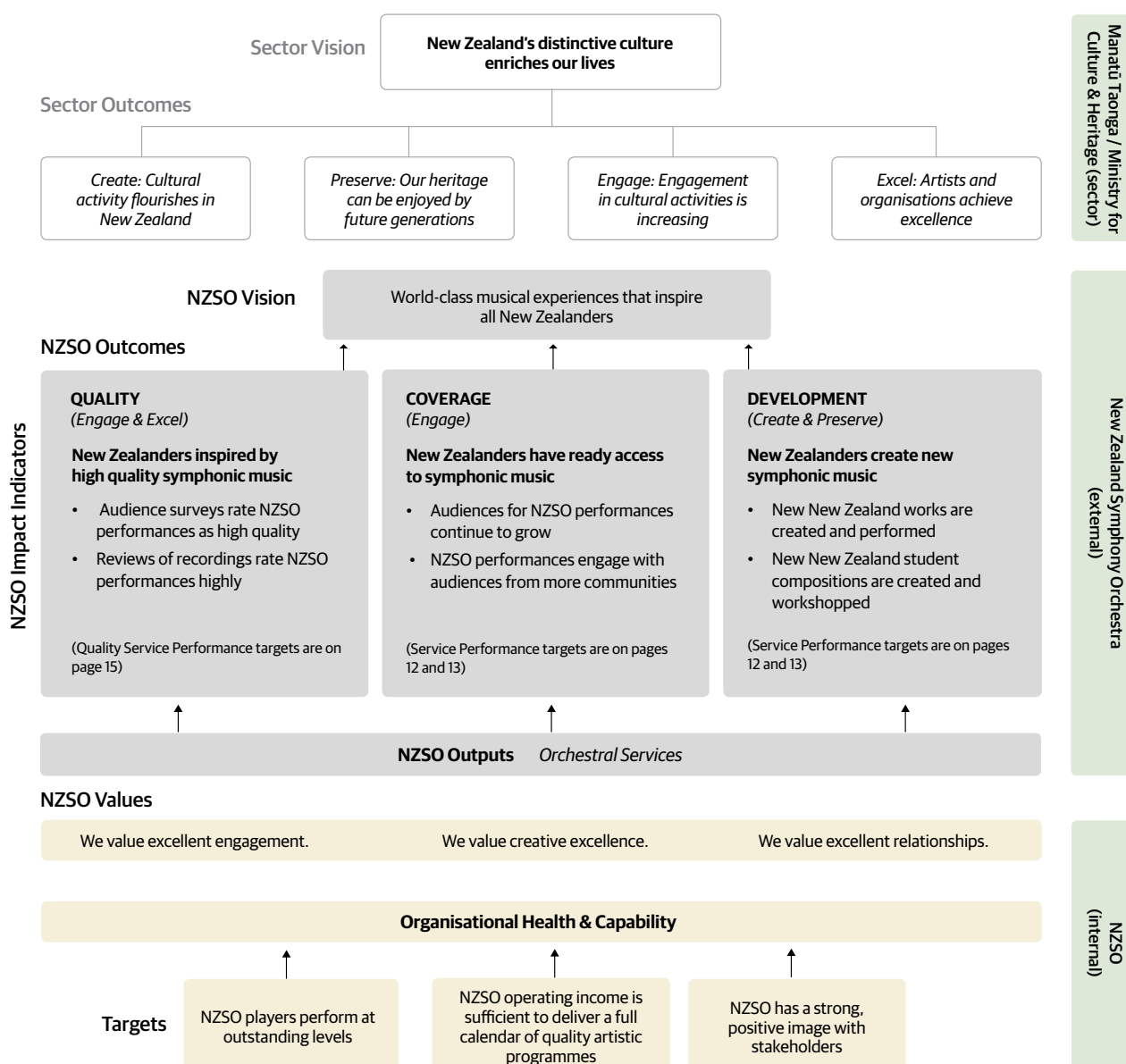
PERFORMANCE REPORTING FRAMEWORK

GENERATING IMPACTS FROM NZSO'S OUTPUTS

Government Funding for the NZSO's ongoing expenditure is provided through Vote: Arts, Culture and Heritage for the Output: Performing Arts Services. The Output is described as "providing opportunities for New Zealand audiences to experience high quality live symphonic music...and encouraging participation in and appreciation of the art form in New Zealand". The NZSO's specific performing arts service is Output: Orchestral Services. A breakdown of the forecast revenue and expenses directly attributable to the Output: Orchestral Services is included in the Statement of Forecast Comprehensive Revenue and Expense on page 18. The NZSO does not intend to supply any class of outputs in the financial year that is not a reportable class of outputs.

Orchestral services are provided either as live performance (to a public or private audience) or are recorded for distribution through a wide variety of mediums. This may include radio broadcast, digital download, streaming, CD, film soundtrack and more. Orchestral Services is the only Reportable Class of Output of the NZSO and all financial and non-financial performance measures in this Statement of Performance Expectations are directly related to this one Output Class.

The NZSO's performance framework, below, shows how the range of our activities link to that of the wider cultural sector in supporting and developing New Zealand's distinctive culture and enriching lives. The NZSO does this through three outcomes sought from the orchestral services it provides. The NZSO has determined six impact indicators which suggest that progress is being achieved toward the outcomes sought and specific impact measures are assigned to each. The 2018 targets for these are shown in the shaded budget column of the succeeding "Impacts & Outcomes" table.



We rehearse, travel, eat and perform together for most of the year as this country's largest musical family. If we didn't tour, we wouldn't know each other so well. Such genuine togetherness is rare in an orchestra and it's a quality New Zealanders share as a people.

Edo de Waart

EDO DE WAART, NZSO MUSIC DIRECTOR



IMPACTS AND OUTCOMES

The framework on the previous page outlines the structure of the NZSO's performance reporting which follows. The *New Zealand Symphony Orchestra Act 2004* is a key driver for establishing the performance reporting framework and in developing the measures outlined in the following tables.

The key outcomes of quality and coverage in delivering NZSO performances is supported and enhanced by a development outcome to foster a distinctively New Zealand cultural environment. The NZSO has an overriding strategy to constantly develop excellence in performance and expand audiences for live performances and other forms of dissemination of its music. To give effect to this strategy the NZSO works to maximise revenue from all sources and minimise costs through operational efficiencies.

Audience development is a key strategy for the NZSO. There is ongoing assessment of pricing options to ensure the Orchestra is accessible to the wide range of demographic groups with special packages for families, young people and students and free and low cost concerts. Research into audience preferences and audience feedback is built into marketing and development strategic planning to inform the design of new concert products and activities and to maximise engagement with the NZSO.

OUTCOME: Quality		New Zealanders inspired by high quality symphonic music				
Impact indicator	Impact measure	2018 Budget	2017 Estimated Actual	2017 Budget	2016 Actual	2015 Actual
Audience surveys rate NZSO performances as high quality	Average grading achieved for quality of performance in surveys of NZSO audiences	9 / 10	9 / 10	9 / 10	9.2 / 10	9.4 / 10
Reviews of recordings rate NZSO performances highly	Average grading achieved for NZSO recordings released and reviewed	9 / 10	9 / 10	9 / 10	9 / 10	10 / 10
OUTCOME: Coverage		New Zealanders have ready access to symphonic music				
Impact indicator	Impact measure	2018 Budget	2017 Estimated Actual	2017 Budget	2016 Actual	2015 Actual
Audience demand for NZSO performances grows	Total audience attendances for NZSO performances	111,740	84,000	101,388	90,232	95,658
NZSO performances engage with audiences from diverse communities	Total number of communities represented in NZSO audiences for live performances	35	35	35	39	34
OUTCOME: Development		New Zealanders create new symphonic music				
Impact indicator	Impact measure	2018 Budget	2017 Estimated Actual	2017 Budget	2016 Actual	2015 Actual
New New Zealand works are created and performed	Number of new New Zealand works performed by NZSO	4	4	3	4	3
New New Zealand student compositions are created and workshopped	Number of new New Zealand student compositions workshopped by NZSO	8	10	8	8	10

STATEMENT OF FORECAST OUTPUT SERVICE PERFORMANCE

In 2018, live performances across New Zealand will increase over prior years with a budgeted 105 performances across 16 different communities. This is budgeted to achieve audiences in excess of 111,000 against the 2017 estimated total of 84,000. The NZSO undertakes to reach all the New Zealand towns and cities with urban populations in excess of 50,000 every year – there are 13 such communities in New Zealand. Smaller centres are reached as resources and touring itineraries allow.

Audiences for orchestral services can access NZSO outputs as live performance either by their attendance at performance venues (such as public concerts) or by being visited for performances (such as NZSO visits' to schools, marae and rest-homes or retirement villages). The Orchestra travels throughout New Zealand every year and visits a large number of different communities. We recognise a separate community for reporting purposes if it is represented by its own distinct elected local body.

NEW ZEALAND SYMPHONY ORCHESTRA ACT 2004 - SECTION 8	SPECIFIC OBJECTIVES	OUTCOME	2018 BUDGET
Provide the public of New Zealand with live and recorded performances of symphonic music performed to an international standard.	<ul style="list-style-type: none"> • Present live performances throughout the country. • Performances are of an international standard. 	Coverage Quality	105 live performances of symphonic music presented throughout New Zealand. Refer separate performance quality measures on Page 15.
Provide an orchestra that is highly skilled and artistically imaginative.	<ul style="list-style-type: none"> • Provide professional development opportunities for existing NZSO musicians. • Concert season and recordings include a wide variety of different programmes. 	Development Development	4 professional development scholarships or bursaries awarded to NZSO musicians. 30 different performance and recording programmes presented.
Provide an orchestra that has strong community support.	<ul style="list-style-type: none"> • Live performances reach a large number of communities 	Coverage	16 different New Zealand communities have live performances.
Be a leading New Zealand performing arts organisation with a role in the development of a distinctively New Zealand cultural environment.	<ul style="list-style-type: none"> • Provide opportunities for the training and development of young and emerging musicians and collaborate with other arts and cultural organisations 	Development	4 NZSO National Youth Orchestra performances, 12 students in NZSO Mentor programme, 6 students in NZSO fellowship programme, 5 master-classes with NZSO players or guest artists and 7 collaborative performances with other arts organisations.
Promote and encourage New Zealand musical composition and composers.	<ul style="list-style-type: none"> • Create workshop opportunities for New Zealand composers • Profile New Zealand composition in public performances and in recordings 	Development Development	17 compositions are workshopped. 20 New Zealand works performed.
Provide performance opportunities for New Zealand musicians, whether as members of the orchestra or as soloists.	<ul style="list-style-type: none"> • New Zealand artists regularly perform with the orchestra 	Development	20 New Zealand artists perform with the orchestra.

SO MANY CONCERTS

Recorded performances can be accessed anywhere in New Zealand or around the world through radio broadcasts, commercially released compact discs, as soundtrack accompaniment in film releases, occasional television broadcasts and through other media such as online music libraries, web-casts and the like. The NZSO is committed to reducing, as much as possible, the barriers to accessing our outputs and is continually reviewing delivery options for orchestral services in digital formats. However, live performance in an acoustically superior performance venue is still considered the best way to experience top quality orchestral music.

The following table details specific Forecast Service Performance output targets for each objective of the NZSO (as defined in Section 8 of the *New Zealand Symphony Orchestra Act 2004*) and relates the specific outcome that is sought through achieving the output target (as described in the framework). (NB. The measures for Quality Service Performance are on the succeeding table).

2017 ESTIMATED ACTUAL	2017 BUDGET	2016 ACTUAL	2015 ACTUAL
79 live performances of symphonic music presented throughout New Zealand. Refer separate performance quality measures on Page 15.	86 live performances of symphonic music presented throughout New Zealand. Refer separate performance quality measures on Page 15.	77 live performances of symphonic music presented throughout New Zealand. Refer separate performance quality measures on Page 15.	78 live performances of symphonic music presented throughout New Zealand.
4 professional development scholarships or bursaries awarded to NZSO musicians. 27 different performance and recording programmes presented. 16 different New Zealand communities have live performances.	4 professional development scholarships or bursaries awarded to NZSO musicians. 25 different performance and recording programmes presented. 19 different New Zealand communities have live performances.	6 professional development scholarships or bursaries awarded to NZSO musicians. New measure from 2017. 16 different New Zealand communities have live performances.	6 professional development scholarships or bursaries awarded to NZSO musicians. New measure from 2017. 15 different New Zealand communities have live performances.
2 NYO performances 12 mentor students 8 fellowships 5 master-classes 7 collaborations	2 NYO performances 13 mentor students 6 fellowships 5 master-classes 7 collaborations	4 NYO performances 16 mentor students 5 fellowships 5 master-classes 6 collaborations	2 NYO performances 14 mentor students 6 fellowships 6 master-classes 11 collaborations
19 compositions are workshopped. 36 New Zealand works performed.*	13 compositions are workshopped. 18 New Zealand works performed.	13 compositions workshopped. 20 New Zealand works performed.	17 compositions workshopped. 24 New Zealand works performed.
15 New Zealand artists perform with the orchestra.	10 New Zealand artists perform with the orchestra.	13 New Zealand artists perform with the orchestra.	12 New Zealand artists perform with the orchestra.

* In 2017, a nationwide New Zealand tour with NZSO and the Modern Maori Quartet featured music written and/or arranged for the tour, generating a greater number (36) of New Zealand works performed output than in a typical year.



SKILLS, EXCELLENCE + PASSION

Seeing the NZSO is one of the few opportunities you will have anywhere to hear a truly national orchestra. Multi-cultural. Of all ages: from seasoned performers to the next generation. Talented. Passionate. Driven to deliver a musical experience as good as anything, anywhere in the world. An orchestra that understands New Zealanders because it plays to and for all New Zealanders.



MEASUREMENT OF FORECAST QUALITY SERVICE PERFORMANCE

One of the objectives of the NZSO as defined in Section 8 of the *New Zealand Symphony Orchestra Act 2004* is "performances of symphonic music performed to an international standard". The following table sets targets for 2018 to demonstrate NZSO is delivering on this objective.

The NZSO was internationally benchmarked in February 2016 when it competed as a finalist in the prestigious 58th Annual Grammy Awards in Los Angeles. While the Boston Symphony Orchestra took the honours for Best Orchestral Performance, the nomination won the NZSO widespread attention and media interest, reaffirming its reputation as a world-class orchestra of note.

International exposure is an important strategic driver of the pursuit of excellence. During the term of the Four Year Plan the NZSO intends to undertake a further international tour to capitalise and build on the success and benefits of the 2010 European tour.

PROCESS	TARGET	MEASUREMENT	2018 BUDGET	2017 ESTIMATED ACTUAL	2017 BUDGET	2016 ACTUAL
Regular audience surveys are conducted and performance quality is polled.	Audiences recognise NZSO performances are of international quality.	Audience surveys achieve high gradings.	9 / 10	9 / 10	9 / 10	9.2 / 10
Independent international reviews of live and recorded performances assess quality of orchestra performance.	International reviewers recognise NZSO performances are of international quality.	International reviews achieve high gradings.	9 / 10	9 / 10	9 / 10	9.0 / 10
Critical reviews by New Zealand media of live performances assess quality of orchestra performance.	New Zealand reviewers recognise NZSO performances are of international quality.	New Zealand reviews achieve high gradings.	9 / 10	9 / 10	9 / 10	9.7 / 10
International artists polled on quality of orchestra and performances ("Exit Polling").	Artists recognise NZSO performances are of international quality.	Exit polling of international artists achieve high gradings.	9 / 10	9 / 10	9 / 10	9.9 / 10

SO

BREATHTAKING

MUSIC DIRECTOR

Edo de Waart

ASSOCIATE CONDUCTOR

Hamish McKeich

CONCERTMASTER

Vesa-Matti Leppänen

HONORARY CONDUCTOR

Pietari Inkinen

MUSIC DIRECTOR EMERITUS

James Judd

FIRST VIOLINS

Vesa-Matti Leppänen
CONCERTMASTER

Donald Armstrong
ASSOCIATE CONCERTMASTER

Yuka Eguchi
ASSISTANT CONCERTMASTER

Yury Gezentsvey
PRINCIPAL

Emma Barron

Ursula Evans

Malavika Gopal

Pam Jiang

Haihong Liu

Anne Loeser

Alan Molina

Gregory Squire

Rebecca Struthers

Anna van der Zee

BeiYi Xue

Kristina Zelinska

SECOND VIOLINS

Andrew Thomson
SECTION PRINCIPAL

David Gilling
SUB-PRINCIPAL

Janet Armstrong
ASSISTANT SUB-PRINCIPAL

Simeon Broom

Elspeth Gray

Andrew Kasza

Dean Major

Vanya Mateeva

Simon Miller

Megan Molina

Elizabeth Patchett

Lucien Rizos

Katherine Rowe

VIOLAS

Julia Joyce
SECTION PRINCIPAL

Samuel Burstin
ASSOCIATE PRINCIPAL

Peter Barber
ASSISTANT SUB-PRINCIPAL

Lisa Boyes

Michael Cuncannon

Anna Debnam

Jenaro Garita

Victoria Jaenecke

Lyndsay Mountfort

Belinda Veitch

CELLOS

Andrew Joyce
SECTION PRINCIPAL

Ken Ichinose
ASSOCIATE PRINCIPAL

David Chickering
ASSISTANT SUB-PRINCIPAL

Brigid O'Meeghan
ASSISTANT SUB-PRINCIPAL EMERITUS

Roger Brown

Eleanor Carter

Robert Ibell

Sally Isaac

Annemarie Meijers

Rowan Prior

BASSES

Joan Perarnau Garriga
SECTION PRINCIPAL

Nicholas Sandle
ASSISTANT SUB-PRINCIPAL EMERITUS

Matthew Cave

Oleksandr Gunchenko

Malcolm Struthers

S



KIRSTIN EADE
FLUTE



KEN ICHINOSE
CELLO

FLUTES**Bridget Douglas**

SECTION PRINCIPAL

Kirstin Eade

ASSOCIATE PRINCIPAL

OBOES**Robert Orr**

SECTION PRINCIPAL

COR ANGLAIS**Michael Austin**

PRINCIPAL

CLARINETS**Patrick Barry**

SECTION PRINCIPAL

Ellen Deverall

ASSOCIATE PRINCIPAL

BASS CLARINET**Rachel Vernon**

PRINCIPAL

BASSOONS**Robert Weeks**

SECTION PRINCIPAL

Vicky Crowell

ASSOCIATE PRINCIPAL

CONTRABASSOON**David Angus**

PRINCIPAL

HORNS**Samuel Jacobs**

SECTION PRINCIPAL

Gregory Hill

PRINCIPAL

David Moonan

SUB-PRINCIPAL

Heather Thompson

SUB-PRINCIPAL

TRUMPETS**Michael Kirgan**

SECTION PRINCIPAL

Cheryl Hollinger

ASSOCIATE PRINCIPAL

Mark Carter

SUB-PRINCIPAL

Tom Moyer

SUB-PRINCIPAL

TROMBONES**David Bremner**

SECTION PRINCIPAL

Matthew Allison

ASSOCIATE PRINCIPAL

BASS TROMBONE**Shannon Pittaway**

PRINCIPAL

TUBA**Andrew Jarvis**

PRINCIPAL

TIMPANI**Laurence Reese**

SECTION PRINCIPAL

Thomas Guldborg**PERCUSSION****Leonard Sakofsky**

SECTION PRINCIPAL

Thomas Guldborg

ASSOCIATE PRINCIPAL

Bruce McKinnon

SECTION PRINCIPAL EMERITUS

HARP**Carolyn Mills**

SECTION PRINCIPAL

**ELSPETH GRAY**
VIOLIN**JOAN PERARNAU GARRIGA**
DOUBLE BASS

PASSIONATE

We've been New Zealand's national orchestra since 1946.

One of the few National touring orchestras in the world, our annual touring programme takes us right around the country, often playing over 100 concerts in more than 30 locations to over 100,000 Kiwis. Many more New Zealanders also enjoy our performances through radio broadcasts, film soundtracks and CD recordings.

And we take this same artistic excellence to the world. We are recognised as an outstanding orchestra of international stature and this reputation allows us to attract many of the world's leading conductors and soloists each year.

STATEMENT OF FORECAST COMPREHENSIVE REVENUE AND EXPENSE

for the year ended 31 December 2018

	2018 Budget \$000	2017 Estimated Actual \$000	2017 Budget \$000	2016 Actual \$000
Government Funding	14,646	14,646	14,646	14,046
Interest & Sundry Revenue	302	321	336	370
Personnel Costs	(11,198)	(10,397)	(10,910)	(10,617)
Other Overhead Expenses	(1,854)	(2,259)	(2,011)	(2,135)
Depreciation & Amortisation	(174)	(174)	(168)	(161)
Surplus / (Deficit) before Orchestral Services	1,722	2,137	1,893	1,503
Orchestral Services				
Concert Revenue	3,818	2,487	3,024	2,297
Sponsorship Revenue	1,927	1,771	1,880	1,849
Other Orchestral Services Revenue	81	33	29	140
Orchestral Services Expenses	(7,910)	(6,525)	(7,076)	(5,717)
Surplus / (Deficit) from Orchestral Services	(2,084)	(2,234)	(2,143)	(1,431)
Net Surplus / (Deficit) for the year	(362)	(97)	(250)	72
Other Comprehensive Revenue and Expense	-	-	-	-
Total Comprehensive Revenue and Expense	(362)	(97)	(250)	72
OTHER INFORMATION				
Government Funding	14,646	14,646	14,646	14,046
Non-Government Revenue	6,128	4,612	5,269	4,656
Total Revenue	20,774	19,258	19,915	18,702
Government Funding % of Total Revenue	70.5%	76.0%	73.5%	75.0%

STATEMENT OF FORECAST CHANGES IN EQUITY

for the year ended 31 December 2018

	2018 Budget \$000	2017 Estimated Actual \$000	2017 Budget \$000	2016 Actual \$000
Balance as at 1 January	2,022	2,119	2,147	2,047
Total Comprehensive Revenue and Expense for the year	(362)	(97)	(250)	72
Balance as at 31 December	1,660	2,022	1,897	2,119

STATEMENT OF FORECAST CASH FLOWS

for the year ended 31 December 2018

	2018 Budget	2017 Estimated Actual	2017 Budget	2016 Actual
	\$000	\$000	\$000	\$000
CASH FLOWS FROM OPERATING ACTIVITIES				
Receipts from Customers	6,073	4,556	4,503	3,805
Interest Received	108	96	136	109
Government Funding	14,646	14,646	14,646	14,046
Payments to and on behalf of Employees	(11,160)	(10,453)	(10,746)	(10,659)
Payments to Suppliers	(9,883)	(8,708)	(8,761)	(7,327)
Net Goods and Services Tax	-	-	-	62
Net Cash Flows from Operating Activities	(216)	137	(222)	36
CASH FLOWS FROM INVESTING ACTIVITIES				
Sales of Property, Plant & Equipment	-	-	-	11
Purchases of Property, Plant & Equipment	(305)	(94)	(100)	(50)
Purchases of Intangible Assets	-	-	(35)	(170)
Net Cash Flows from Investing Activities	(305)	(94)	(135)	(209)
Net Increase / (Decrease) in Cash and Cash Equivalents	(521)	43	(357)	(173)
Cash and Cash Equivalents at beginning of the year	3,274	3,231	3,491	3,404
Cash and Cash Equivalents at end of the year	2,753	3,274	3,134	3,231
Represented by: Cash and Cash Equivalents				
Bank	1,753	1,774	1,634	2,231
Term Deposits less than or equal to 3 months	1,000	1,500	1,500	1,000
	2,753	3,274	3,134	3,231

STATEMENT OF FORECAST FINANCIAL POSITION

as at 31 December 2018

	2018 Budget \$000	2017 Estimated Actual \$000	2017 Budget \$000	2016 Actual \$000
Current Assets				
Cash and Cash Equivalents	2,753	3,274	3,134	3,231
Trade Receivables and Other Receivables	200	125	125	136
Prepayments	135	50	50	105
Total Current Assets	3,088	3,449	3,309	3,472
Non-Current Assets				
Property, Plant and Equipment	1,293	1,068	1,089	1,053
Intangibles	91	135	113	230
Total Non-Current Assets	1,384	1,203	1,202	1,283
TOTAL ASSETS	4,472	4,652	4,511	4,755
Current Liabilities				
Trade Payables and Other Payables	584	618	629	597
Revenue in Advance	1,045	867	839	838
Employee Entitlements	1,018	987	988	1,028
Total Current Liabilities	2,647	2,472	2,456	2,463
Non-Current Liabilities				
Employee Entitlements	165	158	158	173
Total Non-Current Liabilities	165	158	158	173
TOTAL LIABILITIES	2,812	2,630	2,614	2,636
NET ASSETS	1,660	2,022	1,897	2,119
Equity				
General Funds	1,660	2,022	1,897	2,119
TOTAL EQUITY	1,660	2,022	1,897	2,119

OTHER INFORMATION

Working Capital	441	997	853	1,009
Equity % of Total Assets	37%	43%	42%	45%

NOTES TO THE FORECAST FINANCIAL STATEMENTS

REPORTING ENTITY

The New Zealand Symphony Orchestra ("NZSO") is a Crown entity as defined by the *Crown Entities Act 2004* and is domiciled in New Zealand. These prospective financial statements are for the NZSO for the year ending 31 December 2018 and were approved by the NZSO Board at their meeting on 13 October 2017.

BASIS OF PREPARATION

Statement of Compliance

These prospective financial statements have been prepared in accordance with the requirements of the *Crown Entities Act 2004*, which includes the requirement to comply with New Zealand generally accepted accounting practice ("NZ GAAP"). The NZSO has designated itself as a public benefit entity (PBE) for financial reporting purposes and the prospective financial statements have been prepared in accordance with Tier 2 PBE accounting standards and comply with PBE FRS 42. The NZSO is a Tier 2 reporting entity by virtue of the fact that annual expenditure is greater than \$2 million but less than \$30 million and NZSO is not publicly accountable. The financial statements have been prepared on a going concern basis and the accounting policies set out below have been applied consistently to all periods presented in these financial statements.

Presentation Currency and Rounding

The financial statements are presented in New Zealand dollars and all values are rounded to the nearest thousand dollars (\$000). The functional currency of NZSO is New Zealand dollars.

The preparation of financial statements requires the use of certain critical accounting estimates. It also requires the Board to exercise judgement in the application of the entity's accounting policies. Estimates and associated assumptions are based on historical experience and other factors, as appropriate to the particular circumstances.

Significant assumptions used in the preparation of the Prospective Financial Statements

The prospective financial statements have been prepared on the basis of delivering the core 2018 concert season as outlined in the NZSO's season brochure (which is available on our website here): <https://www.nzso.co.nz/assets/Uploads/2018-Season-Concert-Brochure-web-FINAL-NM2.pdf>

The NZSO's core business will remain unchanged in 2018 and the Government funding for the ongoing operations is shown at the current baseline level of \$14.646 million for the year to 31 December 2018. The appropriation for the second half of 2018 will not be confirmed until the Government budget is announced in May 2018 but has been assumed to continue at the current baseline level.

Concert Revenue and Sponsorship budgets are based on models consistent with previous years as are Orchestral Services Expenses, but they are reflective of the specific concert season noted in the brochure. NZSO seasons vary year-to-year both in the number and types of performances and forecasts reflect this.

Critical judgements in applying our Accounting Policies

In preparing these financial statements the NZSO has made estimates and assumptions about the future. These estimates and assumptions may differ from subsequent actual results. Estimates and assumptions are regularly evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances and, in particular, when estimating the useful life and residual value of property, plant and equipment.

Summary of Significant Accounting Policies

Revenue

The specific accounting policies for significant revenue items are explained below:

Funding from the Crown (Government Funding)

NZSO is significantly funded from the Crown. This funding is restricted in its use for the purpose of NZSO meeting the objectives specified in its founding legislation (*New Zealand Symphony Orchestra Act 2004*) and the scope of the relevant appropriations of the funder. NZSO recognises such funding as revenue at the point when control of the resource passes to NZSO. NZSO considers the Crown Payments made by the Ministry for Culture & Heritage to the NZSO meet the applicable control test for recognition when two events have occurred; (1) the responsible Minister has formally approved a Crown Payment from the Ministry to the NZSO of all (or a specific portion) of an existing appropriation which relates to an agreed Statement of Performance Expectations, and (2) the agreed Statement of Performance Expectations is effective. The fair value of revenue from the Crown has been determined to be equivalent to the amounts due in the funding arrangements. In NZSO's view, the recognition of Government funding in this way meets the requirements of the applicable accounting standard (PBE IPSAS 23, Revenue from Non-Exchange Transactions).

Contra sponsorship received

Sponsorship revenue can be received by NZSO in cash and/or non-cash (contra) exchange or non-exchange transactions. Revenue is recognised when it becomes receivable except when in the case of contra sponsorship there is a realistic expectation that those sponsored services will not be realised.

Interest revenue

Interest revenue is recognised using the effective interest method.

Provision of services / Concert Revenue

Services provided to third parties on commercial terms are exchange transactions. Revenue from these services is recognised in proportion to the stage of completion at balance date. Concert Revenue received for NZSO's future year performances is Revenue in Advance at balance date and will be fully recognised as Revenue in the financial statements for the year to which the performance relates.

Foreign Currency Transactions

All Foreign currency transactions (including those for which forward foreign exchange contracts are held) are translated into New Zealand dollars (the functional currency) using the spot exchange rates prevailing at the dates of the transactions. Foreign exchange gains and losses resulting from the settlement of such transactions and from the translation at year end exchange rates of monetary assets and liabilities denominated in foreign currencies are recognised in the surplus or deficit.

Cash and cash equivalents

Cash and cash equivalents includes cash on hand, deposits held on call with banks, and other short-term highly liquid investments with original maturities of three months or less.

Receivables

Short-term receivables are recorded at their face value, less any provision for impairment. A receivable is considered impaired when there is evidence that NZSO will not be able to collect the amount due. The amount of the impairment is the difference between the carrying amount of the receivable and the present value of the amounts expected to be collected.

Derivative financial instruments

Derivative financial instruments are used to manage exposure to foreign exchange risk arising from NZSO's operational activities. NZSO does not hold or issue derivative financial instruments for trading purposes. NZSO has not adopted hedge accounting.

Property, plant, and equipment

Property, plant, and equipment consists of the following asset classes: computer hardware, leasehold improvements, musical instruments, studio equipment, furniture and office equipment, and music library. All assets classes are measured at cost, less accumulated depreciation and impairment losses.

Additions

The cost of an item of property, plant, and equipment is recognised as an asset only when it is probable that future economic benefits or service potential associated with the item will flow to NZSO and the cost of the item can be measured reliably. Work in progress is recognised at cost less impairment and is not depreciated. In most instances, an item of property, plant, and equipment is initially recognised at its cost. Where an asset is acquired through a non-exchange transaction, it is recognised at its fair value as at the date of acquisition.

Disposals

Gains and losses on disposals are determined by comparing the proceeds with the carrying amount of the asset. Gains and losses on disposals are reported net in the surplus or deficit.

Depreciation

Depreciation is provided on a straight-line basis on all items of property, plant and equipment at rates calculated to write-off the cost (or valuation), to their estimated residual value, over their estimated useful lives. Leasehold alterations are depreciated over the remaining period of the lease agreement. The useful lives and associated depreciation rates of major classes of property, plant, and equipment have been estimated as follows:

Leasehold Alterations	3–15 years	6.67% SL
Computer Equipment	3 years	33.33% SL
Studio Equipment	10 years	10.00% SL
Furniture and Fittings	15 years	6.67% SL
Musical Instruments – percussion	10 years	10.00% SL
Musical Instruments – all others	25 years	4.00% SL
Library – Music Manuscripts	Not depreciated	

Intangibles assets

Software acquisition and development

Acquired computer software licenses are capitalised on the basis of the costs incurred to acquire and bring to use the specific software. Costs associated with maintaining computer software are recognised as an expense when incurred. Costs that are directly associated with the development of software for internal use by the NZSO, are recognised as an intangible asset. Direct costs include the software development and directly attributable employee costs. Staff training costs are recognised as an expense when incurred.

Amortisation

The carrying value of an intangible asset with a finite life is amortised on a straight-line basis over its useful life. Amortisation begins when the asset is available for use and ceases at the date that the asset is derecognised. The amortisation charge for each period is recognised in the surplus or deficit. The useful lives and associated amortisation rates

of major classes of intangible assets have been estimated as follows:

Acquired Computer Software	3 years	33.33%
Developed Computer Software	3 years	33.33%

Impairment of Property, Plant and Equipment and Intangible assets

NZSO does not hold any cash-generating assets. Assets are considered cash-generating where their primary objective is to generate a commercial return.

Non-cash-generating assets

Property, Plant and Equipment and Intangible Assets held at cost that have a finite useful life are reviewed for impairment whenever events or changes in circumstances indicate that the carrying value will exceed the recoverable amount. The recoverable amount is the higher of an asset's fair value less costs to sell and the depreciated replacement costs for the assets. Impairment losses are recognised in the surplus or deficit.

Payables

Short-term payables are recorded at their face value.

Employee entitlements

Short-term employee entitlements

Employee benefits that are due to be settled within 12 months after the end of the period in which the employee renders the related service are measured based on accrued entitlements at current rates of pay. These include salaries and wages accrued up to balance date, annual leave earned to but not yet taken at balance date, deferred and retiring leave (vested and available to be cashed-in) and sick leave. A liability for sick leave is recognised to the extent that absences in the coming year are expected to be greater than the sick leave entitlements earned in the coming year. The amount is calculated based on the unused sick leave entitlement that can be carried forward at balance date, to the extent that it will be used by staff to cover those future absences. A liability and an expense are recognised for bonuses where there is a contractual obligation and a reliable estimate of the obligation can be made.

Long-term employee entitlements

Employee benefits that are due to be settled beyond 12 months after the end of period in which the employee renders the related service, such as long service leave have been calculated on an actuarial basis. The calculations are based on:

- likely future entitlements accruing to staff based on years of service, years to entitlement; the likelihood that staff will reach the point of entitlement, and contractual entitlement information; and

- the present value of the estimated future cash flows.

Sick leave, annual leave, and vested long service, retiring and deferred leave are classified as a current liability. Non-vested long service leave expected to be settled within 12 months of balance date is classified as a current liability. All other employee entitlements are classified as a non-current liability.

Superannuation schemes

Defined contribution schemes

Obligations for contributions to KiwiSaver, the Government Superannuation Fund, the State Sector Retirement Savings Scheme and the NZSO's Fisher Funds LifeSaver Plan are accounted for as defined contribution superannuation schemes and are recognised as an expense in the surplus or deficit as incurred.

Defined benefit schemes

NZSO makes employer contributions to the Defined Benefit Plan Contributors Scheme (the scheme), which is managed by the Board of Trustees of the National Provident Fund. The scheme is a multi-employer defined benefit scheme. Insufficient information is available to use defined benefit accounting, as it is not possible to determine from the terms of the scheme the extent to which the surplus/deficit will affect future contributions by individual employers, as there is no prescribed basis for allocation. The scheme is therefore accounted for as a defined contribution scheme.

Equity

Equity is measured as the difference between total assets and total liabilities. There is no basis on which to disaggregate equity and so it is recognised in total as general funds.

Goods and Services Tax ("GST")

These financial statements are prepared on a GST exclusive basis with the exception of trade receivables and trade payables which are stated inclusive of GST. The net amount receivable (or payable) in respect of GST is included as part of other receivables (or other payables). The Net GST paid to, or received from the IRD, including the GST relating to investing and financing activities, is classified as an operating cash flow in the Statement of Cash Flows.

Income Tax

The NZSO is a public authority for the purposes of the Inland Revenue Acts. A public authority is exempt from income tax under the *Income Tax Act 2007* and accordingly no provision has been made for income tax.

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MUCH TO
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WHEN DOES IT START?

SO

WHAT YOU EXPECT

NOT

SO

SO WANT TO SEE IT AGAIN

SO

MUCH

TO GET EXCITED ABOUT

FOR EVERYONE

SO

SO

NZ

SO COOL

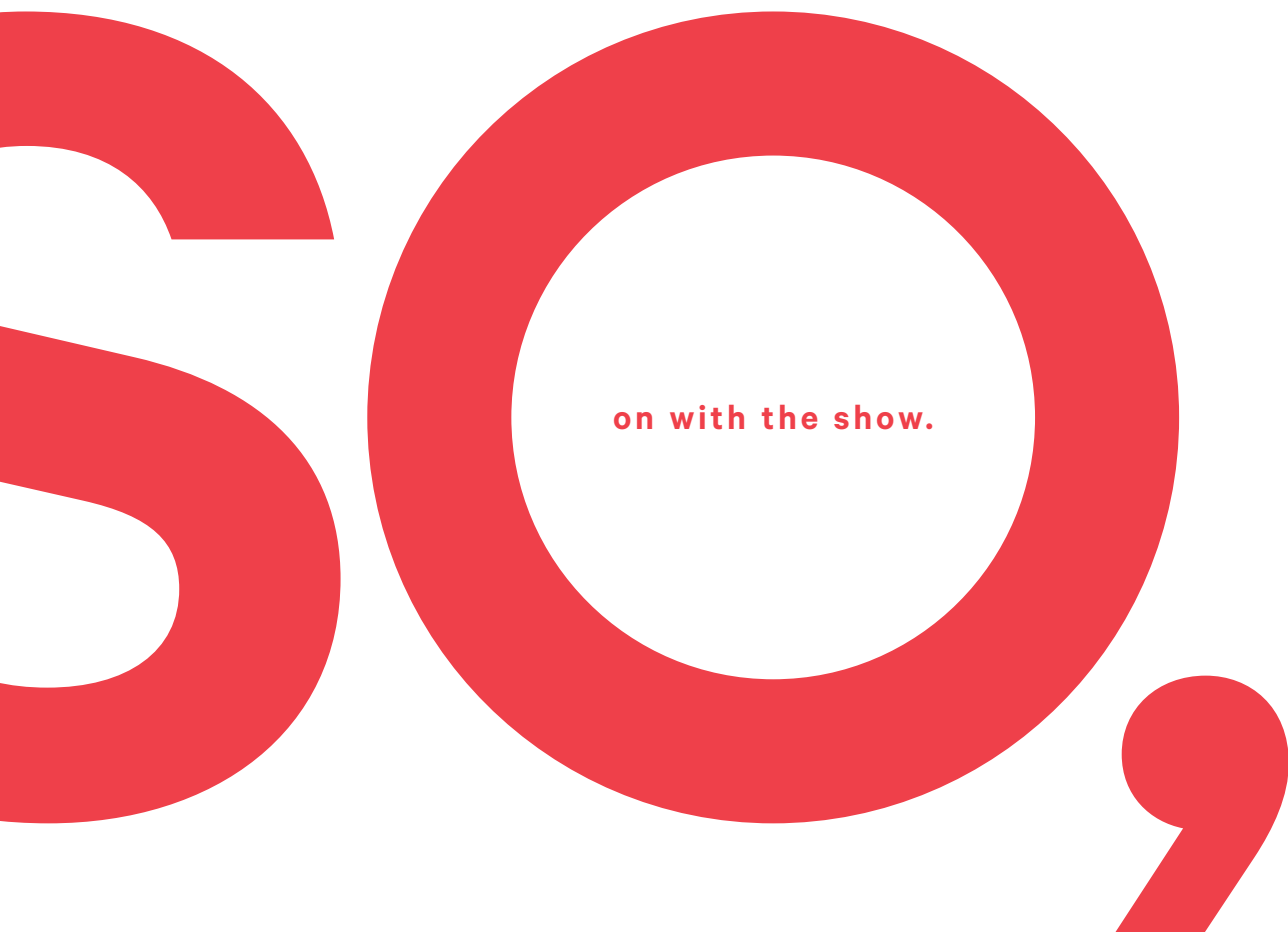
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**NEW ZEALAND
SYMPHONY ORCHESTRA**

WELLINGTON
Administration
Level 8
Crowe Horwath House
57 Willis Street
Wellington

Send all mail to:
PO Box 6640
Marion Square
Wellington 6141
New Zealand

P 0800 479 674
04 801 2034
E nzso@nzso.co.nz
W nzso.co.nz

AUCKLAND
Development Office
Level 3, 59-67 High Street
Auckland Central,
Auckland 1010
P 09 358 0952

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