



NZOPERA

Annual Report 2020

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.

MAHITAHAI

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

19,088

people came to see opera

(paid, comp and free not including digital views – see below)

TOTAL EVENTS AND ENGAGEMENTS

140

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

Mainstage, concerts and site-specific performances

71

opera performances went ahead

1,680

Total participants: 1,680 (artists, arts workers, creative and technical crew engaged in opera)

DIGITAL PERFORMANCE VIEWS

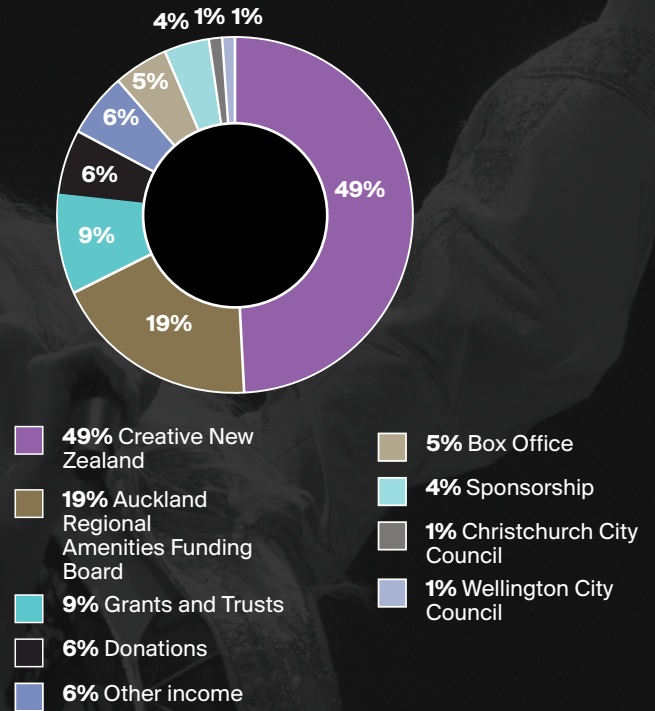
229,175

views of New Zealand Opera in action

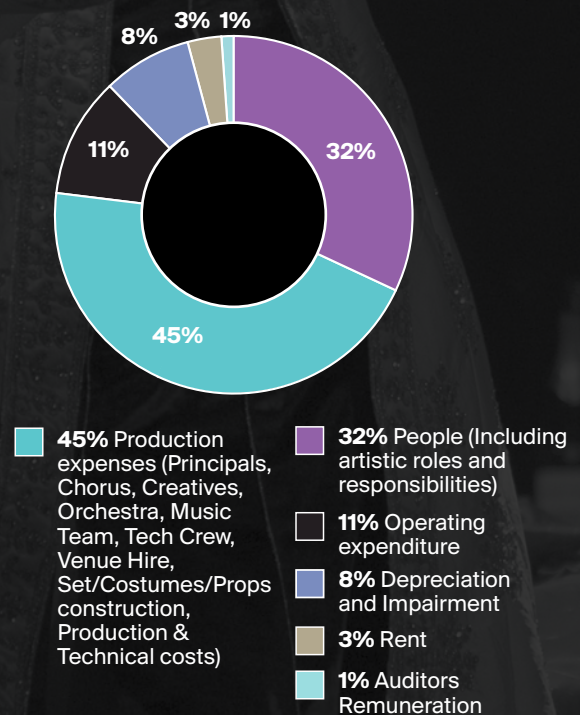
90%

More than 90% of those of you who responded to our Culture Counts surveys in 2020 rated our productions as Excellent or Good

INCOME STREAMS



EXPENDITURE



2020 was an extraordinary year with COVID-19 leaving its mark, especially with the forced cancellation of *The Marriage of Figaro*, and resulted in distorted income and expenditure ratios. The subsequent 32% of total costs spent on administration represents NZ Opera working assiduously during the COVID-19 lockdowns to support NZ opera artists and to ensure that there would be a resilient opera sector here in the future. As the sector and output grows, the percentage devoted to fixed admin costs will fall.

“We could not have achieved what we did without your support. Ngā mihi nui e te whānau.” Annabel Holland



Chair Report 2020

Tēnā koutou katoa.

I want to acknowledge New Zealand’s vibrant and diverse opera community and thank you for your support during 2020 despite the unprecedented COVID pandemic.

New Zealanders love the various artistic elements that come together in a live opera performance: music, movement, acting and design together in one emotionally charged package. As Aotearoa’s national opera company, New Zealand Opera strives to reach as wide an audience as possible. Performing in schools, for our local communities, in our city’s theatres and opera houses and – more recently – on screen. We also work hard at New Zealand Opera to fulfill a wider role to support our opera taonga – its ecosystem – and to cement the relevance of this artform in our place and time.

In 2020, these goals were challenged by event restrictions. I am very proud of how New Zealand Opera responded. We presented key elements of our 2020 programme. Further, during this challenging year, we listened to our benefactors – engaging with new ones; some who hadn’t been to opera performances before – and we branched into digital performance.

Another significant milestone for the Company is our Bicultural and Diversity Policy with an implementation strategy focusing on Te Tiriti o Waitangi and the three principles of partnership, participation and protection.

We could not have achieved what we did without your support. Ngā mihi nui e te whānau.

The emergency response funding from Creative New Zealand and the WINZ wage subsidy allowed us to retain our team so it could keep opera alive and pay our artists. We are grateful to the Auckland Regional Amenities Funding Board, the New Zealand Opera Foundation and all foundations and trusts who continued to support our desire to employ artists and creatives and reach more New Zealanders through opera.

In the end, New Zealand Opera concluded the financial year with a surplus, due mainly to the COVID-related postponement of 2020’s main scale production. The Board

was eager to push this surplus forward to 2021 to fund two main-scale operas in Wellington in 2021.

I want to especially acknowledge the clear and decisive role played by my fellow Directors during this challenging time. I acknowledge outgoing board member Matt Maling, who maintained our focus on the strategy for the future.

Finding creative solutions to logistical challenges was central to successfully navigating 2020. I thank our General Director Thomas de Mallet Burgess for his mahi, foresight, innovative thinking, and commitment to guiding the Company through the year. We produced a great volume of opera in the second half of the year, in sharp contrast with our fellow opera companies abroad.

New Zealand Opera values home-grown creativity and is working assiduously to support the artistic community here in Aotearoa. As a country, New Zealand punches well above its weight in opera talent, and one silver lining of COVID-19 has been watching so many top Kiwi singers make their way home, many for good. This glut of talent is a phenomenal opportunity for New Zealand Opera and our audiences, but to make the most of it we need commitment from our funders, benefactors, and subscribers. Help us to foster a truly world-class environment for artists and musicians and we can bring to fruition our ambition: to lead opera from Aotearoa.

I read a 2019 New Scientist article recently on what makes brains more resistant to decline – it isn’t about the numbers of neurons we have, but how well they engage with each other across different networks in the brain, allowing the brain to work optimally. There is a parallel to be drawn with the arts sector, our funders and supporters. When we work collaboratively, we ensure sustainable career pathways for artists, a steady influx of new audience members for our artform and a solid organisational infrastructure that we can rely on. In this way, we are positioned to work together to truly enrich the cultural life of Aotearoa.

Mō tātou, ā, mō ngā uri a muri ake nei
For us and those yet to come (future generations)

Annabel Holland
New Zealand Opera Chair

Message from General Director



Ko te hau o mihi	<i>This is the breeze of gratitude</i>
E rere ana ki a koutou	<i>That flows unto you all</i>
Kia whakapiri mai	<i>A call to draw closer</i>
Kia whakarongo mai	<i>A call to listen</i>
Kia puta ki te whei ao	<i>So we may break forth</i>
Ki te ao marama	<i>into the world of light</i>
Tihei mauri ora!	<i>Tst...it is the breath of life!</i>

This report offers the opportunity to reflect on my second full year as General Director of New Zealand Opera, and a chance to report on what we have achieved in this most extraordinary period.

As Charles Dickens wrote in his opening to *A Tale of Two Cities*:
It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair ..., we had nothing before us, we were all going direct to Heaven, we were all going direct the other way ...

In 2020, New Zealand Opera affirmed its creativity and resilience. The team responded to everything thrown at it with great agility, patience, innovation and with absolute dedication to our artists and audiences.

We have continued to build on the promise of our new Strategic Agenda 2020-2025, supporting the direction of a new Purpose, Ambition and Values for New Zealand Opera. Due to the pandemic, we were forced to postpone our new production of *The Marriage of Figaro* and cancel over 80 participation activities – however, despite COVID lockdowns, the Company still delivered many of its key strategies including:

Presenting festival productions

We are making good headway in building relationships with festivals around Aotearoa. *Eight Songs for a Mad King* played at NZ Festival of the Arts and Auckland Arts Festival, and *The Human Voice* played at Harcourts Hawke's Bay Arts Festival and Ngā Toi Huatau - The Seasonal Arts, an event series run by the Nelson Arts Festival.

Presenting site-specific works

Semele brought together an outstanding homegrown cast to perform this work at the Holy Trinity Cathedral in Auckland, a stunning piece of architecture filled with contemporary art and the biggest stained-glass window in the Southern Hemisphere. Bringing this Baroque work with its overlapping themes of the sacred and the profane into a church setting had a strong impact on the production and the way it was viewed. Likewise, setting *The Human Voice* in hotel rooms around the country lent this production a strong air of realism.

Strengthening our regional presence through regional productions.

The Human Voice offered opportunities to build new partnerships with festivals and businesses in Taupō, Napier and Nelson – parts of the country that have missed out on opera performances in the past.

Presenting opera in concert

We presented popular outdoor performances in Auckland, Christchurch and Hamilton, which brought in hundreds of new audience members, many of whom had never seen a live opera performance before. We also produced several concerts, recitals, and opera dinners throughout the second half of 2020.

Digital productions

2020 presented a golden opportunity to push into the digital realm. During the lockdown, TVNZ1 screened New Zealand Opera's 2015 production of *Tosca* over Queen's Birthday weekend with audio-description. Over this period, *Tosca* was also available to watch via TVNZ OnDemand and on the international platform, OperaVision. While still in Level 2, we asked three artists to research forgotten arias by NZ composers and create a film concept around them. The result was *Echoes of History*, a series of short opera films available to view on the New Zealand Opera website. In addition to this, we worked on a stunning short film *The Perfect Storm* by artist Morag Brownlie with music by Sean Donnelly. In the second half of the year, we hosted special screenings of Metropolitan Opera's *Akhnaten* to bring our opera-loving community back together. Our site-specific work *Semele* was filmed by Greenstone Productions for presentation in 2021.

Commissioning new and innovative works.

Work began on two new commissions during 2020. The first was *The Unruly Tourists* by Luke di Somma (music) and The Fan Brigade's Amanda Kennedy and Livi Reihana

(libretto). This new work will be presented in 2022. We also commissioned a new work called *Prayer for Broken Shelter* by Michael Williams (music) and Tracey Slaughter (libretto).

Additionally, in 2020 the Company continued to work on:

- Building an international presence through membership of Opera Europa and its Opera Vision digital platform.
- Contributing to the collaborative development of the opera sector in New Zealand. In particular, we proactively supported the work of Toi Toi Opera in Christchurch and Wellington Opera as well as offering in-kind support to many different organisations and individuals such as Opera in a Days Bay Garden.
- Strengthening connections with Māori and Pasifika arts including delivering a Māori strategy and framework for engagement with the support of Te Amokura Consultants and working with Tūtira Mai to deliver it. This process was aided by the presence of our Toi Māori Aotearoa intern Awhimai Fraser. Now, we welcome Awhimai to NZ Opera as Kaihere Ao and Participation Co-ordinator. We hope you will join us as part of our commitment to honouring the Treaty of Waitangi and our values of inclusivity and collaboration.
- Developing our community of artists and arts workers, including our ground-breaking 6:24 Voices of Aotearoa project collaborating with composers, writers, singers and instrumentalists to seed new work.

“...[This initiative was] very important to me as a professional singer because I think that the opera industry needs to work harder in reflecting social and cultural diversity in order to be an artistic medium that is assisting in revealing and correcting social inequities rather than being an artistic medium that very regularly is simply a window to the past.” (6:24 participant)

- Reframing our Artist Development Programme offering a more robust schedule of coaching and professional development for our Dame Malvina Major Foundation Studio Artists. An emotional tribute in song to Dame Malvina celebrating our 20-year partnership was one of the year’s highlights.
- Building educational partnerships (including projects with University of Waikato and AUT).
- Consistently scheduling participation (community, education, and outreach) activities including pre-performance talks, workshops, dress rehearsal attendance by students and masterclasses, touring to schools and supporting life-long learning and the third age.

All these initiatives aim to contribute to the development of opera in New Zealand, extend our audience reach and engagement, connect people with opera, build reserves and develop the capability of our organisation and community.

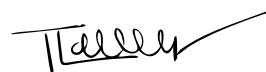
We are starting to build new audiences. In 2020 first-time attendees averaged 11% across our productions. There is much more work ahead as we look to bring more people with us on our journey.

I acknowledge the leadership of our Chair, Annabel Holland, our engaged and dedicated Board, the expertise and enthusiasm of our People who care deeply about the Company, our auditors KPMG, and finally, our sponsors, benefactors, funders and audiences, whose support is integral to our future success and whose company we enjoy at the opera.

The penultimate word I will leave to one of our youngest artists; a young person who performed in the pilot of a new youth opera we’ve been working on with Orchestra Wellington, entitled *RED!* This very young singer offered the following words of wisdom. They said: “Never give up. Yes, there is a lot of songs to learn but keep on trying.”

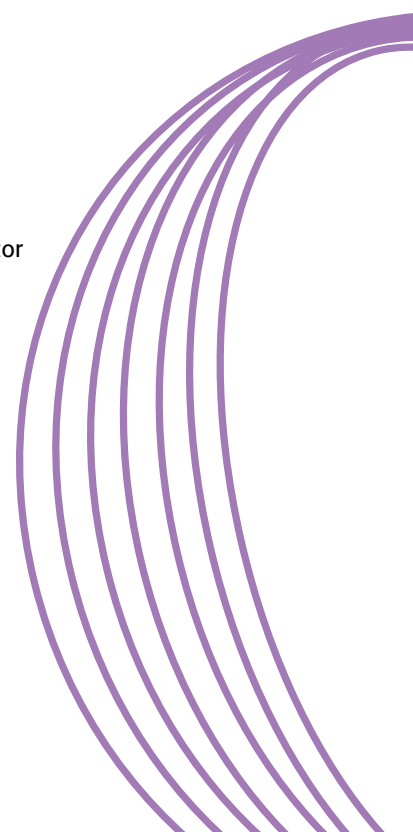
Ko ngā kōrero kua kōrerohia	<i>All has been said</i>
Ko ngā mihi kua mihia	<i>All has been acknowledged</i>
Ko te kaupapa kua takotohia	<i>The matter of discussion has been laid</i>

Kia mau	<i>To grasp</i>
Kia ita	<i>To hold</i>
Kia tuturu whakamua	<i>Firm</i>
Kia tina	<i>United we stand!</i>
Haumi e	
Hui e	
Taiki e!	



Thomas de Mallet Burgess
New Zealand Opera General Director

We are grateful to Heemi Kapa-Kingi, Te Aupōuri / Ngāti Kahu ki Whaingaroa / Te Whānau a Apanui / Waikato, for the reo Māori & translations above.



Eight Songs for a Mad King

NZ Opera's production of Maxwell Davies's work *Eight Songs for a Mad King*, with Robert Tucker in the title role, directed by Thomas de Mallet Burgess, designed by Robin Rawstorne, conducted by Hamish McKeich/Tim Carpenter/Andrew Crooks, played by members of contemporary music ensemble Stroma.

The production played at NZ Festival of the Arts at the Royal New Zealand Ballet Dance Centre, and Auckland Arts Festival at the Ellen Melville Centre, and in Christchurch at Tūranga, to standing ovations and positive reviews.

The music required a baritone of extraordinary technique to sing over five octaves, and New Zealander Robert Tucker was fit for the challenge.

The final Auckland performance took place during COVID-19 Alert Level 2, with larger gatherings already prohibited. Most other Auckland Arts Festival performances that evening were cancelled, and shortly afterwards the rest of the Festival was cancelled.

The Christchurch season which was to perform 25 – 29 March was rescheduled and eventually successfully took place 3, 5 and 6 December 2020.

SHOW STATISTICS

1,256 people attended **13** performances in 3 cities

190 people happened upon the production taking place in the public location

12 artists, creatives and technicians employed

POST PERFORMANCE SURVEY

90% of respondents rated their experience as Good or Excellent

61% of respondents were motivated to attend because this was a NZO production

40% of respondents were highly likely to recommend the performance to someone else

25% of respondents spent more than \$50 during their evening (in addition to the ticket price).

24% of Wellington attendees were visiting from outside the Wellington region

15% of those choosing to stay in booked accommodation



Eight Songs for a Mad King, Credit Jeff McEwan

AUDIENCE FEEDBACK

“Keep finding ways of presenting opera in new and challenging productions.”

“Do more things like ‘Eight Songs’: The old warhorses are fun, but this was a far better thing. It transcended entertainment and was very, very powerful especially in its staging. The swap about routing really added to the experience.”

REVIEWS

“Directed by New Zealand Opera’s new General Director Thomas de Mallet Burgess, this production has re-envisioned the troubled king as a corporate director having a stress-induced breakdown in his boardroom. The audience is divided into two, one half experiencing the performance from inside the boardroom with the performers and the other half seated in the square outside, watching through the Ellen Melville Centre’s full-length window with headphones transmitting the audio in real time.” - Bachtrack

“This show was part of New Zealand Opera’s new stated strategy of revisioning opera in this country, of engaging new audiences and reimagining the relationship between artist and audience. On the evidence of this magnetic performance, they are off to a good start.” - Bachtrack

Semele

This new immersive and site-specific production of *Semele*, directed by Thomas de Mallet Burgess with Jacqueline Coats, featured New Zealand principal singers Amitai Pati (SOL3 MIO), Emma Pearson, Paul Whelan, Sarah Castle, Stephen Diaz, Chelsea Dolman and Sashe Angelovski together with the Freemasons New Zealand Opera Chorus, the Holy Trinity Cathedral Choir and a new Baroque Orchestra formed by New Zealand Opera under the baton of Peter Walls.

COVID-19 Alert Level 3 was announced on the very first day of *Semele* rehearsals in August and the cast and creatives continued to work via Zoom and in carefully managed small groups for two weeks before the season was postponed. The production eventually took place at Holy Trinity Cathedral Auckland on 29, 31 September and 2, 4, 6 October. *Semele* was extremely well received with near-full houses and extra seats added for the final performance. This was a very satisfying outcome after the extra work, planning and upheaval of postponement.

New Zealand Opera partnered with local independent production house Greenstone TV to capture a broadcast-quality film of the production for future screenings online and in cinemas.

The Cathedral responded very positively to the professionalism of New Zealand Opera's staff, crew and performers, and the care taken of this sacred venue.

Jennifer Ward Lealand was contracted as Intimacy Director, to work with the principals to choreograph intimate scenes ensuring everyone felt comfortable and safe. Using a trained professional for this has become increasingly important in the wake of revelations of sexual impropriety throughout the performing arts world.

STATS FOR SEMELE

3,297 people saw a dress rehearsal or performance

121 artists, creatives and technicians

5 performances

1 dress rehearsal

5 pre show talks, attended by

347 people

CULTURE COUNTS HIGHLIGHTS

80% of respondents rated the experience as Excellent

70% of respondents were motivated to attend because this was a New Zealand Opera production

53% of respondents said they were highly likely to recommend the production to family, friends or colleagues

Almost **8%** of respondents were first-time attendees at a New Zealand Opera production



Semele, Credit Gary Brandon

AUDIENCE FEEDBACK

“The experience was terrific. It was imaginative, fun, had the surprise element, and the quality of the singers and orchestra outstanding.”

“Your productions are fresh and relevant to today’s world.”

“Outstanding in every way.”

“I thought it was an amazing concept extremely well executed. The cathedral acoustics were beautiful and the space so delightfully integrated into the staging of the opera.”

REVIEWS

“At close to three hours this is a testing work for orchestra and singers, but they all rose to the challenges and succeeded with a spectacular performance which was entertaining and enchanting. The New Zealand Baroque Opera Orchestra under Peter Walls gave an energetic performance giving Handel’s music with its many Messiah-like tunes a very sympathetic reading.

It was a brave production especially choosing to have it in Holy Trinity which doesn’t have the best of acoustics or good sight lines. However, the production team and directors, Thomas de Mallet Burgess and Jacqueline Coats pulled off a triumph creating a stunning interpretation of one of the great Handel operas.” - NZ Arts Review

“With both the Freemasons New Zealand Opera Chorus and Holy Trinity Cathedral Choir in support and the debut of the newly formed New Zealand Opera Baroque Orchestra providing Handel’s lush Baroque masterpiece, Semele is one wedding invitation not to miss. As director, de Mallet Burgess continues to deliver outstanding productions that breathe new life into NZ Opera. Semele is one wedding invitation that you will want to RSVP to with haste!” - Ambient Light

The Human Voice

A one-act opera with a libretto by Jean Cocteau and music by Francis Poulenc, directed by Thomas de Mallet Burgess and performed by Amanda Atlas and Fiona McAndrew (alternating), with David Kelly as Music Director/Pianist.

This site-specific work took place inside hotel rooms, bringing audiences within inches both physically and emotionally of the performer. Over 45 minutes, this unflinching modernist work weaves a narrative about love stripped back and the lies we tell to others and ourselves.

The six-centre tour commenced in Napier (Hawkes Bay Arts Festival, Art Deco Masonic Hotel, 13 & 14 Oct), moving to Christchurch (17 - 21 Oct at The George) then Nelson as part of Ngā Toi Huatau - The Seasonal Arts, an event series run by the Nelson Arts Festival (24 & 25 October, at The Rutherford), Wellington (28 -31 October at Ohtel), Taupo (5 & 6 November at Anchorage Resort).

Due to COVID-19, the Auckland season due to take place on 6, 7, 8 October was rescheduled to the end of the tour, with performances taking place on 10 & 11 December at Hotel DeBrett.

SHOW STATISTICS

600 people saw the performance **4** artists, creatives

Presented in **6** centres across NZ **32** performances

POST PERFORMANCE SURVEY

83% rated their experience as Good or Excellent

16% were first-time attendees



Amanda Atlas and Fiona McAndrew in *The Human Voice*, Credit Grant Triplow

AUDIENCE FEEDBACK

“Our Nelson festival 8pm production was a magic experience... Being part of 25 persons live in a room with the 2 performers [one unseen!] was very different from anything we have done before.”

“Really enjoyed the performance and thought it was interesting to use space in such a manner. The singer was fantastic.”

REVIEWS

“Much, of course, hinges on Atlas’s performance as Elle – and it is exceptionally good. Her portrayal of a woman in distress is finely nuanced, resisting any tendency towards melodrama. It is a portrait full of nuance, Elle’s constant self-deprecation sitting side-by-side with emotionally manipulative gestures. Atlas’s sinewy voice is also beautifully suited to the role, the musical writing of which emphasises recitative-style passages and small, terse intervals. The rare moments of melodic richness and forte singing are all the more effective as contrasts. In the background, pianist David Kelly provides the jagged, unsettling accompaniment to Elle’s emotional turmoil.”

– Max Rashbrooke for Scoop

*“Amanda Atlas is an impressive dramatic performer, with a rich and powerful soprano voice. Somehow all that charisma and vocal force was compressed into a smaller, more brittle woman, Elle (She), as she weathers one last phone conversation with the lover who has left her. *The Human Voice* follows Elle as she waits for that phone call, and along the complex emotional path the conversation takes.”*

– Sophie Thompson for The Wellingtonista

McAndrew “handles the role with an ease that would have won over its composer...gauging of vocal intensity is perfect for the small venue”

– William Dart for NZ Herald

Concerts and events

LIVE at the Museum: A Night of Opera

July saw our first live concert following lockdown, with a sold-out event in Auckland Museum's Grand Foyer, featuring singers Simon O'Neill, Natasha Wilson, Edward Laurenson, Kristin Darragh, and pianist David Kelly, in collaboration with Auckland Museum.



Opera in the City: Simon O'Neill and Friends

After selling out the LIVE at the Museum concert, we were excited to announce a second concert featuring singers Simon O'Neill, Natasha Wilson, Edward Laurenson, Kristin Darragh, and pianist David Kelly at St Matthew-in-the-City, featuring a programme of music curated by Simon, featuring operatic selections by Handel, Mozart and Gounod, as well as Broadway showstoppers. Proceeds of the concert were directed to fundraising for our *Voice Your Support* campaign, which was focused on filming upcoming productions.

Wellington recital concerts

In September we presented two concerts in Wellington featuring principals from *Semele*.

Wellington-based Australian Soprano Emma Pearson joined Tenor Amitai Pati at St Andrew's on the Terrace for a fabulous evening of operatic favourites by Verdi, Handel, Donizetti, Bizet and excerpts from *Semele*, accompanied by acclaimed pianist/repetiteur Bruce Greenfield and Clarissa Dunn as MC. Two nights later, Sarah Castle and Paul Whelan teamed up with Bruce and Clarissa again, this time presenting a programme featuring their *Semele* arias, alongside pieces by Mahler, Tchaikovsky and Wagner.

Freemasons Artists Concert Dinners

Two Freemasons concert dinners were held in October at the Northern Club in Auckland, and one at the Wellington Club in Wellington, featuring the Freemasons Artists based in those cities.

Freemasons Feedback: *"Wow – what a great success! We have already had the most amazing feedback in our surveys following the last two nights, with an almost perfect result – all rating it 5/5. I have received so many lovely comments from Members who loved the performance and many who have been coming for years said it was the best ever. Thank you both so much for your wonderful support of this event. It is a highlight on the Club's calendar and much appreciated by our members and certainly by the Club to be able to offer this incredible experience. We reached record numbers with almost 100 on Tuesday night and 85 on Wednesday. Quite a magnificent result."* Cathy Horton, Membership and Events Manager, Northern Club, Auckland.

Mother's Day concert

In the lead up to Mother's Day, we asked our Facebook followers to nominate a mum for a special Level 3 socially distanced Mother's Day serenade. We had a large number of entries and sent singers out to visit eight lucky mums in Auckland, Tauranga, Wellington and Christchurch to surprise these well-deserving ladies with a beautiful song. A huge thank you to our singers Angus Simmons, Emma Pearson, Manase Latu, Sarah-Jane Rennie and Wade Kernot, and their bubble-mates for helping us make the videos.





Participation Overview

PARTICIPATION PROGRAMME

Our participation team has been 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.

Three strands – Connecting Children, Connecting Young People and Connecting Communities – frame the participation programme and last year we connected with over 12,000 people, through more than 50 events.

“I want to congratulate your team very sincerely for such a professional and amazing performance yesterday.”

“So many students told me today that they LOVED watching the acting, humour and stunning musicianship as well as vocal work.”

“We loved having you visit us and would warmly welcome you back at any other time.”

“Soooo proud of our Harry Grigg. He inspired some of my older choristers who now have such a valid avenue of professional direction to be looking at in terms of their own goalsetting for the future.”

“Your performers were greatly engaging people and so ready to share ideas. We loved you.”

“Please come again, and be assured of warm welcomes ... in the future, Arohanui ki a koutou.”

OVERALL PARTICIPATION STATS

	2019	2020*
Total participants reached	28,273	12,565
Total participants events	82	54
Contracts issued	99	33
Artists and contractors	69	55
Contracted events	23	13
Schools/educational organisations engaged with	129	45
Venues hosting participation events	14	31

• Over 80 Participation activities were cancelled due to COVID-19 lockdowns and/or restrictions.

Connecting Children: Opera in Schools

Devised for those in primary and intermediate school levels, this hour-long programme (comprising a five-minute introduction, 45-minute performance, and an optional 10-minute Q&A) is 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!

In 2020 the New Zealand Opera in Schools team was once again a huge hit, performing Simon Butteriss' *The Magic Flute and the Broomstick* 21 times over three weeks. After February rehearsals at the New Zealand Opera Studio in Auckland, the tour commenced early March in Christchurch, with the team then heading north and stopping off in Cheviot, Nelson, Wellington, Whanganui, and Rotorua, bringing the production to over 5,200 students and their teachers from 32 schools/educational organisations.

The team was made up of Polly Ott (Soprano), Stuart Coats (Baritone), and Harry Grigg (Tenor, Dame Malvina Major Foundation Studio Artist), led by Andrew Gordon (Director) and Fiona McCabe (Music Director). *The Magic Flute and the Broomstick* featured designs by Jan Ubels (Set and Props Designer) and Elizabeth Whiting (Costume Designer).

“This was a first for many. They were surprised at how powerful the singers’ voices were without amplification. They really enjoyed this. Showed a considerable interest in the school for Opera.”

“The children loved it [and] were impressed by the range of each singer’s voice.”

“Junior children in particular loved the performance. This was evident in their writing the next day. I would also have to say that some of the senior children who were very against going sat glued to the stage!!!!”

OVERALL PARTICIPATION STATS

	2019	2020*
Students and teachers performed to	11,299	5,200
Performances	46	21
Schools/education organisations	63	32
Towns/cities visited	11	6

• Unfortunately, due to COVID-19, the tour was cut short, and as a result we missed out on the chance to visit the 18 schools and over 4,000 students and teachers we had lined up to host and attend performances in Auckland and Hamilton.

“Great show and the opera itself was amazing.”

“The performance was superb – very well-tailored for the ... audience to make the show understandable and accessible for all.”

“We were all so impressed with the quality of the performance and the pace – the musician and singers were excellent and the overall delivery was highly inspiring, thank you.”



Opera in Schools cast and students

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.

School visit

Amitai Pati (SOL3 MIO) made his company debut as Jupiter/Apollo in New Zealand Opera's *Semele* in 2020, and during the season visited his former secondary school, Aorere College in Papatoetoe, giving an inspirational speech at the senior assembly to 320 students and working with their choir singers.

RED! with Orchestra Wellington

RED! is an exciting new youth opera, written by UK-based New Zealand composer Lucy Mulgan, with primary-aged students' participation in mind. The opera uses a refreshed version of Little Red Riding Hood to address relevant issues facing children today – such as bullying, gaining independence, and establishing identity – using common sense, and the power of inter-generational relationships.

Participating students learnt and rehearsed this piece through a series of workshops across several weeks, alongside Wellington-based Director Jacqueline Coats and Music Director Brent Stewart. Digital learning tracks were devised to offer teachers additional support for their students to reinforce and maintain learning and encourage practice between teaching sessions, and to futureproof should COVID-19 restrictions impact the project in future.

The project was set to culminate on stage at the Michael Fowler Centre, with Orchestra Wellington providing a newly devised twenty-piece orchestration and featuring incoming New Zealand Opera Dame Malvina Major Studio Artists, Katherine Winitana, Katie Trigg and Samuel Downes singing the three principal roles alongside the students. However, COVID-19 thwarted these ambitious plans and in response a revised pilot project went ahead with 62 students from Kelburn Normal School, three Studio Artists, and two Orchestra Wellington players performing a dress rehearsal and showing at the school to a combined audience of 358 people.

The full-scale iteration of *RED!* will take place at The Opera House in June 2021. With an anticipated 400+ students participating alongside professional singers and Orchestra Wellington musicians, two performances will be presented to enable and welcome whānau, school communities, and a wide audience to join us in supporting and celebrating this exciting new youth initiative.

CONNECTING YOUNG PEOPLE STATS

8 creatives 62 students

202 dress rehearsal audience

156 showing audience

"You should be a part of RED! because you will always remember it when you are older."

"I was nervous, you can be too, it's okay to be nervous. Enjoy it, it's an awesome opportunity."

"Never give up. Yes, there is a lot of songs to learn but keep on trying."

"Be resilient. Never give up even if it gets tough."

"Being part of it because not everyone got to be a part of it. It was exciting, funny and cool."

"Learning so many songs and getting to meet the professional singers."

"It was fun and I enjoyed it. Thank you for coming and letting us be a part of this performance."

"I liked the music because it sounded cool even though there were only 2 people playing instruments."

"I thought the percussionist was pretty cool"

"I enjoyed watching it on the night while also being a part of it."

"I liked having the opportunity to work with professionals."

"I especially enjoyed being a tree in the forest and being a part of the soundscape."

"We liked that we got to sing with professional singers from New Zealand Opera."



Amitai Pati with Aorere College Students



Singer Katherine Winitana & students at Kelburn Normal School rehearsing *Red!*

Connecting Communities

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

2020 Summer of Opera

The year kicked off with a series of summer concerts in Auckland, Hamilton and Christchurch.

The free annual Auckland Anniversary weekend *Opera in the Park* concert, in the Auckland Council Music in Parks series, treated an audience of 3,100 people to an afternoon and evening of music and song featuring talented singers Emma Sloman, James Harrison, Kate Webber, and Lachlan Craig, accompanied by Lindy Tennent-Brown.

Christchurch's Lazy Sundays featured an afternoon of outdoor opera enjoyed by over 2,000 people on the Archery Lawn in the Botanic Gardens. The free concert featured Christchurch Soprano Amanda Atlas and Tenor soloist Andrew Grenon, along with the Freemasons New Zealand Opera Chorus accompanied by Lindy Tennent-Brown, and led by Atlas Voices musical director Ravil Atlas.

Two delightful evenings of opera were part of the Hamilton Gardens Arts Festival, with 260 people attending *Opera in the Pavilion*, featuring Emma Sloman, Kate Webber, Lachlan Craig, James Harrison, accompanied by Lindy Tennent-Brown on piano.



Lazy Sunday



Semele Audio-description Touch Tour

Semele Participation Activities

The Auckland season of *Semele* provided some great opportunities for connection and engagement, reaching 882 people.

Dress rehearsal attendance by

133 students and teachers, including a large and enthusiastic group who travelled to join us from The University of Waikato.

Free pre-show talks

Lead by Co-Director, Jacqueline Coats, gave attendees a fascinating insight into the history of the opera, the composer and this site-specific production. These talks proved to be incredibly popular with 347 people attending.

Audio-description

Seven members of the blind and low vision community joined us for a guided-touch tour and the audiodescribed performance of *Semele* delivered by Nicola Owen (Audio-described Aotearoa) and Kevin Keys.

Work experience

One recent post-secondary make-up graduate student worked for the entire season in a voluntary capacity alongside Charlie Oswin and her talented wigs and make-up team.

Semele Opera Masterclass

Masterclasses were held at Kristin School and The University of Canterbury with some of the Principal performers from the cast.

6:24 Voices of Aotearoa

6:24 Voices of Aotearoa was a pilot programme designed to discover new creative voices and challenge preconceptions about what opera is as an art form.

In early 2020, we received more than 110 expressions of interest from applicants across the creative spectrum throughout Aotearoa, aged from 11-57 years, representing twelve ethnicities. From these, we chose 24 participants to make up six teams of four, each comprising an opera singer, an instrumentalist, a composer and a writer.

Two two-day workshops were held in Auckland for the teams to develop the outline of an imaginary opera, with a private showing of work in progress at the conclusion of the final workshop.

Writers: Eleanor Bishop, Moana Ete, Matthew Kereama, Renee Liang, Siobhan Rosenthal and Chris Tse

Instrumentalists: Camila Helena de Oliveria (piano), Gabriela Glapska (piano), Ben Kubiak (piano), Leon Reynolds (flute), Barkin Sertkaya (guitar) and Tyran Talamaivao (keys and guitar)

Composers: Antonia Barnett-McIntosh, Fiona Chua, Rosa Elliot, Te Ahukaramū Charles Royal, Natalia Sheppard (MC Tali) and Anthony Young

Observer: Jonah Vakapora-Hall

“Collaborating with composers, writers, and other musicians to create new works is very important to me as a professional singer because I think that the opera industry needs to work harder in reflecting social and cultural diversity in order to be an artistic medium that is assisting in revealing and correcting social inequities rather than being an artistic medium that very regularly is simply a window to the past.”

“I thought that the small group dynamic that my group created was very positive. I also thought that the creation of the large group dynamic was very thoughtfully done. While there were moments of tension, they were managed very well and I think that the NZ Opera personnel facilitating did well to make the creatives feel comfortable sharing.”

“I think that NZO made it very clear that this project is process driven, and they succeeded.”

“It is a wonderful initiative and I’m so pleased to be a part of it.”

“Thanks for an absolutely brilliant experience, very inspired to create.”



ANNA KOSTINA



ANTHONY YOUNG



ANTONIA BARNETT-MCINTOSH



CHRIS TSE



NATALIA SHEPPARD



RENEE LIANG



BARKIN SERTKAYA



CAMILA DE OLIVEIRA



FIONA CHUA



GABRIELA GLAPSKA



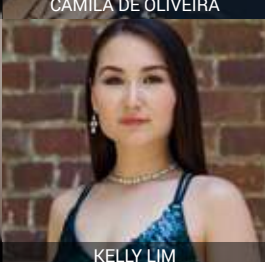
ELEANOR BISHOP



ROWENA SIMPSON



JAYNE TANKERSLEY



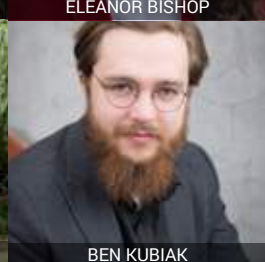
KELLY LIM



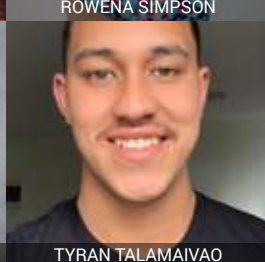
LEON REYNOLDS



MOANA ETE



BEN KUBIAK



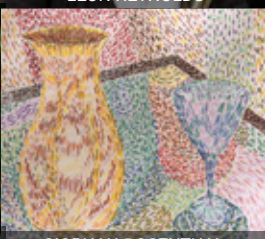
TYRAN TALAMAIVAO



ROBERT TUCKER



ROSA ELLIOT



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TESSA ROMANO



MATTHEW KEREAMA

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 more 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.

Du'a (Prayer) for Broken Shelter

New Zealand Opera and The University of Waikato are delighted to be working in collaboration to support the development of a new opera: *Du'a (Prayer) for Broken Shelter*, a work which 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.

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) join forces with composer Luke Di Somma to develop an opera truly of our time and place.



Opera online & on screen

Nothing can replace live performance. But in 2020 a hybrid approach incorporating digital and live performance offered more viewing options for our audiences and opera lovers, particularly during the lockdown period.

New Zealand Opera's star-studded 2015 production of *Tosca*, featuring Simon O'Neill, Orla Boylan and Phillip Rhodes, was screened on TVNZ 1 over Queen's Birthday weekend, then made available to the world on Opera Europa's free streaming platform, OperaVision. This is the Company's first opera to be screened internationally and meant that we were able to share our first-rate production with opera lovers worldwide.

The TVNZ broadcast was a huge success, with 21,000 viewers; a wonderful result for a Sunday morning slot. Approximately 11,075 people internationally saw New Zealand Opera's production of *Tosca* via OperaVision and a further 133,000 people viewed the trailer. NZ On Air funded an audio description to accompany the TVNZ showing.

Echoes of history: new digital content series

During lockdown we came up with a concept to engage local singers to research, perform and record lost arias that connect to a special place in Aotearoa, to be shared via digital platforms. The featured singers were Eliza Boom, Will King and Oliver Sewell. The series had over 8,000 views online.

nzopera.com/echoes-of-history/

Split screen arias

Our Opera in Schools tour of *The Magic Flute* and *the Broomstick* came to an early close due to the COVID-19 situation, and our leading lady Polly Ott ended up staying in New Zealand a little longer than anticipated. Before she flew back to Germany, she and Fiona McCabe (musical director) recorded a special split-screen aria to thank our funders for their steadfast support. There were over 8,000 views online.

nzopera.com/side-by-side-polly-ott-fiona-mccabe/

The Perfect Storm

We worked on a stunning short film *The Perfect Storm* by artist Morag Brownlie, with new music by Sean Donnelly (SJD), featuring Pita Turei and Te-Hookioi Graham Ratahi, in association with Kiss the Ground and Luminous Films.





ANNA SIMMONS
(SOPRANO)



HARRY GRIGG
(TENOR)



FELICITY TOMKINS
(SOPRANO)

Artist Development Programme

Dame Malvina Major Foundation Studio Artists

This year marked a new era for our Artist Development Programme, with the first intake of the Dame Malvina Major Foundation Studio Artists. Our 2020 DMMF Studio Artists were Anna Simmons, Harry Grigg and Felicity Tomkins.

The revised programme built on two decades of our partnership supporting the development of young opera talent with the Dame Malvina Major Foundation, offering a more robust schedule of coaching and professional development including vocal and dramatic training encompassing languages, movement, interpretation, stagecraft, and mentoring by in-house and external experts.

The programme culminated in two performances of opera scenes to invited guests, giving the DMMF Studio Artists the opportunity to bring together what they had learned in a performance setting.

Like many projects in 2020, the DMMF Studio Artist Programme was impacted by COVID-19, and was reshaped to include coaching and teaching sessions via Zoom. In the middle of the year the DMMF Studio Artists returned to The Opera Centre for three days every week for sessions with in-house and external experts.

Anna has now left for Germany with her husband Angus Simmons (2019 DMMF Emerging Artist) to pursue their singing careers; Harry has arrived in London to begin his Master of Performance at the Royal College of Music; and Felicity covered Elle in *The Human Voice* as well as finishing her studies at Waikato University.

Dame Malvina Major Foundation 20th Anniversary: A Tribute in Song

This celebratory concert celebrated two decades of The Dame Malvina Major Foundation and New Zealand Opera working together and was held on an afternoon in November at The Opera Centre. More than 20 former Dame Malvina Major Foundation artists joined to pay tribute to Dame Malvina, with some sending greetings from overseas by video.

The 2021 Studio Artists were announced at the function, which was attended by approximately 100 guests. Feedback from DMMF was that this was a hugely moving and well-executed event, and had strengthened the bond between the Foundation and NZ Opera and between New Zealand singers and their audience.





Semele chorus

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.

October saw the Chorus perform in the immersive production of Handel's life-affirming Baroque masterpiece, *Semele*, staged at Auckland's Holy Trinity Cathedral, alongside principal singers Amitai Pati (SOL3 MIO), Emma Pearson, Paul Whelan, Sarah Castle, Stephen Diaz and Chelsea Dolman, the Holy Trinity Cathedral Choir and a Baroque orchestra.

Postponement of *The Marriage of Figaro* season in Auckland, Wellington and Christchurch, and cancellation of Britten's *Peter Grimes* concert with the APO in Auckland, and other concerts, meant that the Chorus were unfortunately unable to perform a full year's work.

Members of the Freemasons New Zealand Opera Chorus featured on *The Musical Solidarity Project*, a collaboration between 55 opera houses, theatres, cultural institutions and about 500 musicians from all over the world performing Verdi's 'Chorus of the Hebrew Slaves' from *Nabucco*.

Maestro Frédéric Chaslin said

"I am delighted to be part of this exciting and useful project at a time where all artists need to show solidarity... times come where we need to be one block... We are millions of single voices and for once, we need to shout together... let's pray that music will be in the heart of human beings to help them move forward after this terrible crisis."



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 this way are:

- | | |
|----------------------------|--------------------------------------|
| ACT ONE Productions | AUT Stage Management students |
| John Davies | Circle 100 |
| Angus Simmons | Parnell District School |
| Renee Liang | Auckland Theatre Company |
| NZ Youth Choir | Zorp Films |
| Festival Opera | Tami Neilson Show |

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





New Zealand Opera Staff & Board

BOARD OF DIRECTORS

Annabel Holland (Chair)
Annika Streefland
Leo Foliaki
Jim He Zhiyun, MNZM
Matt Maling (retired from Board September 2020)
Murray Shaw
Rachael Walkinton
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Kaihere Ao & Participation Co-ordinator – Awhimai Fraser
Participation Manager – Andrew Gordon
Director Finance & Administration – Steffan Sinclair
Assistant Accountant – Durene Gan

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

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Chorus Partner



Schools Partner



Community Partners



Presenting Partners



Artist Partners



Venture Partners



Accommodation Partners



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Trust & Foundations



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**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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Bronze benefactors.

*Founding Benefactors

Independent Auditors Report

To the shareholder of New Zealand Opera Limited

Report on the audit of the financial statements



Opinion

In our opinion, the accompanying financial statements of New Zealand Opera Limited (the 'Company') on pages 1 to 9:

- i. present fairly in all material respects the Company's financial position as at 31 December 2020 and its financial performance and cash flows for the year ended on that date
- ii. comply 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 2020;
- the statements of comprehensive income, changes in equity and cash flows for the year then ended; and
- notes, including a summary of significant accounting policies and other explanatory information.



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

25 March 2021

NEW ZEALAND OPERA LIMITED
STATEMENT OF FINANCIAL PERFORMANCE
FOR THE YEAR ENDED 31 DECEMBER 2020

	Note	2020 \$	2019 \$
INCOME			
Revenue from Exchange Transactions:			
Box Office		288,663	961,871
Sponsors		238,218	261,180
Other Income		111,381	240,339
Revenue from Non-Exchange Transactions:			
Donations		353,679	314,152
Grant - Creative New Zealand		2,865,069	2,681,220
Grant - Auckland Regional Funding Authority		1,100,000	1,100,000
Grant - Wellington City Council		67,744	86,105
Grant - Christchurch City Council		70,000	77,641
Grant - Pub Charity		20,000	80,000
Grant - Foundation North		-	50,000
Other Grants		484,592	472,797
Other Income (Winz Wage Subsidy)		226,804	-
Total Revenue		5,826,150	6,325,305
EXPENDITURE			
Auditor's Remuneration	2	(40,000)	(40,000)
Production Expenditure	3	(2,340,813)	(3,116,571)
Salaries & Wages	4	(1,627,178)	(1,464,855)
Operating Expenditure	5	(542,590)	(551,325)
Rental Expenditure		(171,987)	(205,312)
Depreciation & Impairment	8	(416,470)	(231,627)
Total Expenses		(5,139,038)	(5,609,690)
NET FINANCE INCOME (COSTS)			
Finance Income		1,613	1,562
Finance Costs		(12,126)	(19,174)
Net Finance Income (Costs)		(10,513)	(17,612)
Net Surplus/(Loss) and Total Comprehensive revenue and expenses for the year		676,599	698,003

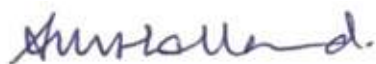
**NEW ZEALAND OPERA LIMITED
STATEMENT OF MOVEMENTS IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2020**

	2020	2019
	\$	\$
ACCUMULATED FUNDS/(DEFICIT)		
Opening Balance	926,804	228,801
Total Comprehensive revenue and expense for the year	676,599	698,003
Closing Balance	<u>1,603,403</u>	<u>926,804</u>

**NEW ZEALAND OPERA LIMITED
STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2020**

	Note	2020 \$	2019 \$
EQUITY	6	<u>1,603,403</u>	<u>926,804</u>
CURRENT ASSETS			
Cash and Cash Equivalents	7	1,845,042	476,333
Receivables (from Exchange Transactions)		4,582	50,922
Prepayments		47,850	58,159
Work in Progress for Future Shows		<u>91,350</u>	<u>120,225</u>
TOTAL CURRENT ASSETS		1,988,824	705,639
Property, plant and equipment	8	<u>333,660</u>	<u>708,527</u>
TOTAL ASSETS		2,322,484	1,414,166
LESS CURRENT LIABILITIES			
Accounts Payable (from Exchange Transactions)	9	241,680	131,067
Funds in Advance (from Exchange Transactions)	10	153,857	113,209
Funds in Advance (from Non-Exchange Transactions)	10	<u>194,910</u>	<u>65,040</u>
TOTAL CURRENT LIABILITIES		590,447	309,316
Loan	12	<u>128,634</u>	<u>178,046</u>
TOTAL LIABILITIES		719,081	487,362
NET ASSETS		<u>1,603,403</u>	<u>926,804</u>

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



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

Dated:.....22 March 2021.....



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

Dated:.....22 March 2021.....

NEW ZEALAND OPERA LIMITED
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2020

	Note	2020 \$	2019 \$
Operating Activities			
Profit / (Loss) for the Year		676,599	698,003
Adjustments for:			
Depreciation & Impairment	8	416,470	231,627
Loss on Disposal of Fixed Assets	8	-	-
Movements in Working Capital:			
(Increase) / decrease in trade & other receivables		46,340	(37,385)
(Increase) / decrease in work in progress and prepayments		39,184	111,642
Increase / (decrease) in trade & other payables		110,613	(63,862)
Increase / (decrease) in income in advance		170,518	(330,325)
Net Cash Inflow/(Outflow) from Operating Activities		1,459,724	609,700
Investing Activities			
Payments for Purchase of Property, Plant & Equipment	8	(41,603)	(285,807)
Proceeds from Disposal of Property, Plant & Equipment	8	-	-
Net Cash Inflow/(Outflow) from Investing Activities		(41,603)	(285,807)
Financing Activities			
Payments of Loan Principal		(49,412)	(44,650)
Net Cash Inflow/(Outflow) from Financing Activities		(49,412)	(44,650)
Net Increase/(Decrease) in Cash & Cash Equivalents		1,368,709	279,243
Cash and Cash Equivalents at the Beginning of Year		476,333	197,090
Cash and Cash Equivalents at the End of Year	7	1,845,042	476,333

NEW ZEALAND OPERA LIMITED
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

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 2020 and 2019 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 2022. 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
Sets and Staging	20% SL
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 2020

Revenue from 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

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 Rata Foundation, Four Winds Foundation, Farina Thompson Charitable Trust, and all 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 2020

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	2020	2019
		\$	\$
	Auditor Remuneration (monetary)	18,000	-
	Auditor Remuneration (in kind)	22,000	40,000
	TOTAL	40,000	40,000

NOTE 3	PRODUCTION EXPENDITURE	2020	2019
		\$	\$
	Creative Team	168,903	172,563
	Principals	362,972	411,589
	Chorus, Dancers etc	67,256	117,794
	Accommodation	147,845	286,337
	Technical Staff	187,047	255,352
	Orchestra	239,142	396,884
	Venue Rental	57,459	237,168
	Technical Costs	429,947	497,242
	Marketing, Website & Launch	305,640	386,301
	Other	374,603	355,341
	TOTAL	2,340,814	3,116,571

NOTE 4	WAGES AND SALARIES	2020	2019
		\$	\$
	Salaries & Wages	(1,627,178)	(1,464,855)
	Opening FTE	17.93	14.88
	Opening Head count	20.00	16.00
	Closing FTE	17.75	17.93
	Closing Head count	20.00	20.00
	Average FTE	17.84	16.28
	Average Head count	20.25	18.33

New Zealand Opera transitioned to a new staff structure between the end of 2018 and the start of 2019. Although wages and salaries look to have increased, overall costs were neutral by internalising some reoccurring production contractor positions. During 2019 some vacancies were carried during the recruitment period to fulfil all positions in the restructure, explaining the difference between 2019 and 2020.

NOTE 5	OPERATING EXPENSES	2020	2019
		\$	\$
	Consultants/Contractors/Casuals	18,945	38,850
	Insurance	37,860	46,577
	Vehicle Expenses	42,542	42,442
	Relocation / Move	-	18,915
	Phones & Faxes etc	49,681	51,759
	OPEX - Opera Auckland Office	42,303	43,860
	Storage Operations & Facilities	39,093	33,051
	Other	312,166	275,871
	TOTAL	542,590	551,325

NEW ZEALAND OPERA LIMITED
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

NOTE 6	EQUITY	2020	2019
		\$	\$
	Share Capital	50,000	50,000
	Accumulated comprehensive revenue and expense	1,553,403	876,804
		1,603,403	926,804

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.

NOTE 7	CASH AND CASH EQUIVALENTS	2020	2019
		\$	\$
	Cash on Hand	478	108
	Current Cash at Bank	1,844,564	476,225
		1,845,042	476,333

NOTE 8	PROPERTY, PLANT AND EQUIPMENT		
		Book Value 2020	Book Value 2019
Assets	Cost	Accumulated Depreciation	
	\$	\$	\$
Costumes	854,727	854,727	348,482
Buildings & Leasehold	388,191	150,880	266,773
Musical Instruments	97,593	47,659	19,370
Office Furniture & Equipment	390,103	351,748	60,114
Plant & Equipment	155,965	147,905	13,788
Motor Vehicle	26,087	26,087	-
Production Assets	40,629	40,629	-
	1,953,295	1,619,635	708,527

Reconciliation of the Book Value

	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 & Equipment	60,114	22,728	-	969	-	38,355
Plant & Equipment	13,788	11,362	-	5,634	-	8,060
Motor Vehicle	-	-	-	-	-	-
Production Assets	-	-	-	-	-	-
	708,527	200,163	216,307	41,603	-	333,660

NOTE 9	ACCOUNTS PAYABLE	2020	2019
		\$	\$
	Accounts Payable (from Exchange Transactions)	142,074	62,702
	Other Payables (from Exchange Transactions)	99,606	68,365
		241,680	131,067

NOTE 10	FUNDS IN ADVANCE	2020	2019
		\$	\$
	<i>Funds in Advance (from Exchange Transactions)</i>		
	Funds in Advance -Advanced Ticket Sales	153,857	113,209
	<i>Funds in Advance (from Non-Exchange Transactions)</i>		
	Grants in Advance - CNZ, Local Authorities & Other Trusts	194,910	65,040
		348,767	178,249

NEW ZEALAND OPERA LIMITED
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

NOTE 11 LEASE COMMITMENTS

As at 31 December 2020 there were the following commitments:

	2020	2019
	\$	\$
Not later than one year	237,776	224,433
Between one and two years	218,487	222,472
Between two and five years	81,072	268,589
More than five years	-	-
	537,335	715,494

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 2020 year were \$150,624 (2019: \$182,432.)

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 2020 were \$20,563 (2019: \$22,180).

New Zealand Opera also has three IT leases, two computer equipment for four years to July 2023 and April 2024, and a phone system lease to November 2021. Lease payments for 2020 were \$24,941 (2019: \$17,064).

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 is to be repaid over 5 years and aligns with the term of the lease. As at 31 December 2020 the interest rate is 6.60% and balance is \$128,634 (31 December 2019 7.35% and \$178,046).

At year end New Zealand Opera has an overdraft facility with maximum credit available of \$200,000 (2019: \$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. (2019: 1.7%)

NOTE 13 CONTINGENCIES

There were no contingent liabilities outstanding as at 31 December 2020 (31 December 2019: Nil).

NOTE 14 CAPITAL COMMITMENTS

There were no capital commitments entered into as 31 December 2020 (31 December 2019: Nil).

NOTE 15 RELATED PARTY TRANSACTIONS

Key management personnel of New Zealand Opera were paid for services to the company totalling; Directors 2020 Nil (2019: Nil) and Senior Management \$646,874 (2019: \$568,972) during the year. The 2020 change is attributed to a temporary vacancies to fulfil all SLT positions after the restructure in early 2019.

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 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 under the benefaction programme donating \$11,599 in 2020 (2019: \$5,900). There were no special or unusual terms attached to any of those benefactions.

Apart from benefaction, no other Director or Directors' related companies contributed financially to New Zealand Opera.

During 2020 two New Zealand Opera Directors were also Trustees of New Zealand Opera Foundation Trust. The Trust did contribute a grant to New Zealand Opera in 2020 of \$32,800 (3 Directors, 2019: Nil).

There were no other payments made to members in regard to extra services provided during the year (2019: Nil).

There was no other related party debt owing or due by New Zealand Opera as at 31 December 2020 (2019: Nil).

NOTE 16 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 2021 with the impending adoption of PBE FRS 48.

NZ OPERA

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