



NZOPERA

Annual Report 2021



Reimagining Opera

Opera in New Zealand is looking different as we embark on a new strategic direction and implement our new purpose and values.

Our Purpose

Enriching the cultural life of Aotearoa through an experience of opera that connects, engages and inspires reflection on our human condition.

He whakarangatira i te oranga ahurea o Aotearoa mā te whakakite i te puoro whakaari e tūhono nei, e toro nei, e whakaawe nei i te huringa o ngā whakaaro ki te āhua o te ira tangata.

Our Ambition

Leading opera from Aotearoa in a way that reimagines the art form; embraces the cultural and social identities of our diverse communities; and ensures a vibrant and sustainable presence for opera in New Zealand.

He ārahi i te puoro whakaari i Aotearoa kia kitea rerekētia ai tēnei tū toi, kia awhitia ai ngā tuakiri ā-ahurea, ā-pāpori hoki o ō tātou hapori kanorau, ā, kia ora ia, kia toitū ai hoki te puoro whakaari i Aotearoa.

Our Values

MANA TOI

We love opera and we celebrate the difference it and our artists make to our lives. We value the creativity within our culture and we honour the arts and artists of the tangata whenua, our Pasifika peoples and our many diverse communities.

He toi whakairo. He mana tangata.
Where there is artistic excellence. There is human dignity.

MANAAKITANGA

We are welcoming and responsive to all. We are a community of purpose, inviting and welcoming the participation of all who share our purpose and ambition for the future of opera in Aotearoa.

Manaakitia ai te katoa e mātou.
The best way forward is to look after all.

MAHITAHĪ

We work together with others so that we can achieve more. We collaborate with artists, arts practitioners, arts organisations, and our partners and supporters to co-create programmes that embrace the diversity within our community and contribute to the development of opera in New Zealand.

Ehara taku toa i te toa takitahi, engari he toa takimano, takitini.
Success is not the work of one, but the work of many.

AUAHATANGA

We present innovative work that is connected to the time and place we live in. Our programmes are well thought through, produced to a high standard and challenge ourselves and our audiences to explore different points of view.

Poipoia te kākano kia puāwai.
Nurture the seed and it will blossom.

We are grateful to Hēmi Kelly, Ngāti Maniapoto, Ngāti Tahu-Ngāti Whāoa for providing the Te Reo translations for our purpose and values statements.

New Zealand Opera at a glance

TOTAL ATTENDEES

53,811

people came to see opera
(not including digital views – see below)

TOTAL EVENTS AND ENGAGEMENTS

163

opportunities to engage with opera in the last year, despite COVID-19

Mainstage, concerts and site-specific performances

29

opera performances went ahead

2,784

Total participants: 2,784 (artists, arts workers, creative and technical crew engaged in opera)

DIGITAL PERFORMANCE VIEWS

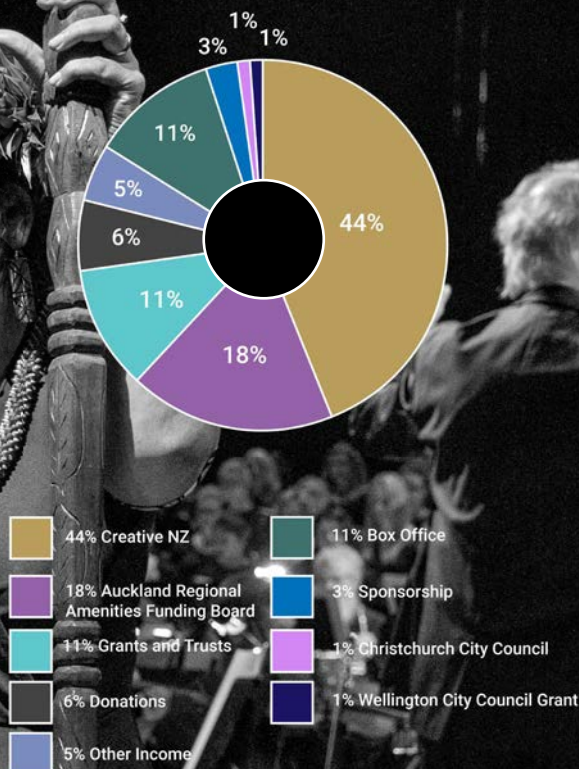
27,000

views of New Zealand Opera in action

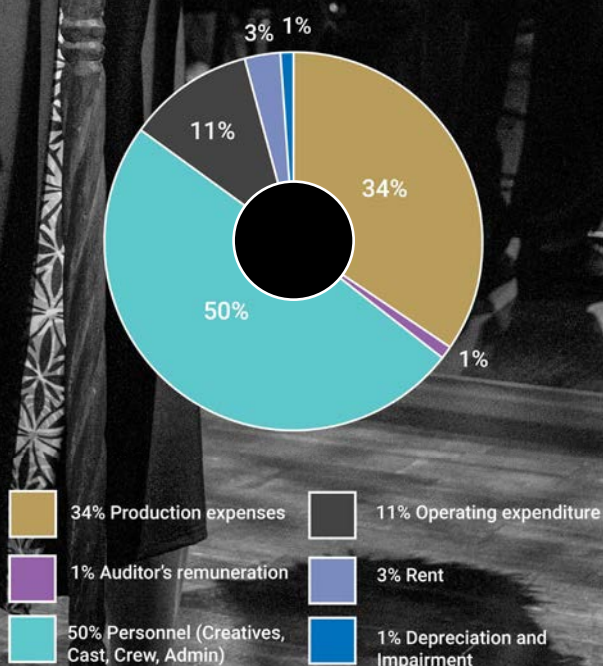
95%

More than 95% of those of you who responded to our Culture Counts surveys in 2020 rated our productions as Excellent or Good

INCOME STREAMS



EXPENDITURE





Chair Report 2021

Tēnā koutou katoa.

New Zealanders want to experience the arts and they want to enjoy live productions in which artists, creatives and musicians bring stories with fresh perspectives. Opera is an art form that has the ability to evolve, and in so doing, draw many varied practitioners together to enliven plots and interpret enduring themes for our diverse audiences today.

New Zealand Opera is striving to bring opera to New Zealanders, in a way that engages audiences, looks to the future of opera in Aotearoa, builds on the rich traditions of this art form and facilitates the careers of artists and creatives. These COVID-affected times have tested us all, and we thank our artists, creatives, loyal supporters and benefactors for their vital contribution to the arts in New Zealand.

The Board would like to specifically thank Creative New Zealand, the Auckland Regional Amenities Funding Board, the Wellington and Christchurch City Councils, the various government COVID-related financial support initiatives (including Manatū Taonga Ministry for Culture and Heritage), and many social and commercial partners and supporters. Without their continuity of financial support we would not have been able to fully compensate artists, creatives and musicians when productions were cancelled or postponed. In addition, Creative New Zealand continues to support our strategy and vision as we navigate the future of opera in New Zealand, and throughout the South Pacific, Rohe Moana-nui-a-Kiwa.

The Board acknowledges the challenges in making change as we meet the diverse needs and demands of our audiences and artists. We are committed to enhancing and evolving the operatic art form by bringing the best talent to an expanded range of productions.

Opera affords a wide range of possibilities, from the fully produced classic large-scale Mozart *The Marriage of Figaro*, to non-traditional work, that excites and engages in a different way. *Ihitai 'Avei'a - Star Navigator*, a new composition by Tim Finn with Tom McLeod and Tahitian monologues by Célestine Hitiura Vaite, which in 2021 had three sold-out

performances in Manukau, will be performed in Porirua in 2022.

Opera is an art form that combines specially trained singers, musicians, and theatre makers. All of our works involve collaboration. This naturally means that when COVID-related restrictions disrupt productions it's more than just the singers, musicians and staff of New Zealand Opera who are affected. There are many others involved in a production; the postponement of *(m)Orpheus* also impacted contemporary dance company Black Grace, and after years of planning, we were all devastated to postpone it to 2023.

The COVID pandemic impacted heavily on the lives of artists during 2021 and New Zealand Opera prioritised activities to support opera performers and associated practitioners. Notwithstanding cancellations, and impacted delivery of the 2021 programme and the financial support we provided to our artists and production teams, New Zealand Opera achieved a financial surplus for the year. This reflected the backing of our funders and careful financial management by the entire Company. The Board will carry the 2021 surplus into 2022 to fund additional works. Subject of course to COVID, we hope to produce Verdi's large-scale opera, *Macbeth*, and a varied and comprehensive programme, returning to many centres more than twice.

New Zealand Opera is working with other arts organisations to establish a remuneration policy for contractors that recognises the predicament of artists and creatives.

Behind the scenes, we have been looking more closely at our Haerenga Māori world view journey. In addition to the Audit and Finance, Development, Programme, and People and Remuneration Committees, the Board has created Te Tautoko Rōpū Ao Māori, our holding name for a committee that will support management around Te Ao Māori, tikanga Māori and te reo Māori. It gives us the capacity to invite independent members from the community to advise and guide, strengthening our capability while also respecting tangata whenua and building relationships between hāpori Māori (Māori communities) and our art form.

The year was one of farewells and greetings in our opera whānau. Of inspiration to us all was Dame Cath Tizard, a strong advocate for the arts, a New Zealand Opera life patron, and a woman whose passing was deeply felt. In addition, the opera community lost one of its revered baritones, Barry Mora, a distinguished singer and respected gentleman as well as Emily Mair, an incredible opera singer and voice coach, who helped to train many award-winning New Zealand singers.

We would like to acknowledge with gratitude the patronage of our previous Governor General, Her Excellency, The Right Honourable, Dame Patsy Reddy, and her ongoing support of the Company. We welcome as a new patron, the Right Honourable Helen Clark, whose leadership in the arts sector continues unabated. We were also delighted to welcome Dame Kiri Te Kanawa back to New Zealand, and to opening night at the Dame Kiri Te Kanawa Theatre, Aotea Centre, for *The Marriage of Figaro*. All are distinguished New Zealanders and kaitiaki (guardians) of opera in Aotearoa.

Toitū te whenua, whatungarongaro te tangata

People come and go but land remains.

During 2021 we appointed three new directors with considerable opera and arts sector experience, who also happen to add to our Māori connections; Carol Hirschfeld (Ngāti Porou), Joanna Heslop (Ngāti Ruanui), and Te Oti Rakena (Ngāpuhi, Ngāti Ruanui, Kāi Tahu). The support and guidance provided by the Board throughout the year has been dedicated and selfless, and their varied expertise is gratefully appreciated as we work together to bring opera to the nation. I would also like to acknowledge Dame Suzanne Snively, and the 2021 honour recognising her service to governance along with Edward Scorgie who retired as Secretary after many years supporting the Board.

Ehara taku toa i te toa takitahi, engari he toa takitini

My strength is not as an individual, but as a collective.

I would like to acknowledge past and present Board members for their contributions to what has been a landmark year for New Zealand Opera. Amidst lockdowns and cancellations, the Company has had to make hard strategic decisions, and, against the odds, has seen remarkable feedback from attendees and growth in both audience size and number of first time attendees. We have distinctly finite resources and a wide range of responsibilities; to support artists, to introduce new audiences to the art form, to satisfy opera aficionados' love of traditional works, and to explore new works and local connections. Not surprisingly, many of the decisions required are contentious and at times the discussion is quite warm.

But while relationships have been tested, I would like to note that in the main those who have participated in these debates support the outcomes and remain part of the team. None of our decisions are set in stone. Ultimately, our strategy reveals itself in the productions we undertake and these decisions are ongoing as we seek to pursue our goal of enriching the cultural life of Aotearoa through an experience of opera that connects, engages and inspires reflection on our human condition.

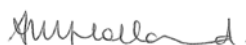
I would like to thank our General Director, Thomas de Mallet Burgess for his committed leadership of the Company throughout a challenging year. Thomas, with our Senior Leadership Team - Joanne Cole, Terri Cumiskey, Shona Roberts and Steffan Sinclair - have expertise across critical aspects of the business, and have worked together to find creative, and practical solutions for innovative outcomes. Their collaborative decision making, along with our hard working staff, are responsible for connecting, engaging and inspiring the opera community and national audiences with the passion, spirit, respect and manaakitanga (care) that the art form deserves, and engenders, in Aotearoa New Zealand.

I was personally thrilled to see the fruition of many years of planning when *Ihitai 'Avei'a - Star Navigator* premiered in Manukau, receiving full houses and standing ovations. In addition, the support of many who travelled to Christchurch when a snap lockdown forced cancellation of the Wellington season of *The Marriage of Figaro* was truly appreciated; it is always special to share opera in my home town and to welcome visitors.

As we look ahead, COVID-19 will continue to challenge us in the provision of live opera experiences, but we must also be prepared for the impact inflation will have on the art form. Support from our funders around these two external uncertainties will be critical to the breadth and reach of what New Zealand Opera can offer.

Finally, I give thanks to our many supporters and those who look forward to and attend our productions. I realise 2021 will not be recalled as a vintage year for live opera. You can be assured that we are committed to remediating the shortfall as soon as we can. I'm sure the wait will be worth it.

Noho ora mai rā, nā



Annabel Holland

Message from General Director



Seventy-five years after the publication of his classic work on the absurd and precarious nature of the human condition, Camus's *The Plague* seems more relevant than ever before. The plague itself may be viewed as a metaphor to illustrate a calamity that tests the mettle of humans and their endurance, solidarity, compassion and will. Camus emphasises that a time of pestilence teaches us to come together and fight the plague (and our sense of despair) collectively.

Certainly, this theme has resonated for NZ Opera in 2021. And I would firstly like to take this opportunity to acknowledge the effort of everyone who has contributed to NZ Opera in the spirit of solidarity and resilience. We are grateful for the continued support of our funders and partners that has enabled us to keep our team together and to help artists and contractors for projects that we were obliged to postpone. I acknowledge the leadership of our Chair, Annabel Holland, our engaged and dedicated Board for their skills and wisdom, the expertise and enthusiasm of our people who care deeply about the Company, our auditors KPMG, and finally, our benefactors, funders and audiences, whose support is integral to our future success and whose company we enjoy at the opera.

NZ Opera has continued, despite the challenges, to transform our audiences' experience through dynamic and vibrant opera that reflects the cultural and social identities of Aotearoa. The challenges posed by COVID may have slowed our progress and at times stopped everything in its tracks, there is nevertheless much to celebrate about 2021.

Sold-out houses for our main scale production, *The Marriage of Figaro*, and concerts as well as excellent feedback from audiences and critical success, suggests a successful execution of this important part of our Strategic Agenda. When a snap lockdown in June forced us to cancel the Wellington season of *The Marriage of Figaro*, we arranged to livestream the final Christchurch performance so that Wellington audiences were able to see the production. We were delighted that more than 1,660 individuals logged in from more than 26 countries to view the livestream, sharing our new production with the world. Importantly, all artists and contractors were paid in full. We recognise that during the past two years of the pandemic, artists and arts workers have lost the structures and routines that once provided stability to their lives, and we have strived to provide

financial compensation and innovative opportunities to support them.

The success of *Ihitai 'Avei'a - Star Navigator* showed how artistic collaboration, pushing the boundaries of traditional opera and reimagining opera in Aotearoa New Zealand could attract new audiences as well as bring along those who already know what an incredible art form this is. This world premiere not only sold out, but it brought in many new faces; ticketing data showed that 47% of those who purchased tickets to *Ihitai 'Avei'a - Star Navigator* had never bought tickets to a New Zealand Opera production before – a tremendous result. The production was staged at Vodafone Events Centre in Manukau with the Manukau Symphony Orchestra, Auckland Choral and The Graduate Choir NZ, all new partnerships for NZ Opera. The Minister for Arts, Culture and Heritage, Hon. Carmel Sepuloni attended and has endorsed the Company for its ability to be able to present traditional productions alongside exciting new works that are unique to Aotearoa.

We broadened our geographic reach in 2021, touring our micro production of Poulenc's *The Human Voice* to Dunedin, where it appeared at the Dunedin Arts Festival. This production, adapted for presentation to a small audience in hotel rooms, was enthusiastically received, and we are confident that the relationships established through this touring production will bear fruit in future years.

Of huge disappointment was the cancellation of our co-production with Black Grace - (*m*)*Orpheus*. We nevertheless look forward to this potentially ground-breaking production when it finally reaches audiences in 2023.

The success of our film version of *Semele* (directed by Rebecca Tansley and produced by Greenstone TV) points to an important avenue for NZ Opera in seeking to expand its footprint in New Zealand and further afield. The film enjoyed cinema distribution in 18 regional New Zealand cities in 2021, followed by a special Christmas Day screening on the Sky Arts Channel. Current interest in the European television market suggests that, while opera films will never replace live performance, they may be the gift that keeps on giving in such uncertain times.

In the digital space we also worked collaboratively with Opera Europa to be the first opera company in the world to welcome in World Opera Day 2021 with our video of *Hineraukatauri*. The waiata was written by Dame Hinewehi Mohi and Jaz Coleman who kindly gave us permission to record and share the piece.

Milly Grant-Koria performed an emotional karanga (call) to the world to mark the occasion. The performers were made up of singers who have past, current and future connections with our Company, including some of the cast of the postponed production of *(m)Orpheus*. The organic engagement on this was huge with more than 100 shares and close to 20,000 views. This was a beautiful way to promote our strategy of delivering quality and representing diversity to the world.

The Company's commitment to new work has been positively endorsed by the arts community and we are now commissioning and developing new work at a faster rate than ever before.

Our Participation and Education team continues to deliver great projects that impact on the wellbeing of communities including our Opera in Schools national tour, performances of Lucy Mulgan's youth opera *RED!* with Orchestra Wellington at the Michael Fowler Centre, and Carnegie Hall's *The Lullaby Project* where expecting and new parents write personal lullabies for their children with the help of professional artists, strengthening the bond between parent and child. *The Lullaby Project* was made possible with the support of the Friedlander Foundation.

Support from the Friedlander Foundation also enabled us to launch the Friedlander Foundation Associate Artist programme. One Associate Artist is selected each year – a director, conductor, or designer – to work with the company for a season of tailored mentoring and professional development. The 2021 Friedlander Foundation Associate Artist was Eleanor Bishop, an immensely talented theatre and opera director. The Dame Malvina Major Foundation Studio Artists had a valuable year of mentoring, coaching and performance experience in 2021 despite the challenges inflicted by event restrictions. A huge thank you to Dame Malvina and the trustees of the Foundation for their dedication to these young singers and répétiteurs.

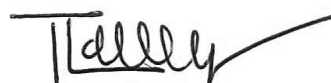
NZ Opera continues to make steady progress on its bi-cultural journey. We are grateful to be working with Te Amokura Consultants and Tūtira Mai NZ to deliver our detailed strategy in this area and help us roll out the activities included in the plan, with a focus on staff capability, development, and support, including a Marae Wānanga at Mataatua Marae at the beginning of the year, creating a NZ Opera Company waiata, and workshops on implicit bias and Te Tiriti o Waitangi.

As the national opera company in New Zealand, we are committed to being a leader in the opera sector. NZ Opera hosted an inaugural conference via zoom in March, attended by 26 key players in the wider industry. The initiative was designed to bring together individuals and organisations in the opera sector for a day of virtual activity, presentations, and discussion on how to further develop the artform in Aotearoa. We support and applaud the excellent work of other opera companies including Festival Opera, Toi Toi Opera and Wellington Opera.

Two long serving members of the team at NZ Opera – Julie Bird and Glenn Meade – announced their intention to retire in 2022 (Julie will remain in a part-time capacity this year). Their contribution over the years to NZ Opera has been immense and we want to pay tribute to their passion, knowledge, dedication, love, and sense of humour. They will always be treasured team members. We would also like to express our appreciation for Mark W Dorrell who stepped in as acting Head of Music for 2021 and has been steadfast and has provided unwavering support for so many artists.

The word 'plague' derives ultimately from the Latin 'plaga' meaning 'blow'. 2021 delivered several blows but we are still standing, and proud of NZ Opera.

Kia ora rawa atu



Thomas de Mallet Burgess

Ihitai'Avei'a – Star Navigator

By Tim Finn (songs), Célestine Hitiura Vaite (Tahitian monologues) and Tom McLeod (co-composer) with the Manukau Symphony Orchestra, The Graduate Choir and Auckland Choral. Conducted by Uwe Grodd. Director John Davies, Arrangement and Additional Music Tom McLeod, Translation and Language Coach Ena Manuireva, and Assistant Director Antonia Kamu. The cast featured Paul Whelan (Cook), Natasha Te Rupe Wilson (Te Arawa, Ngā Puhī) (Purea), Amitai Pati (Tupaia), Aiolupotea Norah Stevenson-Tuuga (The Orator) and H'zel Hetaraka (Teata).

Ihitai'Avei'a – Star Navigator explores the relationship between two master mariners, each from vastly different worlds, both far from home and unable to find their way into each other's world.

Three performances and a dress rehearsal took place at the BNZ Theatre, Vodafone Events Centre, Manukau. All three ticketed shows were sold out and we were delighted with the overwhelmingly emotional response to the work, with standing ovations and many messages of congratulations.

There was a cultural welcome on opening night attended by the Minister for Arts, Culture and Heritage, Hon. Carmel Sepuloni, with members of the local Tahitian community, led by Ena Manuireva, welcoming the audience members with song and dance, including pahu, guitar and ukulele. Traditional lei were crafted and presented to distinguished guests and members of the creative team and cast.

SHOW STATISTICS

1,661 people saw a dress rehearsal or performance

227 creatives, cast, musicians, crew

3 performances

1 dress rehearsal attended by **86** students and their teachers

3 pre show talks, attended by **361** people

Participation activities based around the performances reached **447** people

CULTURE COUNTS HIGHLIGHTS

47% of our audience were new to opera (according to ticket data analysis from Tessitura)

58% of respondents rated the experience as "Excellent" or "Good"

89% of respondents were motivated to attend because this was an New Zealand Opera production

75% of respondents said they were highly likely to recommend the production to family, friends or colleagues

The Net Promoter Score received for this production (which measures the willingness of customers to recommend a company's products or services to others on an index of -100 to 100) was 73 (which is the highest NPS score we have received since measurement began.)



Ihitai'Avei'a - Star Navigator, Credit Grant Triplow

AUDIENCE FEEDBACK

"In all the time that I sat in orchestras and dedicated myself to the discipline of music, this was the first time I had ever seen a story of a Polynesian ancestor told in our indigenous language (Tāhitian) on the world opera stage. Ihitai 'Avei'a (Star Navigator) tells of the voyage of an unsung hero – Tahitian navigator Tupaia, and the infamous Captain James Cook who together explored the Pacific in the 1700s. The tapestry of traditional instruments, choir, and orchestra woven together signified a unification of cultures and the beauty of both common and contrasting values. It was particularly moving to hear the name of my ancestor – Tutaha recalled through the voice of Tupaia, both of whom lived some 300 years ago. Mauruuru roa New Zealand Opera for telling our story and putting our people and culture front stage and center. Big moves for our people in this space."

- Sarah Laban-Fale, Auckland

"I have experienced standing ovations in leading European opera houses, but I have never witnessed anything like the response to Ihitai'Avei'a Star Navigator. It was as if the cries of anguish and relief were wrung from our souls. Célestine Hitiura Vaite's prayer for this piece came to pass. She said: May you be profoundly touched, the soul, Turn to us all. The reason I am writing to you is that those who experienced this concert were not only profoundly touched, we were transformed."

- Mary Jaksch, Nelson

REVIEWS

"The production was lent much quality by the sheer vocal virtuosity of the three singers. Paul Whelan's imperious haughtiness gave glossy and grave tones to the character of Captain Cook. Natasha Wilson as Patea proved yet again to be one of Aotearoa's most glorious sopranos with her glittering resonant tone. And as the main character, Amitai Pati as Tupaia delivered effortless phrases with beauty and warmth throughout his vocal range, even popping out a top

C (?) in the first ten minutes on stage. Bravo to these artists of Aotearoa, we have much talent here. Not to mention an astonishing performance from the acolyte Teata played by young H'zel Hetaraka. So much poise and gravitas in this."

- Clare Martin Classical Chronicals

The Marriage of Figaro

Mozart and Da Ponte's opera *The Marriage of Figaro* is one of the most popular and enduring operas ever written. This production had a predominantly female creative team with Lindy Hume directing, Zoe Zeniodi conducting, Tracy Grant Lord designing set & costumes, Matthew Marshall designing lighting, and Eleanor Bishop as Assistant Director.

SHOW STATISTICS

Performances were scheduled in Auckland, Wellington and Christchurch in June & July 2021. The Wellington season, due to open on 23 June, had to be cancelled due to the city moving to Level-2 after a traveller from Sydney tested positive for COVID-19.

Box office targets were exceeded in all three cities, and the production was sold out in Auckland and Wellington (prior to the cancellation). The show was met with rave reviews and enjoyed by over 9,000 attendees.

After much consideration into alternative solutions after the Wellington season was cancelled, it was decided to live stream the final Christchurch performance free of charge so that the ticket buyers were able to see the production. 1660 people from 26 countries viewed the livestream.

9,489

people saw a dress rehearsal or performance

107

creatives, cast, and technicians employed

6

performances

3

dress rehearsals nationwide

6

pre show talks, attended by

820

people

1,469

people joined initiatives with our Participation tīma

CULTURE COUNTS HIGHLIGHTS

92%

of respondents rated the experience as "Excellent" or "Good"

16%

of respondents were first time attendees to a New Zealand Opera production

60%

of respondents were motivated to attend because of the specific production

62

was the average age of the respondents



The Marriage of Figaro, Photo credit David Rowland

REVIEWS

“Lindy Hume’s latest production of the work for NZ Opera is a dazzling piece of theatre with extraordinary voices and inspired acting.”

John Daly-Peoples – NZARTS REVIEW

“Ravishingly full of fun, the production was thoroughly engaging in every sense. Not only excellent casting, but also the design, the dramatic shaping, not to mention the enlivened orchestral sounds from Auckland Philharmonia Orchestra led with lightness by conductor Zoe Zeniodi. Lindy Hume director and Zeniodi created clear co-ordination between pit and stage. And with the extraordinary sets and costumes of Tracy Lord Grant and the lighting vision of Matthew Marshall, it was striking teamwork.”

Clare Martin – Classical Chromatics

“This version of the opera – despite being centred around Figaro and his marriage to the beautiful and desired Susanna – is led magnificently by its strong female characters, and this is mirrored on stage in the performances of the cast as well as being supported by the female dominated creative team.”

Sarah Kidd – Ambient Light

“New Zealand Opera’s new production of Mozart’s Le nozze di Figaro represents the company’s single foray into the “traditional” repertoire for 2021, having been postponed from the 2020 season due to last year’s COVID-19 restrictions. It is a production well worth waiting for, as the refreshing direction and production and wonderful ensemble cast and a production that brought the masterpiece to life to a rare extent.”

Simon Holden – BACHTRACK

“Lindy Hume’s staging of Mozart’s The Marriage of Figaro, her seventh engagement with New Zealand Opera, marks a glorious, life-affirming return to mainstage productions. Once again, the Australian takes a feminist stance on a classic that English writer Virginia Woolf once hailed as the vindication of opera.”

William Dart – NZ Herald

Other concerts and events

The Human Voice

The Dunedin Arts Festival season of last year's *The Human Voice* production (postponed from 2020) took place successfully with four sold-out performances. A one-act opera by Jean Cocteau and music by Francis Poulenc, directed by Thomas de Mallet Burgess and performed inside a hotel room by Fiona McAndrew, accompanied by David Kelly. Eighty-one people attended across four performances. The production received excellent reviews and audience feedback.

NZ Portrait Gallery Benefit Concert

We supported the New Zealand Portrait Gallery in an exciting new initiative, the Te Kiingi Tuheitia Portraiture Award. We partnered with NZPG on a fundraising concert ahead of the awards, which featured renowned baritone Phillip Rhodes (Ngāti Awa, Ngāti Kahungunu) and Dame Malvina Major Foundation Studio Artist Katherine Winitana (Nga Ariki Kaiputahi, Ngati Kahungunu) accompanied by Mark W Dorrell on piano.



Opera in the City

A concert at The Piano in Christchurch with Philip Rhodes (Ngāti Awa, Ngāti Kahungunu) accompanied by DMMF NZ Opera Studio Artists Katherine Winitana (Nga Ariki Kaiputahi, Ngati Kahungunu) (soprano) and Katie Trigg (mezzo soprano) with Mark W Dorrell on piano. They presented *'The Journey to Today'*, a concert showcasing some of Phillip's favourite moments from his stellar international career.

LIVE at the Museum – A Night of Opera

This was our third year of concert performances at Auckland Museum for the *Museum Live* series. Performers were Benson Wilson, Emmanuel Fonoti-Fuimaono and Studio Artists Katherine Winitana and Ben Kubiak (piano) with an audience of over 300.



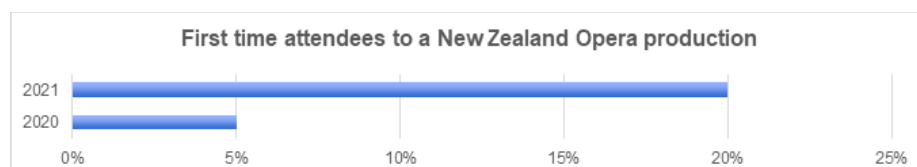
Whitehaven Concert – A Taste of Opera

NZ Opera presented *A Taste of Opera*, a concert at the ASB Theatre in Blenheim in the Whitehaven Room. Led by the Marketing & Development team and intended to strengthen the relationship with sponsor Whitehaven, the evening featured Robert Tucker and Georgia Jamieson Emms, with Mark W Dorrell accompanying, in a programme matching Whitehaven's wines. This concert sold out within a week of launching. A second concert was introduced to allow for more guests to attend with a total of 86 guests across the two performances. Feedback from attendees and Whitehaven was extremely positive.

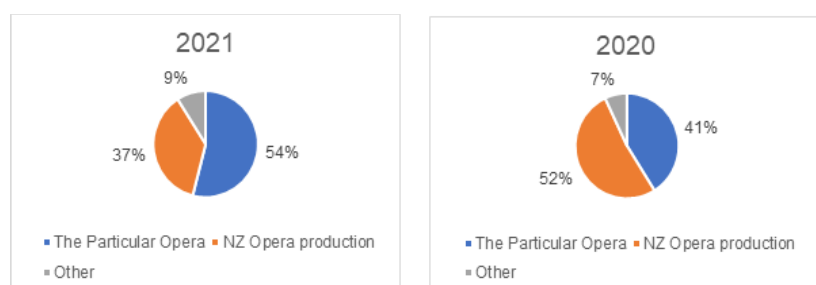
(m)Orpheus

Auckland and Wellington seasons were cancelled due to COVID restrictions. Initial plans were made to postpone until later this year, but due to availability of those involved and venues, the production is postponed to 2023 with dates now confirmed. (m)Orpheus sales were tracking well before lockdown with Auckland at 98% of revenue target and Wellington at 52%. Everyone involved – principals, ensemble members, creatives and crew including casuals – were paid in full.

Culture Counts Overview



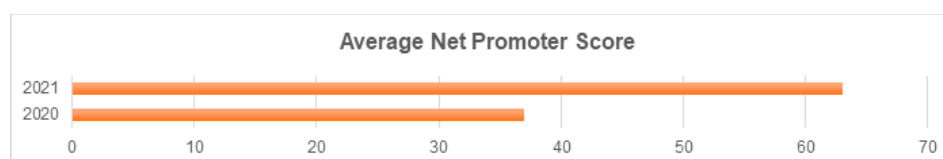
First time attendees to a New Zealand Opera production in 2021 was up 15% from 2020



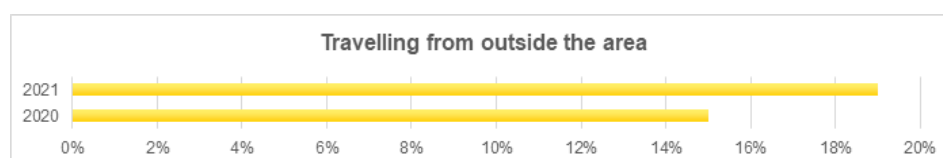
In 2021, 54% of respondents said their motivation to attend was because it was a New Zealand Opera production whereas 52% of respondents in 2020 attended because of the production itself.

95% of respondents rated their experience as "Excellent" or "Good" on average across all performances in 2021

The average combined Net Promoter Score received across all productions in 2021 (which measures the willingness of customers to recommend a company's products or services to others on an index of -100 to 100) was 63 from 37 in 2020 which is a huge increase of 70%.



The average age of attendees remained around 63



The percentage of those travelling from outside the location to see a production increased slightly from 15% in 2020 to 19% in 2021.



Children singing as part of the chorus in RED! Photo Credit: Marty Melville

Participation Overview

PARTICIPATION PROGRAMME

Our participation team was again on the road touring schools around Aotearoa, presenting workshops, masterclasses, talks and tours, and inviting the next generation to discover the joy, drama, inspiration, and sense of community that opera presents.

The participation programme encapsulates three strands – Connecting Children, Connecting Young People and Connecting Communities – and last year we connect with over 20,000 people, through more than 80 events, despite COVID-19 interruptions.

“To the NZ Opera team, that welcomed my family into your space fa’afetai, fa’afetai, fa’afetai tele lava (I thank you, I thank you, I thank you once more) An unforgettable experience that my closest family will hold forever.”

- Foundation North community engagement participant

OVERALL PARTICIPATION

| | 2020 | 2021 |
|--|--------|--------|
| Total participants reached | 12,565 | 20,028 |
| Total participants events | 54 | 87 |
| Contracts issued | 33 | 52 |
| Artists and contractors | 55 | 64 |
| Contracted events | 13 | 16 |
| Schools/educational organisations engaged with | 45 | 103 |
| Venues hosting participation events | 31 | 53 |

Connecting Children: Opera in Schools

Devised for tamariki at primary and intermediate school levels, this hour-long programme (comprising a five-minute introduction, 45-minute performance, and an optional 10-minute Q&A) continues to provide a fun and exciting way to introduce younger audiences to the wonderful world of opera.

We travel to the schools with singers, pianist, set, costumes, props, and keyboard – the schools provide the performing space and audience!

2021 saw the reprisal of our 2017 Opera in Schools tour of Donizetti's *Don Pasquale*, comprising a cast of five fine singers (Felicity Tomkins, Katherine Winitana (Nga Ariki Kaiputahi, Ngati Kahungunu), Emmanuel Fonoti-Fuimaono, Samuel Downes, Stuart Coats); two Music Directors (Ben Kubiak and Francis Cowan); Director Jacqueline Coats; Costume Designer Elizabeth Whiting; Set and Props Designer Jan Ubels; and Assistant Director and Tour Manager Andrew Gordon.

The production was rehearsed at the NZ Opera Studio, and our nationwide tour commenced in Auckland initially completing eight scheduled performances in seven schools for 2665 students and 138 teachers/adults prior to the snap Auckland COVID lockdown.

The tour resumed, as scheduled, heading south down the country via Raglan, Hamilton, Tauranga, Rotorua, Taupō, Whanganui, Wellington, Nelson, Blenheim, and Christchurch. Double-casting the lead soprano role (Norina: Katherine Winitana and Felicity Tomkins), and inter-changing the Music Director/s (Ben Kubiak and Francis Cowan) enabled the tour to run successfully until the 31st of March without further interruption. The programme achieved its greatest reach yet to date.

OVERALL PARTICIPATION STATS

| | 2020 | 2021 |
|------------------------------------|-------|--------|
| Students and teachers performed to | 5,200 | 11,945 |
| Performances | 21 | 36 |
| Schools/education organisations | 32 | 59 |
| Towns/cities visited | 6 | 11 |

From feedback received, teachers thought the rapport the performers established with the children was the highlight.

They particularly enjoyed the performer / student interactions and having a teacher join in on stage.





2021 Opera in Schools cast and students

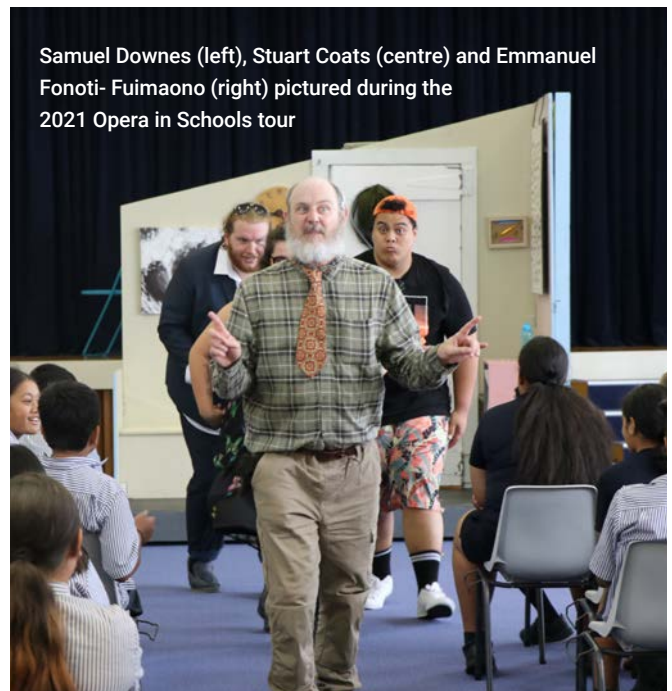
FEEDBACK

“The performers I saw were absolutely amazing and fitted their characters really well, they really brought the story and characters to life and created a positive impact for me as an audience member.”

“This was the first time I have gone to an opera and it was amazing, they sang really well and their costumes were beautiful.”

“I really enjoyed the opera performance and would definitely go again. I loved how quickly they changed the set so that it would be a different background. The set design was really good.”

“What a special treat for our students. The singers had the entire group of year 1-8 students enthralled. I was watching their faces and they were positively beaming and engaged with the opera. It was well tailored for children, contained gestures/actions that they identified with, and having a teacher act as the wedding celebrant was an outstanding idea! They were in hysterics! I got a lot of feedback from the staff and they were all very excited about the performance, and said their students thoroughly enjoyed it. We look forward to having them come again soon!”



Samuel Downes (left), Stuart Coats (centre) and Emmanuel Fonoti- Fuimaono (right) pictured during the 2021 Opera in Schools tour



RED! cast (L-R): Robert Tucker (Wolfie), Natasha Te Rupe Wilson (Red), and Catrin Johnsson (Granny/Mum). Photo Credit: Marty Melville

RED!

A collaborative presentation between New Zealand Opera and Orchestra Wellington featured *RED!* a youth opera written by London-based NZ composer Lucy Mulgan. This operatic re-telling of the classic children's story of Little Red Riding Hood (originally commissioned by Barefoot Opera UK) is an interactive experience for young children, and addresses issues facing children today such as bullying, gaining independence, and establishing identity.

Following a pilot project at Kelburn Normal School in 2020, Director Jacqueline Coats and Music Director Brent Stewart undertook eight weeks of rehearsals with 370 tamariki from five Wellington schools (Newtown School, Kelburn Normal School, Holy Cross School, Miramar North School and Northland School).

The initial two scheduled performances at The Opera House were postponed at the end of June, within 24 hours of opening, due to the sudden COVID alert level change in Wellington.

With the role of Wolfie then needing to be re-cast from Jonathan Lemalu to Robert Tucker, Natasha Te Rupe Wilson (Red) and Catrin Johnsson (Mum/Granny) completed the principal line-up, with support from 20 Orchestra Wellington musicians, and 370 tamariki on-stage. Support was provided throughout by Andrew Gordon, NZ Opera Participation Manager.

The August 4th performance at the Michael Fowler Centre, with 1414 in attendance, was audio-recorded by RNZ Concert and SOUNZ (funded by NZ On Air) and was broadcast at the end of February 2022, with currently over 960 YouTube views.

SHOW STATISTICS

20

Orchestra Wellington players,
director and music director

370

students from five schools in
Wellington (Newtown School,
Holy Cross School (Miramar),
Northland School, Miramar
North School, Kelburn Normal
School).



Robert Tucker as Wolfie (Left) and Natasha Te Rupe Wilson as Red. Photo Credit: Marty Melville

FEEDBACK

“Being a part of the performance was an incredibly valuable and memorable experience for the students to be involved in.”

“Everyone coming together, the singers, the actors, the instruments all performing together worked well.”

“We LOVED the music!”

“Thank you for coming to helping us with the performance.”

“The pride of getting up on stage and performing in front of a crowd.”

“The music was really catchy.”



RED! being performed on stage at the Michael Fowler Centre with Orchestra Wellington. Photo Credit: Marty Melville

“My favourite part was singing with professionals from N^z Opera.”

“I liked how there were so many different instruments.”

“The highlight for me was doing singing and actions with Red, Wolfie and Granny.”



Connecting Young People

Focusing on engagement with 12- to 21-year-old students, the opportunities in this stream are devised to foster interest and deeper discovery into opera as an artform, and as a possible career path. Workshops, school visits, internships, masterclasses, dress rehearsal attendance and an ambassador programme enable deeper investigation and insight into the many facets and networks within the industry, including design of costume, sets and props, and musical, dramatic and technical elements.

The Lullaby Project

*Poipoia te kākano kia puāwai
Nurture the seed so it may grow*

A kaupapa to encourage, inspire and celebrate Māmā (mother/mothers) through music, whakawhanaungatanga and creativity; as well as the sharing of kai, aroha and manaakitanga through collaboration.

The Lullaby Project is run by Carnegie Hall's Weill Music Institute, where expecting and new parents write personal lullabies for their child(ren) with the help of professional artists, strengthening the bond between parent and child. In 2019 the Company piloted a highly successful Lullaby Project in Auckland working with young parents over two months at a local Teen Parent Educational Unit.

Following much COVID rescheduling, NZ Opera was able to deliver *The Lullaby Project* over two weeks in October at He Huarahi Tamariki in Pōneke Wellington and at Wairarapa Teen Parent Unit. On the ground, Moana Ete composed, accompanied, recorded, and encouraged the Māmā beautifully with support from Vicki Cooksley (Entertainment Production Services) as our logistics / kaupapa 'on-the-ground' tech support.

Virtual lyric and singing support came from Sarah Court (locked down in Raglan and unable to travel), and all was overseen with valued creative, vocal, translation, and organisational support and management from Participation Co-ordinator and Kaihere Ao Awhimai Fraser. We feel confident as a tīma that all Māmā are receiving a meaningful and unique experience of this kaupapa (project) despite this year's necessity of blending this delivery online/virtually and in person.

"Thank you for having me onboard with the project. It's given us all a glimmer of hope in the current environment. Thank you for all your mahi to bring this project to life and provide these opportunities for these young mums."

- Participant



The Lullaby Project 2021

Connecting Communities

We believe opera has the power to bring joy, inspire and build community. We want our activities to be accessible and relevant. We celebrate the opportunity that comes from human connection through the arts.

2021 Summer of Opera

As part of Auckland Council Music in Parks series on Auckland Anniversary weekend, more than 3,500 attendees soaked up the atmosphere at this free event in Glover Park on 30 January. The line-up featured eight singers (Felicity Tomkins, Sophie Lamb, Ridge Ponini, Alfred Fonoti-Fuimaono, Emmanuel Fonoti-Fuimaono, along with DMMF Studio Artists Katherine Winitana (Nga Ariki Kaiputahi, Ngati Kahungunu), Katie Trigg, and Samuel Downes) accompanied by Ben Kubiak, with Luke Bird as emcee, performing a programme of operatic and musical theatre favourites. From the people that responded to our post-performance survey, we saw that 37% were first time opera goers. Eighty-nine percent of respondents rated their experience as "Excellent" or "Good".

"Really enjoyed the Opera in Parks event at Glover Park, it was a magical evening, organised by Auckland Council's Music in Parks team.

The artists were wonderful and event really well attended and enjoyed by such a range of people - we were sitting behind a couple with 3 beautifully behaved children, youngest was obviously a recent 3-4 wk old baby.

The crowd was wowed by stunning performances by the up and coming stars of NZ Opera".

- Culture Counts survey respondent

Hamilton Gardens Arts Festival (24 & 25 February). Two delightful evenings of opera in the beautiful Chinoiserie Garden, attended by 372 people, entertained by past and present members of the New Zealand Opera Dame Malvina Major Studio Artists programme (Natasha Te Rupe Wilson, Felicity Tomkins, Katie Trigg, and Oliver Sewell) accompanied by Head of Music Andrew Crooks on piano.

The Marriage of Figaro season provided some great opportunities for connection and engagement, reaching 1,949 people.

Open Day

270 people attended an open invite to The Opera Centre to observe behind the scenes of our mainstage production.



Dress Rehearsal

479 people attended across Auckland, Wellington & Christchurch. Groups from Rotorua and Waikato attended our Auckland Dress Rehearsal. As it turned out, the Wellington Dress Rehearsal was the only audience our Wellington chorus and cast performed to in the Opera House.

Accessibility

Audio described performances: Audio Described Aotearoa Ltd delivered this accessibility platform and guided tour for 15 patrons and companions in Auckland and 21 patrons and companions in Christchurch. Wellington's season was cancelled owing to Level 2 COVID restrictions.

Free Pre-show talks

Led by Zoe Zeniodi (conductor) and Eleanor Bishop (director), with support from Joel Amosa (principal cast member Antonio) to a total of 820 attendees across the 6 performances in Auckland and Christchurch.

Vocal Masterclasses

Vocal Masterclasses: Very positive feedback received from participants, tutors, and observers from these free and open-to-the-public opportunities where visiting professional artists with NZ Opera worked with aspiring singers at the University of Canterbury and NZSM. Total reach: 55

Other access

Collaborative piano students and conducting students had supervised access to piano stage rehearsals and met Zoe Zeniodi (conductor) and David Kelly (principal répétiteur) in Auckland, Wellington, and Christchurch. Mark W Dorrell, Acting Head of Music supported this, and also spoke to the collaborative piano class at Auckland University in advance of the season and this access.

One makeup intern joined the Wigs/Make-up team for work experience across the Auckland season and a conducting student from Victoria University observed rehearsals and the Sitzprobe in Wellington (before the season's COVID cancellation).

These activities showed great growth and interest in this area and we aim to expand these opportunities in future.
Reach: 36 students and tutors

Foundation North Community Engagement Initiative

Participants involved in this initiative comprised: rangatahi/ students and chaperones from Northland; Auckland rangatahi/ students and kaiako/teachers; and Auckland community members, who attended a Studio tour and observed a portion of a working rehearsal. All participants attended the pre-show talk/ kōrero, and joined us for a performance at the Kiri Te Kanawa Theatre.

A new approach incorporated this year was to engage with organisations who are supported by volunteers (Auckland City Mission, Breast Cancer Foundation, Ronald McDonald House); the numbers from this community element comprised such volunteers. This was a positive result which we look to continue. Total reach: 253 participants.

“Honestly, everything we experienced was great! I have never been able to see what goes on behind the curtains of these type of productions. We were very impressed!”

“Loved the wigs and hearing about how staff are employed/contracted. Enjoyed the rehearsal - made me excited for the show!”

“From start to finish everything was amazing. Human voice, orchestra firing. Costuming and set visually appealing. The orchestra was really amazing, and I appreciated the chance to hear from the director during the pre-show talk.”

“I enjoyed the entire thing! The pre-show talk was really insightful as it was my first opera, and hearing about what we should look out for made the experience really fun.”

“The whole experience. Have the pre-talk added something special and make it a really comprehensive event/evening!”

“I loved it all, but the opportunity to hear the director before the opera was very cool!”



Opera in development

New Zealand Opera has a long-term strategic agenda that seeks to reimagine what opera might mean in New Zealand with the goal of developing our Company into a relevant and inclusive national cultural organisation. The commissioning and development of new work is integral to delivering this ambitious agenda. By encouraging and supporting new work we are embracing the diversity and richness of our culture, building an international presence for New Zealand work, and listening to how other voices wish to imagine the experience of opera in New Zealand.

The Unruly Tourists

New Zealand Opera has commissioned a new opera based on the story of the badly behaved overseas tourists who were eventually deported from the country. Livi Reihana and Amanda Kennedy (aka the award-winning musical stand-up duo known as The Fan Brigade) joined forces with composer Luke Di Somma to develop an opera truly of our time and place. The world première was programmed in the 2022 Auckland Arts Festival (AAF), also a casualty of COVID, and will now be shared with audiences at AAF in 2023.



Du'a (Prayer) for Broken Shelter

New Zealand Opera and The University of Waikato collaborated to support the development of a new opera: *Du'a (Prayer) for Broken Shelter*, a work that traces one family's survival amidst the devastation of the global refugee crisis.

From the maelstrom of the refugee crisis stretched across our globe, one Afghan family find themselves delivered to the shores of Aotearoa. Transplanted to a strange homeland, its members navigate challenges of belonging, sing of the traumas they have fled, sustain each other with ties of family and memory that withstand all loss, and strive to reclaim a sense of shared future from fragile new beginnings.

Struggling to adapt to their new landscape, they find themselves face to face with fresh tragedy: having crossed a world to find safe haven, they find the threat of hate still stalking the country they've sacrificed everything to reach. *Du'a (Prayer) for Broken Shelter* follows the plight of one refugee family who must rise above the wreckage of unthinkable hate crime, weaving their voices through a shattered chorus of national grief.

This new commission is underway, although the impact of COVID on programming means the opera will be workshopped in 2023, and be produced in 2024.



NZ OPERA
ON SCREEN

2021
ANNUAL
REPORT

22

HANDEL'S Semele

IN CINEMAS OCTOBER 28

Opera online and on screen

Semele film

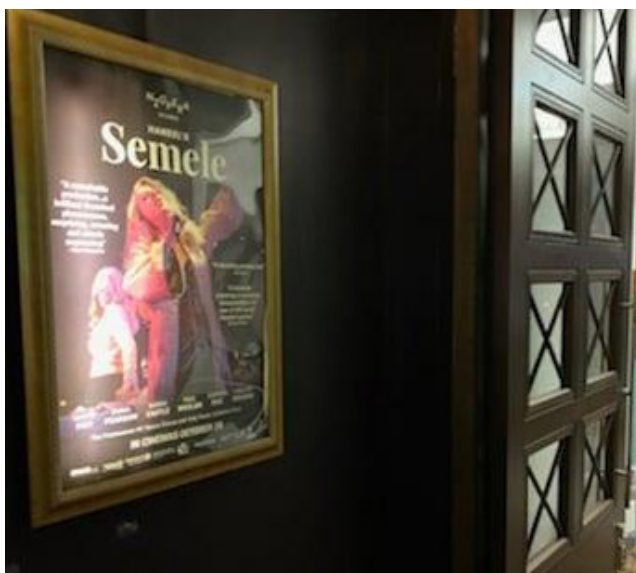
In 2019 New Zealand Opera partnered with a local independent production house Greenstone TV to capture a broadcast-quality film of NZ Opera's production of *Semele* at the Holy Trinity Cathedral in Parnell. *Semele* was released in boutique cinemas nationwide through Rialto distribution including: Bay of Plenty, Canterbury, Taranaki, Nelson-Tasman Bays, Otago, Manawatu- Wanganui, Wellington, Gisborne, Waikato and Auckland. Although disrupted by the Auckland/ Waikato Level 3 lockdown, the film was amongst the top ten for Box Office revenue in New Zealand when it opened in October.

Encore sessions were booked in Canterbury and Wellington on the back of that success. The reach of this and profile that we have generated at a time when we were unable to perform live is invaluable. *Semele* was released in Waikato and Auckland in late November/early December with the introduction of the traffic light system. *Semele* was also broadcast on the Sky Arts channel over the Christmas period.

We are currently looking into securing international television broadcasting partners to reach audiences beyond Aotearoa.

The Marriage of Figaro (Le nozze di Figaro) Livestream

The final performance in Christchurch was livestreamed to acknowledge our disappointed Wellington audiences whose performances were cancelled earlier in the year. More than 1600 individuals logged in to view the livestream from more than 26 countries.





Artist Development Programme

Dame Malvina Major Foundation Studio Artists

The Studio Artists for 2021 were Samuel Downes (Baritone), Katie Trigg (Mezzo Soprano), Katherine Winitana (Ngā Ariki Kaipūtahi, Ngāti Kahungunu) (Soprano), and Ben Kubiak (Répétiteur).

Their training included a wide range of concerts and performances throughout the year including Opera in Schools, Opera in the Park, Freemasons St Thomas' Church concert, *The Marriage of Figaro*, *The Unruly Tourists* workshops, APO concert version of *Fidelio*, NZ Portrait Gallery and more. Alongside this, the Studio Artists received regular training sessions with renowned coach David Harper and other Auckland coaches for repertoire, vocal coaching, music preparation, acting, languages and wellness. They also had regular coaching and support from Mark W Dorrell, NZ Opera's Acting Head of Music, and guest coaching from international singers Amina Edris and Pene Pati.

The Studio Artists completed their year following the successful presentation of their own concert on in August at the Opera Studio. They performed excerpts from operas to around 85 people directed by the 2021 Friedlander Associate Artist, Eleanor Bishop, and it was extremely well received.

Auditions for the 2022 intake of DMMF Studio Artists was held in July in Auckland. The judging panel included School of Music Professional Teaching Fellow Robert Wiremu (Ngāti Kahungunu, Tūwharetoa), alongside Dame Malvina, Patricia Hurley, the General Director and Acting Head of Music, NZ Opera. A strong trio of singers were selected including Hannah Ashford-Beck (a dramatic soprano from Auckland) Katherine Winitana, and Emmanuel Fonoti-Fuimaono, already contracted as Malcolm in *Macbeth*. Training began in November/December with two of the artists working with the Acting Head of Music in Wellington and the third working digitally and at The Opera Centre, Parnell.



NZ Opera Freemasons Foundation Guest Artists

Imogen Thirlwall was the Guest Artist for the first part of the year and sang Barbarina in *The Marriage of Figaro*. During her time in Auckland, Imogen received coaching with Mark W Dorrell, David Harper and our language coach Luca Manghi to support her preparation for Barbarina and her covering the role of Susanna. Natasha Te Rupe Wilson was the Freemason Foundation Guest Artist for the second half of 2021 and would have been performing in *(m)Orpheus* as well as concerts in Auckland with supporting singers. However, much of this was disrupted due to COVID outbreaks.

Friedlander Foundation Associate Artist

Eleanor Bishop had a successful year as Assistant Director for *The Marriage of Figaro* and was fully in charge of the production in Wellington and Christchurch. She was then Director for the Studio Artist Opera Scenes in August.



DMMF Studio Artists pictured L-R: Katie Trigg, Samuel Downes, Katherine Winitana



Figaro (Richard Ollarsaba) on stage with members of the Freemasons NZ Opera Chorus in *The Marriage of Figaro*. Photo Credit: David Rowland.

Freemasons New Zealand Opera Chorus

The Freemasons New Zealand Opera Chorus is a group of more than 120 professional singers based in Auckland, Wellington and Christchurch who form the choruses for New Zealand Opera mainscale productions, and perform in concerts with New Zealand's finest orchestras and at other events throughout the year.

Twenty members of the Chorus in each centre were engaged for *The Marriage of Figaro*.



Emma Pearson and John Moore with members of the Freemasons NZ Opera Chorus in *The Marriage of Figaro*. Photo Credit: David Rowland.

Diversity

Bi-cultural Journey

We recognise and value Māori culture, identity and voice. We welcome Te Ao Māori into the very centre of the way we do things through the stories we tell, the communities we engage with, the audiences we attract and the artists we support. We honour the unique and rich cultural identity of Aotearoa, New Zealand.

He marama pū ki a mātou, he whai tikanga hoki te ahurea me te tuakiri Māori. He mea rāhiri te ao Māori e mātou ki roto pū i o mātou mahi katoa. He mea whakamānawa e mātou i te rongomaiwhiti me te huahua o te ahurea tuakiri o Aotearoa.

Te Amokura Manu Tāiko/ Consultants and Advisors

In July 2021 NZ Opera engaged with Te Amokura to translate some of the most used words/ titles/ phrases in our programmes into te reo Māori. Support was received from Heemi Kapa-Kingi (Te Aupōuri, Ngāti Kahu ki Whaingaroa, Te Whānau a Apanui, Waikato) around World Opera Day. Our intention remains to form relationships with local iwi and hapū, which will be under the guidance and support of Te Amokura.

Tūtira Mai NZ

Tūtira Mai NZ also continues to be a valuable relationship that supports NZ Opera. In January 2021, NZ Opera staff and Board Chair Annabel Holland had the privilege of being welcomed on to Mataatua Marae (Ngāti Awa ki Tāmaki Makaurau) for our very first Marae Wānanga as a Company. Our team was taken through a traditional Māori pōwhiri including whaikōrero and waiata, ending in a hariru with whānau from Mataatua Marae. Tūtira Mai NZ (Wairangi Jones - Te Arawa, Ngāti Tuwharetoa, Ngāti Raukawa ki te Tonga, Ngāti Maniapoto and Cherie (Panda) Waititi - Ngāti Porou, Te Whānau-a-Apanui) then led NZ Opera staff and Board Chair in a full day wānanga. We explored Te Ao Māori, tikanga Māori and te reo Māori (Māori worldviews, protocols and language), waiata (song), karakia (prayer), whakapapa (heritage), whakawhanaungatanga (relationship building) and whakakotahitanga (bringing everyone together through a Te Ao Māori lens), enriching and educating cultural competency for all involved.

At the beginning of August, NZ Opera staff (with Board Chair Annabel Holland), came together for a half day wānanga led by Tūtira Mai NZ. A huge mihi of acknowledgement to Moana Whatarau (Tūtira Mai NZ) - Ngāti Kahungunu, for taking staff thoughts and using those to write the kupu for NZ Opera's waiata tautoko and Modern Māori Quartet (Matariki Whatarau (Moana's son) - Ngāti Kahungunu, Ngāti Raukawa, Ngāti Tama te Rā;

Maaka Pohatu - Ngai Tāmanuhiri, Ngāti Apa, Ngāti Tuwharetoa; James Tito - Ngāti Tuwharetoa, Ngāpuhi, Kuki Airani; and Francis Kora - Ngāi Tūhoe, Ngāti Pūkeko) for composing the rangi/ tune.

Kaihere Ao position

Kaihere Ao is a role formed from the desire of the Company, to move forward and honour not only our bi-cultural journey but also to build and foster relationships between tangata whenua and NZ Opera as the Company progresses on this journey. The name "Kaihere Ao" means: One who brings the kaupapa of the day together as do the manu tūturu o Aotearoa (native birds of Aotearoa).

In February 2021, this name was kindly gifted by our cultural competency whānau, Tūtira Mai NZ (Wairangi Jones and Cherie (Panda) Waititi) who guide and tautoko the Company on our haerenga Māori. Awhimai Fraser (Waikato, Ngai Tāmanuhiri, Ngāi Te Ipu) currently sits in this role for the Company.

The role of Kaihere Ao continues to tautoko and support the company on board this haerenga Māori. Some of the most recent mahi includes liaising with Te Amokura and Tūtira Mai consultancy and building relationships with Māori practitioners and artists. Also ongoing support to General Director Thomas de Mallet Burgess and staff with basic reo Māori, tikanga mihi, waiata, and whakaaro around kaupapa Māori. The support of the newly established Tautoko te Ao Māori rōpū provides this role with further support, assistance, and especially guidance as it continues to weave together kaupapa and people.



Members of *The Unruly Tourists* whānau

Iwi and Mana Whenua engagements

Support was received from Lynette Amoroa (Te Amokura) regarding best practise in beginning to develop and form relationships with Iwi and mana whenua.

In December 2021, leading into 2022 – NZ Opera engaged (via email) with all mana whenua who whakapapa to the whenua our tari (office) currently resides in. NZ Opera also have engaged with multiple iwi regarding various kaupapa and intend for this to be a customary action moving forward. Our hope is to hold kapu tī kōrero (conversations over a cup of tea) with mana whenua and Iwi members, sharing in kōrero, whakaaro (thoughts) and kai.



Thomas de Mallet Burgess, General Director NZ Opera, with Wairangi Jones, Tūtira Mai-NZ at Mataatua Marae

Te Rōpū Tautoko te Ao Māori

NZ Opera is in the process of establishing a newly formed committee, Te Rōpū Tautoko (name to be gifted by Tūtira Mai NZ). The purpose of this committee is to further support Kaihere Ao and the Company, as well as provide outside perspective, wisdom, and support regarding opera, Te Ao Māori and tikanga Māori.

Two key elements that have been a central focus in the first few hui for this committee are kaupapa and behaviours; with an emphasis on taking kaupapa at a pace where we can continue this important work, but with a nature of confidence, understanding, and collaboration. To acknowledge the importance of whakapapa and encourage conversations that lead to fundamental organisational change – thereby strengthening the foundations from which this haerenga is being undertaken. We look forward to confirming members of this committee by mid 2022.



The Opera Centre

The Opera Centre in Parnell is our base for administration and artistic activities, and it houses our wigs, makeup and costume departments, our props and costume collection. The music room and studio serve as a rehearsal, coaching and performance space for New Zealand Opera activities.

We also share our space, expertise and equipment with the wider arts community. Organisations and individuals we have supported in 2021 include:

- | | |
|--|------------------------------------|
| Auckland Philharmonia Orchestra | Kings College |
| Auckland Theatre Company | NZ Trio |
| Circle 100 | Merenia Gray Dance Theatre |
| Days Bay Opera | Tim Finn & Eddie Rayner |
| The Dust Palace | Steve Crowcroft |
| Elizabeth Whiting | Wellington Opera |
| Jersey Boys 2021 Ltd | |



We also maintain a small office in Wellington, which we share with local Pasifika theatre company, The Conch.

Ngā Kaimahi me te Poari o NZ Opera New Zealand Opera Staff & Board

TE POARI WHAKAHAERE

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Ngā Hoa Kaupapa Partners

New Zealand Opera would like to thank the following organisations for their generosity and support.

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Community Partner



Artist Partners



Presenting Partners



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Accommodation Partners



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Cranleigh Harper Barton Cultural Trust | Cranfylde Trust | Turnovsky Endowment Trust

Ngā Kaitautoko

Benefactors

We value the support of our benefactors. Together we can achieve much more and ensure the future generations of Aotearoa can experience and enjoy opera as much as we do.

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Cathy Ferguson & Mike During*
Sir David Gascoigne & Dame Patsy Reddy*
Anna Gibbons & Brian Gaynor
Grabs Trust
Dr John Grigor & Ms Deborah Keating
John & Sue Harvey
John & Annabel Holland
Dr Tom & Mrs Ann Morris*
Rex Nicholls & Dame Kerry Prendergast
Ms Heather Pascual
Geoff & Fran Ricketts*
Rebecca Tansley & Tim Storey
The Walkinton Family
Carmel Walsh & Simon O'Neill ONZM
Mrs Linda Webb MNZM & Mr Warwick Webb
Leona Wilson*

GOLD

Anonymous 2
Dr M & V Abernethy
Sally & Euan Abernethy
Brent Anderson & Rae Mazengarb
Frances Bell
Garry F Bell*
David Binning*
Robert Birks
Mr Joe Blackmore & Dr Kevin Sanderson
Eric & Pamela Bloomfield
Richard Braae & Andrea Gray
Virginia Breen
David Brown
Richard & Kate Burt
Dame Silvia & Peter Cartwright
Chris Christensen*
Alison Cook
Dorothy Coup
John & Margaret Cullen*

Lizzie de Lambert
Allison & Victor Diem
Rodger Finlay
Cushla R Fisher
Julie Fitzgerald
J & P Fitzpatrick
David Flacks & Adina Halpern*
Jane Fox
Nick Francis & Stephanie van Leuven
Helen Gaeta
Beverly Gentles*
Michael & Creena Gibbons*
Sandra Greenfield*
Michael & Jane Hall
D R Harlen
Jenny Harper
Joanna Heslop
Prof Les Holborow*
Dr Rosi Horrocks* & Simon Rutherford
Mark & Gillian Horton
Don & Janine Hunn
Nicola Hunn
Ross & Julie Hutton
David & Sally Inns
Mr Jeremy Johnson & Mr Kim Francis
Robert Johnston & Stella McDonald*
Geoff & Elizabeth Lee
Kaye Lillico
Mrs Jenn Little & Mr Ben Vanderkolk
Robert & Jenny Loosley*
Joy & Howard Mace
John Meads & Anne Marie Moorhead*
Dr Stella Milsom
Alison Morton
Matthew Muir & James Peters*
John Nankervis
Sue Naylor*
Richard & Joan Neild*
Fay Pankhurst
Carolyn Penney
Sam Perry & Iona Anderson
Maxine Pfannkuch
The Hon Dame Judith Potter DNZM*
Peter Pritchard
Barbara & Peter Raudkivi*
Mrs Rosalind Reece & Sandra Basalaj
Geoff & Carol Reed
John & Anne Roche*

David & Dian Ross*
Jay Scanlon
David Silverman
Jenny Smith
Suzanne Snively, ONZM DNZM & Ian Fraser,
OBE
Darren & Wendy Sowerby
Peter & Kay Squires
The Robert & Barbara Stewart Charitable
Trust
Annika Streefland
Lady Tait*
S L Thompson
Judith Trotter
Gael Webster & Tim Brown
Richard & Elaine Westlake
Samuel Williamson
Jane & Paul Wright
Dr John Wright
David & the late Helen Zwartz

SILVER

Anonymous 2
Jocelyn Afford & Stephen Kós
Jane Aim*
Richard & Heather Armishaw
Warren & Margaret Austad
David & Catherine Boyer
Bettina Brown
Alison Buchanan & Eric Johnston
Christina & David Clee*
Dr Jasin Durey
Fraser & Barbara Finlayson*
Stephen & Margaret Gilbert*
Anthony Grigg & Paul Williamson
Deborah Holdsworth
Antonia Hill
Peter Jones & Liz Walters
Rosemary Langham
Peter Ledingham
Francey Lewis
Ayliffe Maddever
Ann Mallinson
Dr Robert & Dame Lesley Max*
Alison & Ken McKenzie
Ian & Jenny McKinnon
Bruce & Sandi McLean*
John & Elisa Mendzela
Arend Merrie
Don & Deirdre Milne
Audrey J Moss & Mark Werman
Denise & Robert Murfitt
d'Lainee free Noonan-Brown
Josephine Ogle
Patricia's Opera Tours – Patricia Hurley
John & Anne Priestley*
Mrs P Reid*

Angela Ricker
Sally & Shayle Sloman
John & Vanessa Stephens*
Dr Alastair & Mrs Susan Stokes
Brian & Bea Stokes
Robert & Diane Strevens
Donald Trott*
Grant & Lynda Walter*
Glenda West*
Graeme & Lynley White
Vivienne & Barry Wilson
Anthony Wright & Selene Manning
S Young & S Turner

BRONZE

With thanks to all of our Bronze
benefactors.
For a full list please visit our website.
nzopera.com/benefactors/

*Founding benefactors

Independent Auditor's Report

To the shareholder of New Zealand Opera Limited

Report on the audit of the financial statements



Opinion

In our opinion, the financial statements of New Zealand Opera Limited (the 'Company') on pages 1 to 10:

- i. present fairly in all material respects the Company's financial position as at 31 December 2021 and its financial performance and cash flows for the year ended on that date in accordance with Public Benefit Entity Standards Reduced Disclosure Regime (Not For Profit).

We have audited the accompanying financial statements which comprise:

- the statement of financial position as at 31 December 2021;
- the statements of financial performance, movements in equity and cash flows for the year then ended; and
- notes, including a summary of significant accounting policies.



Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (New Zealand) ('ISAs (NZ)'). We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

We are independent of the Company 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 the International Ethics Standards Board for Accountants' *International Code of Ethics for Professional Accountants (including International Independence Standards)* ('IESBA Code'), and we have fulfilled our other ethical responsibilities in accordance with these requirements and the IESBA Code.

Our responsibilities under ISAs (NZ) are further described in the *Auditor's responsibilities for the audit of the financial statements* section of our report.

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



Use of this independent auditor's report

This independent auditor's report is made solely to the shareholder as a body. Our audit work has been undertaken so that we might state to the shareholder those matters we are required to state to them in the independent 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 shareholder as a body for our audit work, this independent auditor's report, or any of the opinions we have formed.



Responsibilities of the Directors for the financial statements

The Directors, on behalf of the Company, are responsible for:

- the preparation and fair presentation of the financial statements in accordance with generally accepted accounting practice in New Zealand (being Public Benefit Entity Standards Reduced Disclosure Regime (Not For Profit));
- implementing necessary internal control to enable the preparation of a set of financial statements that is fairly presented and free from material misstatement, whether due to fraud or error ; and
- assessing the ability to continue as a going concern. This includes disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless they either intend to liquidate or to cease operations or have no realistic alternative but to do so.



Auditor's responsibilities for the audit of the financial statements

Our objective is:

- to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error; and
- to issue an independent 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. They are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of these financial statements is located at the External Reporting Board (XRB) website at:

<http://www.xrb.govt.nz/standards-for-assurance-practitioners/auditors-responsibilities/audit-report-8/>

This description forms part of our independent auditor's report.

KPMG
Auckland

21 March 2022

NEW ZEALAND OPERA LIMITED
STATEMENT OF FINANCIAL PERFORMANCE
FOR THE YEAR ENDED 31 DECEMBER 2021

| | Note | 2021 \$ | 2020 \$ |
|---|------|--------------------|--------------------|
| INCOME | | | |
| Revenue from Exchange Transactions: | | | |
| Box Office | | 712,352 | 288,663 |
| Sponsors | | 208,700 | 238,218 |
| Other Income | | 253,880 | 111,381 |
| Revenue from Non-Exchange Transactions: | | | |
| Donations | | 335,910 | 353,679 |
| Grant - Creative New Zealand | | 2,763,920 | 2,865,069 |
| Grant - Auckland Regional Funding Authority | | 1,100,000 | 1,100,000 |
| Grant - Wellington City Council | | 69,235 | 67,744 |
| Grant - Christchurch City Council | | 70,000 | 70,000 |
| Grant - Pub Charity | | 100,000 | 20,000 |
| Grant - Foundation North | | 22,661 | 0 |
| Other Grants | | 531,410 | 484,592 |
| Other Income (Winz Wage Subsidy/Resurgence Support Payment) | | 102,335 | 226,804 |
| Total Revenue | | 6,270,403 | 5,826,150 |
| EXPENDITURE | | | |
| Auditor's Remuneration | 2 | (40,000) | (40,000) |
| Production Expenditure | 3 | (3,207,559) | (2,340,813) |
| Salaries & Wages | 4 | (1,653,580) | (1,627,178) |
| Operating Expenditure | 5 | (616,604) | (542,590) |
| Rental Expenditure | | (185,846) | (171,987) |
| Depreciation & Impairment | 8 | (50,500) | (416,470) |
| Total Expenses | | (5,754,089) | (5,139,038) |
| NET FINANCE INCOME (COSTS) | | | |
| Finance Income | | 1,543 | 1,613 |
| Finance Costs | | (3,959) | (12,126) |
| Net Finance Income (Costs) | | (2,416) | (10,513) |
| Net Surplus/(Loss) and Total Comprehensive revenue and expenses for the year | | 513,898 | 676,599 |

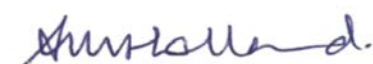
NEW ZEALAND OPERA LIMITED
STATEMENT OF MOVEMENTS IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2021

| | 2021 \$ | 2020 \$ |
|---|------------------|------------------|
| ACCUMULATED FUNDS/(DEFICIT) | | |
| Opening Balance | 1,603,403 | 926,804 |
| Total Comprehensive revenue and expense for the year | <u>513,898</u> | <u>676,599</u> |
| Closing Balance | <u>2,117,301</u> | <u>1,603,403</u> |

NEW ZEALAND OPERA LIMITED
STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2021

| | Note | 2021 \$ | 2020 \$ |
|---|------|------------------|------------------|
| EQUITY | 6 | <u>2,117,301</u> | <u>1,603,403</u> |
| CURRENT ASSETS | | | |
| Cash and Cash Equivalents | 7 | 2,270,588 | 1,845,042 |
| Receivables (from Exchange Transactions) | | 80,264 | 4,582 |
| Prepayments | | 7,717 | 47,850 |
| Work in Progress for Future Shows | | <u>113,791</u> | <u>91,350</u> |
| TOTAL CURRENT ASSETS | | 2,472,360 | 1,988,824 |
| Property, plant and equipment | 8 | <u>283,160</u> | <u>333,660</u> |
| TOTAL ASSETS | | 2,755,520 | 2,322,484 |
| LESS CURRENT LIABILITIES | | | |
| Accounts Payable (from Exchange Transactions) | 9 | 186,812 | 241,680 |
| Funds in Advance (from Exchange Transactions) | 10 | 276,865 | 153,857 |
| Funds in Advance (from Non-Exchange Transactions) | 10 | <u>174,542</u> | <u>194,910</u> |
| TOTAL CURRENT LIABILITIES | | 638,219 | 590,447 |
| Loan | 12 | <u>-</u> | <u>128,634</u> |
| TOTAL LIABILITIES | | 638,219 | 719,081 |
| NET ASSETS | | <u>2,117,301</u> | <u>1,603,403</u> |

Signed on Behalf of the New Zealand Opera Limited Board by:



.....
Annabel Holland
Chair, Board of Directors
New Zealand Opera Limited

Dated: **21 March 2022**



.....
Tim Brown
Chair, Audit & Finance Committee
New Zealand Opera Limited

Dated: **21 March 2022**

NEW ZEALAND OPERA LIMITED
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2021

| | Note | 2021 \$ | 2020 \$ |
|---|----------|------------------|------------------|
| Operating Activities | | | |
| Profit / (Loss) for the Year | | 513,898 | 676,599 |
| Adjustments for: | | | |
| Depreciation & Impairment | 8 | 50,500 | 416,470 |
| Loss on Disposal of Fixed Assets | 8 | - | - |
| Movements in Working Capital: | | | |
| (Increase) / decrease in trade & other receivables | | (75,682) | 46,340 |
| (Increase) / decrease in work in progress and prepayments | | 17,692 | 39,184 |
| Increase / (decrease) in trade & other payables | | (54,868) | 110,613 |
| Increase / (decrease) in income in advance | | 102,640 | 170,518 |
| Net Cash Inflow/(Outflow) from Operating Activities | | 554,180 | 1,459,724 |
| Investing Activities | | | |
| Payments for Purchase of Property, Plant & Equipment | 8 | - | (41,603) |
| Proceeds from Disposal of Property, Plant & Equipment | 8 | - | - |
| Net Cash Inflow/(Outflow) from Investing Activities | | - | (41,603) |
| Financing Activities | | | |
| Payments of Loan Principal | | (128,634) | (49,412) |
| Net Cash Inflow/(Outflow) from Financing Activities | | (128,634) | (49,412) |
| Net Increase/(Decrease) in Cash & Cash Equivalents | | 425,546 | 1,368,709 |
| Cash and Cash Equivalents at the Beginning of Year | | 1,845,042 | 476,333 |
| Cash and Cash Equivalents at the End of Year | 7 | 2,270,588 | 1,845,042 |

NEW ZEALAND OPERA LIMITED
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021

NOTE 1 STATEMENT OF ACCOUNTING POLICIES

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). For the purpose of complying with NZ GAAP New Zealand Opera Limited (New Zealand Opera) is a Public Benefit Entity (PBE).

The financial statements comply with PBE standards Reduced Disclosure Regime (PBE Standards RDR). New Zealand Opera is eligible to report in accordance with PBE Standards RDR on the basis that it does not have public accountability and its expenditure is greater than \$2m but less than \$30m.

The accounting policies adopted in these financial statements are consistent with those of the previous financial year.

BASIS OF PREPARATION

The financial statements have been prepared on a going concern basis. New Zealand Opera is dependent upon the continued financial support from Creative New Zealand, the Auckland Regional Amenities Fund and any other sources at similar levels of contribution as received in the 2021 and 2020 financial years.

Funding from Creative New Zealand is confirmed for the period to 31 December 2022 and the Auckland Regional Amenities Fund's contribution is due to be confirmed through 30 June 2023. Creative New Zealand and Auckland Regional Amenities Fund have been long term funders of New Zealand Opera and the Company expects that the current level of funding will continue for the foreseeable future. If New Zealand Opera is unable to maintain the current level of funding, New Zealand Opera will respond by scaling operations to ensure it operates within any new funding parameters.

Measurement basis

The financial statements have been prepared on the basis of historical cost, except where specifically otherwise stated.

Work in Progress for Future Shows

Payments made in advance for future events not pertaining to the current financial year have been recognized in the Statement of Financial Position as assets.

Property, Plant and Equipment

Property Plant and Equipment are initially stated at cost. Subsequently, Property, Plant and Equipment are measured at cost less accumulated depreciation and impairment losses. Initial costs include the purchase consideration, or fair value in the case of granted assets, and those costs directly attributable to bringing the asset to the location and condition necessary for its intended use.

Where an item of property, plant and equipment is disposed of, the gain or loss recognized in the Statement of Financial Performance is calculated as the difference between the sale price and the book value.

The fair value of musical instruments at the date of acquisition is deemed to be the cost. They are carried at cost less accumulated depreciation.

Depreciation rates are based on the useful life of assets. Depreciation rate applicable to the various classes of assets are:

| | |
|---------------------------------|--------------------------|
| Office Equipment | 9%-50% DV, 10%-36% SL |
| Musical Instruments | 7.5%-18% DV, 10% SL |
| Motor Vehicles | 26% DV |
| Costumes, Sets and Staging | 100% |
| Plant & Equipment | 19%-25% SL |
| Building/Leasehold Improvements | 7.5%-48% DV, 8.4%-36% SL |
| Production assets and Costumes | 11%-48% DV, 25% -33% SL |

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

NEW ZEALAND OPERA LIMITED
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021

Revenue from Exchange Transactions

An exchange transaction occurs where each party receives and sacrifices something of approximate equal value. New Zealand Opera accounts for the following as Exchange transactions.

Box Office

Box Office revenue is based on actual ticket sales for the current year's events through the following agencies/systems: New Zealand Opera's ticketing system (Tessitura), Ticketek and Ticketmaster.

Ticket sales made in advance for future operas and events are deferred to Funds in Advance, and recognised as a liability.

Sponsors

Sponsorship revenue is categorised as Exchange Transactions as there is a substantive obligation associated with the funding provided to New Zealand Opera and its value is considered approximately equal. Sponsorship contracts are negotiated between New Zealand Opera and the Sponsor and the range of services provided to sponsors will differ in type and volume depending on both the amount of sponsorship received and the particular servicing preferences of the sponsor.

Other Income

Revenue from other income includes income received from co-productions, the sale and hire of opera sets and costumes. This revenue income is recognised as it is earned in the Statement of Performance as Other Income.

Revenue from Non-Exchange Transactions

A non-exchange transaction occurs where one party receives something of value without directly giving value in exchange. New Zealand Opera accounts for the following as Non-Exchange transactions.

Grants and Donations

Revenue from grants and donations are recognised when New Zealand Opera obtains control of the transferred asset (cash, goods, services, or property), and:

- it is probable that the economic benefits or service potential related to the asset will flow to New Zealand Opera and can be measured reliably; and
- the transfer is free from conditions that require the asset to be refunded or returned if the conditions are not fulfilled.

Revenue from grants and donations are measured at the fair value of the assets (cash, goods, services, or property) transferred to New Zealand Opera at the time of transfer.

A deferred revenue liability (Funds in Advance) is recognised when there is a condition attached that would give rise to a liability to repay. Revenue is then recognised only once New Zealand Opera has satisfied these conditions.

We also acknowledge the Dame Malvina Major Foundation, Farina Thompson Charitable Trust, Freemasons Foundation, Friedlander Foundation, Four Winds Foundation, Rata Foundation, and all other trusts, foundations, benefactors and sponsors for their continued support.

Goods and Services Tax

These financial statements have been prepared on a GST exclusive basis. Receivables and payables are disclosed inclusive of GST if applicable.

Taxation

New Zealand Opera has been granted charitable status. Income tax is not payable.

Foreign Currency Transactions

Transactions in foreign currency are recorded in New Zealand dollars by applying the exchange rates ruling at the date of the transaction. If New Zealand Opera has monetary items receivable or payable in a foreign currency in its statement of financial position then those foreign currencies are subsequently remeasured at year end at the rate of exchange at balance date.

Financial Instruments

A financial instrument is any contract that gives rise to a financial asset of one entity and a financial liability or equity instrument of another entity.

Financial Assets

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 assets.

New Zealand Opera's financial assets include: cash and short term deposits, trade and other receivables.

Cash and Cash Equivalents comprise term deposits, cash-at-bank, cash-in-hand and highly liquid investments.

NEW ZEALAND OPERA LIMITED
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021

Financial Liabilities

New Zealand Opera's financial liabilities include trade and other payables, loans and borrowings (including bank overdraft facilities).

Lease payments under an operating lease are recognised as an expense on a straight-line basis over the lease term.

Payables and Accruals

Payables and accruals are carried at face value due to their short term nature. They represent liabilities for goods and services, provided to New Zealand Opera prior to the end of the financial year, that are unpaid and arise when New Zealand Opera becomes obliged to make future payments in respect of the purchase of these goods and services. The amounts are unsecured.

| | | | |
|--------|---|------------------|------------------|
| NOTE 2 | AUDIT EXPENSES | 2021 | 2020 |
| | | \$ | \$ |
| | Auditor Remuneration (monetary) | 20,000 | 18,000 |
| | Auditor Remuneration (in kind) | 20,000 | 22,000 |
| | TOTAL | <u>40,000</u> | <u>40,000</u> |
| NOTE 3 | PRODUCTION EXPENDITURE | 2021 | 2020 |
| | | \$ | \$ |
| | Creative Team | 270,301 | 168,903 |
| | Principals | 441,261 | 362,972 |
| | Chorus, Dancers etc | 165,744 | 67,256 |
| | Accommodation | 242,485 | 147,845 |
| | Technical Staff | 210,148 | 187,047 |
| | Orchestra | 337,326 | 239,142 |
| | Venue Rental | 183,062 | 57,459 |
| | Technical Costs | 632,121 | 429,947 |
| | Marketing, Website & Launch | 349,781 | 305,640 |
| | Other | 375,331 | 374,603 |
| | TOTAL | <u>3,207,559</u> | <u>2,340,814</u> |
| NOTE 4 | WAGES AND SALARIES | 2021 | 2020 |
| | | \$ | \$ |
| | Salaries & Wages | <u>1,653,580</u> | <u>1,627,178</u> |
| | Opening FTE | 17.75 | 17.93 |
| | Opening Head count | 20.00 | 20.00 |
| | Closing FTE | 17.45 | 17.75 |
| | Closing Head count | 19.00 | 20.00 |
| | Average FTE | 18.50 | 17.84 |
| | Average Head count | 19.92 | 20.25 |
| NOTE 5 | OPERATING EXPENSES | 2021 | 2020 |
| | | \$ | \$ |
| | Consultants/Contractors/Casuals | 63,724 | 18,945 |
| | Insurance | 37,586 | 37,860 |
| | Vehicle Expenses | 42,556 | 42,542 |
| | IT Infrastructure (Phones & Computers) | 136,635 | 139,719 |
| | OPEX - Opera Auckland Office | 47,143 | 42,303 |
| | Storage Operations & Facilities | 50,506 | 39,093 |
| | Other | 238,454 | 222,128 |
| | TOTAL | <u>616,604</u> | <u>542,590</u> |
| NOTE 6 | EQUITY | 2021 | 2020 |
| | | \$ | \$ |
| | Share Capital | 50,000 | 50,000 |
| | Accumulated comprehensive revenue and expense | 2,067,301 | 1,553,403 |
| | | <u>2,117,301</u> | <u>1,603,403</u> |

New Zealand Opera has 50,000 fully paid shares on issue with a par value of \$1.00. New Zealand Opera Holding Trust owns 100% of the shares in New Zealand Opera.

NEW ZEALAND OPERA LIMITED
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021

| | | | |
|--------|---------------------------|------------------|------------------|
| NOTE 7 | CASH AND CASH EQUIVALENTS | 2021 | 2020 |
| | | \$ | \$ |
| | Cash on Hand | 500 | 478 |
| | Current Cash at Bank | 2,270,088 | 1,844,564 |
| | | <u>2,270,588</u> | <u>1,845,042</u> |

| | | | | | |
|--------|-------------------------------|------------------|-----------------------------|-----------------------|-----------------------|
| NOTE 8 | PROPERTY, PLANT AND EQUIPMENT | | | | |
| | | Cost | Accumulated Depreciation | Book Value 2021 | Book Value 2020 |
| | Assets | \$ | \$ | \$ | \$ |
| | Costumes | 854,727 | 854,727 | - | - |
| | Buildings & Leasehold | 388,191 | 180,099 | 208,092 | 237,311 |
| | Musical Instruments | 97,593 | 51,990 | 45,603 | 49,934 |
| | Office Furniture & Equipment | 390,103 | 364,813 | 25,290 | 38,355 |
| | Plant & Equipment | 155,965 | 151,790 | 4,175 | 8,060 |
| | Motor Vehicle | 26,087 | 26,087 | - | - |
| | Production Assets | 40,629 | 40,629 | - | - |
| | | <u>1,953,295</u> | <u>1,670,135</u> | <u>283,160</u> | <u>333,660</u> |

Reconciliation of the Book Value

| | | | | | | |
|-----------------------------|--------------------------------------|---------------|------------|-----------|-----------|-----------------------------------|
| | Book Value at 31 December 2020 | Depreciation | Impairment | Additions | Disposals | Book Value at 31 December 2021 |
| | \$ | \$ | \$ | \$ | \$ | \$ |
| Costumes | - | - | - | - | - | - |
| Buildings & Leasehold | 237,311 | 29,219 | - | - | - | 208,092 |
| Musical Instruments | 49,934 | 4,331 | - | - | - | 45,603 |
| Office Furniture & Equipmen | 38,355 | 13,065 | - | - | - | 25,290 |
| Plant & Equipment | 8,060 | 3,885 | - | - | - | 4,175 |
| Motor Vehicle | - | - | - | - | - | - |
| Production Assets | - | - | - | - | - | - |
| | <u>333,660</u> | <u>50,500</u> | <u>-</u> | <u>-</u> | <u>-</u> | <u>283,160</u> |

| | | | | | | |
|-----------------------------|--------------------------------------|----------------|----------------|---------------|-----------|-----------------------------------|
| | Book Value at 31 December 2019 | Depreciation | Impairment | Additions | Disposals | Book Value at 31 December 2020 |
| | \$ | \$ | \$ | \$ | \$ | \$ |
| Costumes | 348,482 | 132,348 | 216,134 | - | - | - |
| Buildings & Leasehold | 266,773 | 29,289 | 173 | - | - | 237,311 |
| Musical Instruments | 19,370 | 4,436 | - | 35,000 | - | 49,934 |
| Office Furniture & Equipmen | 60,114 | 22,728 | - | 969 | - | 38,355 |
| Plant & Equipment | 13,788 | 11,362 | - | 5,634 | - | 8,060 |
| Motor Vehicle | - | - | - | - | - | - |
| Production Assets | - | - | - | - | - | - |
| | <u>708,527</u> | <u>200,163</u> | <u>216,307</u> | <u>41,603</u> | <u>-</u> | <u>333,660</u> |

| | | | |
|--------|---|----------------|----------------|
| NOTE 9 | ACCOUNTS PAYABLE | 2021 | 2020 |
| | | \$ | \$ |
| | Accounts Payable (from Exchange Transactions) | 58,767 | 142,074 |
| | Other Payables (from Exchange Transactions) | 128,045 | 99,606 |
| | | <u>186,812</u> | <u>241,680</u> |

NEW ZEALAND OPERA LIMITED
 NOTES TO THE FINANCIAL STATEMENTS
 FOR THE YEAR ENDED 31 DECEMBER 2021

| | | | |
|---------|---|------------|------------|
| NOTE 10 | FUNDS IN ADVANCE | 2021 \$ | 2020 \$ |
| | <i>Funds in Advance (from Exchange Transactions)</i> | | |
| | Funds in Advance -Advanced Ticket Sales | 276,865 | 153,857 |
| | <i>Funds in Advance (from Non-Exchange Transactions)</i> | | |
| | Grants in Advance - CNZ, Local Authorities & Other Trusts | 174,542 | 194,910 |
| | | 451,407 | 348,767 |

NOTE 11 LEASE COMMITMENTS
 As at 31 December 2021 there were the following commitments:

| | 2021 \$ | 2020 \$ |
|----------------------------|------------|------------|
| Not later than one year | 237,646 | 237,776 |
| Between one and two years | 90,562 | 218,487 |
| Between two and five years | 2,480 | 81,072 |
| More than five years | - | - |
| | 330,688 | 537,335 |

New Zealand Opera signed a six year lease at 5/69 St Georges Bay Road, Parnell in January 2017, with the right to renew for a further six years. Lease payments for the 2021 year were \$163,665 (2020: \$150,624).

New Zealand Opera also leases an office in Taranaki Street, Wellington, signing a three year lease in June 2019 with a right to renew for a further three years. Lease payments for 2021 were \$22,180 (2020: \$20,563).

New Zealand Opera also has three IT leases, two relate to computer equipment for four years to July 2023 and April 2024, and one a phone system lease to November 2021. Lease payments for 2021 were \$28,248 (2020: \$24,941).

NOTE 12 LOAN AND OVERDRAFT
 In 2018 a loan was drawdown of \$250,000 to finance capital improvements on the Parnell Opera Centre. The loan was to be repaid over 5 years to align with the term of the lease, but was completely repaid in May 2021. (31 December 2020 6.60% and \$128,634).

At year end New Zealand Opera has an overdraft facility with maximum credit available of \$200,000 (2020: \$200,000) at on the Westpac General Account. This is an on demand facility with a floating interest of the prime lending rate plus 1.7% margin. (2020: 1.7%)

NOTE 13 CONTINGENCIES
 There were no contingent liabilities outstanding as at 31 December 2021 (31 December 2020: Nil).

NOTE 14 CAPITAL COMMITMENTS
 There were no capital commitments entered into as 31 December 2021 (31 December 2020: Nil).

NEW ZEALAND OPERA LIMITED
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021

- NOTE 15 KEY MANAGEMENT PERSONNEL REMUNERATION
Key management personnel of New Zealand Opera include Senior Management and the Board of Directors. For services to the company Senior Management (2021: 5.2FTE, 2020: 5.0FTE)was remunerated \$646,918 (2020: \$646,874) during the year. During 2021 the Head of Music was elevated to the Senior Leadership Team. This was offset by reduced hours and payment to other members of Senior Management.
The New Zealand Opera Board of Directors perform their duties in an honorary capacity, and are not financially remunerated. (2020: Nil)
- NOTE 16 RELATED PARTY TRANSACTIONS
During 2019 approval was sought and granted by the Board to engage a close family member of the New Zealand Opera General Director for a 2020 production in accordance with the company's related party policy. The production went ahead in 2020, with an extended season added in 2021, with fees, terms and conditions at equivalent rates with another artist for the same production.
Some of the Directors of New Zealand Opera were benefactors to the company or participated in fundraising activities, donating \$15,850 in 2021 (2020:\$11,599). There were no special or unusual terms attached to any of those benefactions.
Apart from benefaction and fundriasing, no other Director or Directors' related companies contributed financially to New Zealand Opera.
During 2021 two New Zealand Opera Directors were also Trustees of New Zealand Opera Foundation Trust. The Trust did not contribute a grant to New Zealand Opera in 2021(2020 : 2 Directors, \$32,800).
There were no other payments made to members in regard to extra services provided during the year (2020: Nil).
There was no other related party debt owing or due by New Zealand Opera as at 31 December 2021 (2020: Nil).
- NOTE 17 APPLICABLE ACCOUNTING STANDARDS ISSUED BUT NOT YET EFFECTIVE
PBE FRS 48 Service Performance Reporting is effective for periods beginning on or after 1 January 2022. The anticipated impact is limited to the inclusion of a Statement of Service Performance in the financial statement. Other impacts, if any, will be assessed later in 2022 with the impending adoption of PBE FRS 48.

NZ OPERA

Contact details:

AUCKLAND

5/69 St Georges Bay Road
Parnell, Auckland 1052
PO Box 6478, Victoria Street West
Auckland 1142

Ph: 09 379 4068
Box Office: 0800 696 737

WELLINGTON

NEC Building, Ground Floor
40 Taranaki Street, Wellington 6011
PO Box 6588, Marion Square
Wellington 6141

CHRISTCHURCH

PO Box 36579, Merivale Christchurch 8146
hello@nzopera.co.nz
nzopera.com
facebook.com/nzopera
youtube.com/nzopera
Instagram.com/nz_opera



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nzopera.com