

rnzb

ROYAL NEW ZEALAND BALLET

ANNUAL REPORT 2021





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COVER: SOLOIST ANA GALLARDO LOBAINA
AS THE FIREBIRD IN *THE FIREBIRD*.
PHOTO BY STEPHEN A'COURT

INSIDE COVER: SOLOIST ANA GALLARDO
LOBAINA AND ARTIST SAUL NEWPORT IN *A
MIDSUMMER NIGHT'S DREAM*.
PHOTO BY STEPHEN A'COURT

Nau Mai, Haere Mai

WELCOME

The Royal New Zealand Ballet's year was again shaped by COVID-19, with cancellations and rescheduling of events dominating the second half of the year. Despite this, the Company managed to complete most scheduled activities through until mid-August before the Delta variant spread through the community.

We recognise that we are not alone in facing the challenges caused by COVID related disruptions. All performing arts, entertainment and events-based organisations, independent creative artists, venues and production contractors are operating in difficult circumstances.

The year started with *Tutus on Tour*. We were fortunate to be able to re-schedule affected performances when Alert Levels changed between 14 and 28 February 2021 and completed these in 14 of the 16 planned centres.

We also successfully completed a highly acclaimed national tour of *Giselle* in May/June, choreographed by Ethan Stiefel and Johan Kobborg. This sublime revival was a welcome reminder of the power and beauty ballet has for New Zealand audiences, and it was a pleasure for the Company to connect with audiences again after periods of uncertainty.

The second half of the year brought challenges and cancellations to what would have otherwise been one of the Royal New Zealand Ballet's most successful years.

The Firebird choreographed by Loughlan Prior, along with companion piece of ballet bravura *Paquita*, opened in Wellington to public and critical acclaim, before touring to Auckland and Napier. However, the nationwide move to Alert Level 4 on 17 August, resulted in a hurried return home to Wellington and the cancellation of performances in Christchurch, Dunedin and Palmerston North.

Ever resourceful and resilient, the Royal New Zealand Ballet promptly released on-demand broadcasts to capitalise on the success of performances prior to

cancellation, generating \$120,000 in revenue from its digital broadcasts across the year.

The Company also had its hopes to tour the revival of Liam Scarlett's *A Midsummer Night's Dream* at the end of the year dashed. This was especially disappointing due to Liam's sudden death in April 2021, and there had been a strong desire to celebrate his artistry and talent with this tour. Liam had been, quite simply, a joy to work with when the production was created in 2015 and inspired everyone to give their very best.

Although the tour was cancelled, we managed to deliver 11 performances at Wellington's Opera House with social distancing measures in place and a limited seating capacity of 250 people per performance, followed by an on-demand broadcast.

CHAMPIONING NEW WORK

One of the hallmarks of Patricia Barker's tenure as Artistic Director has been the Royal New Zealand Ballet's commitment to creating new work. Since 2017, the Royal New Zealand Ballet has commissioned twelve new 'mainstage' ballets from New Zealand-based choreographers, including two full-length ballets with original scores.

In addition to *The Firebird* – choreographed by Loughlan Prior, with set and costume design by Tracy Grant Lord, lighting by Jon Buswell and visual effects by POW Studios – there were smaller scale works which took New Zealand choreography to smaller centres.

The Wānaka Festival of Colour presented a double bill of *Ultra Violet* by Loughlan Prior (performed to music by Claire Cowan) and *The Autumn Ball* by Choreographer in Residence Sarah Foster-Sproull, with a new score by Eden Mulholland (Ngati Uepohatu), especially commissioned by the Festival and received enthusiastically.

The Royal New Zealand Ballet collaborated with the New Zealand Symphony Orchestra on a new

production of Stravinsky's *The Soldier's Tale* directed by Sarah Brodie and choreographed by another Choreographer in Residence, Shaun James Kelly. *The Soldier's Tale* toured regionally before COVID-19 and the availability of key personnel unfortunately saw the tour cut short.

To round out the year nine dancers choreographed works for their fellow dancers in the annual RNZB RAW season, an exciting initiative which nurtures choreographic talent within the Royal New Zealand Ballet.

FOCUS ON DANCER TRAINING, EDUCATION AND ACCESS

Supporting the training of young dancers remains a priority for the Royal New Zealand Ballet. The relationship with the New Zealand School of Dance is strong and we continue to strengthen connections with local ballet schools. It is especially pleasing to see that in 2021 the proportion of New Zealand dancers in the company (both citizens and residents) reached 50%, of whom 57% had trained at the New Zealand School of Dance.

There was strong demand for school workshops throughout the year, except in those periods when COVID-19 Alert Levels prevented them from happening. Activities which would have normally happened alongside performances did not take place either if the performance was cancelled.

The Education team trialled online dance workshops in the second half of the year. This has proved to be a great success, with very positive feedback from teachers and students participating in the trial. Online workshops also remove barriers to access and connect the Royal New Zealand Ballet with schools that the company might not otherwise reach. This initiative will be developed further in 2022.

A highlight of the year was performing *The Ugly Duckling / Te Topatopa Anuanu* at Te Papa, Wellington in the April school holidays, and then



ARTIST JAMIE DELMONTE IN *THE SOLDIER'S TALE* WITH ACTOR SEPELINI MUA'AU.
PHOTO BY STEPHEN A'COURT

again in August at the Vodafone Events Centre, Manukau. For the first time performances were narrated in English, Te Reo Māori and New Zealand Sign Language. The themes of the story resonated with the family audiences, and the use of different languages for narration was appreciated.

To celebrate Māori Language Week we then broadcast *The Ugly Duckling* free of charge in our first ever Te Reo Māori digital performance. The broadcast had a good take up and showed the potential of using multiple platforms and languages to connect with audiences.

One of the more challenging programmes to reschedule around COVID-19 was the dance

programme in prisons, established in 2017. We are grateful to the Department of Corrections staff at Rimutaka Men's Prison, Rolleston Men's Prison, Arohata Women's Prison and Auckland Regional Women's Correctional Facility for their willingness to work with us, so that these weekly programmes, which offer therapeutic benefits, can take place.

PEOPLE AND CULTURE

One of the consequences of COVID-19 has been an unusually tight labour market. Staff recruitment has been challenging at times and it remains so. While there was stability within the body of dancers throughout the year, we have seen general staff, contractors and casual employees move on to pursue opportunities in other sectors.

SOLOISTS KATHERINE MINOR AND JOSHUA
GUILLEMOT-RODGERSON IN *GISELLE*.
PHOTO BY STEPHEN A'COURT



On a very bright note, the Annual Staff Engagement and Wellbeing Survey has shown year on year improvement in the culture at the Royal New Zealand Ballet with the overall score increasing from 57% in 2019 to 74% in 2021. With an 86% response rate, this is a very pleasing result. It demonstrates that the efforts to improve organizational culture by focusing on staff wellbeing and engagement across the Royal New Zealand Ballet are paying off.

The anonymous survey comprised 35 questions covering the following areas: communication, connectedness, feedback, the Senior Leadership Team, your immediate manager, wellbeing, diversity, equity and inclusion, job satisfaction and COVID-19 response.

The survey tells us that more work needs to be done in strengthening internal communication, looking at how the Company involves employees in decision making, and continuing to value and recognise staff. These will be focus areas in the coming year.

RETURN TO THE ST JAMES THEATRE

The return to the St James Theatre will be very welcome indeed. COVID-19 related delays, compounded by discovery of other faults requiring significant repair, mean that the theatre did not reopen until mid-2022.

Only when the theatre reopens will we commence the refurbishment of our tenancy in the adjacent Counties Building to upgrade the studios and facilities. This is the first major upgrade since the company moved into the St James in January 1998.

The cost of these works is to be borne by the Royal New Zealand Ballet, so fundraising for the \$4m cost has been an important focus throughout 2021. We would particularly like to acknowledge Pub Charity Limited, NZCT, the Thomas George Macarthy Trust, New Zealand Lottery Grants Board, the Adam Foundation, Four Winds Foundation, Wellington City Council, Manatū Taonga, Ministry for Culture and Heritage and those personal donors who have committed to our vision of creating a worldclass dance centre at the St James Theatre.

We are also very grateful to Wellington City Council for the continued use of our temporary premises while the seismic strengthening work takes place.

THANK YOU TO OUR PARTNERS

The Royal New Zealand Ballet family of partners recognises the key role that the Company plays in the cultural life of Aotearoa New Zealand. We are extremely grateful for their support over the year as we adapt to new ways of connecting with communities in the face of cancellations and COVID-19 restrictions.

The year was once again notable for the high level of engagement and collaboration between the Royal New Zealand Ballet and its supporters.

The Royal New Zealand Ballet receives core funding from the Crown, administered by Manatū Taonga, Ministry for Culture and Heritage. Without the Crown's support the Royal New Zealand Ballet would not be able to enrich New Zealand communities and express who we are through ballet.

Our special thanks to the Royal New Zealand Ballet Foundation and the Friends of the Royal New Zealand Ballet, one of Aotearoa's longest-established 'support networks' for the arts, for their ongoing support. Through the Foundation's 'En Pointe' programme, donors can support Royal New Zealand Ballet projects which would not otherwise be possible, while also building a sustainable fund to support the long-term future of ballet. The establishment of a Wellington 'En Pointe' group, joining the group well established in Auckland, provides a great example of how we can extend and deepen our relationship with ballet enthusiasts and donors across the country.

FINANCIAL PERFORMANCE

Turnover for the year jumped to \$13.5m (2020: \$11.1m) on the back of an increase in Crown funding through the Art and Culture COVID Recovery Programme (administered by Manatū Taonga, Ministry for Culture and Heritage).

The increase in Crown funding for 2021 was very welcome and much appreciated. It enabled the Royal New Zealand Ballet to weather the worst effects of COVID-19 related cancellations and meant that the Royal New Zealand Ballet was able to honour its commitment to increase salaries so that dancers at the start of their career receive the Living Wage.

The Company was able to further enhance its revenue through a contract with Tulsa Ballet to build set, costumes and props for Tulsa Ballet's new production of *The Nutcracker*, designed by Tracy Grant Lord. As a one-off standalone project, the Tulsa contract boosted revenue by \$1.38m, which was offset by additional production expenditure of \$1.02m. This project was both fortunate and timely, providing work throughout the year for our costume and workshop personnel and contractors.

COVID-19 continues to be felt in sponsorship, philanthropy and grant funding from trusts and foundations. The Royal New Zealand Ballet recognises that 2021 has been challenging for many people and organisations, and we are very grateful for their continued support in difficult times

In summary, Government support accounted for 52% of total turnover (2020: 52%), with other non-box office revenue accounting for 31% (2020: 29%).

The cancellation of performances had a negative impact on box office revenue in 2021. The lost revenue in 2021, compared to when the Royal New Zealand Ballet performs a full year's programme, is valued at approximately 31% of total ticket revenue. This has flow-on effects further down the line for venues, theatrical suppliers, accommodation providers and contractors who are not engaged when performances are cancelled.

We simply couldn't operate without the support of the Crown, philanthropic funders, gaming and community trusts and foundations, sponsors and individual donors. The on-going support from non-box office revenue sources is vital to our sustainability and ability to deliver high quality ballet

experiences nationwide. We are very appreciative of the financial support given to the Royal New Zealand Ballet over the last year.

On a positive note, the Royal New Zealand Ballet finished the year with a strong balance sheet. The reserves of \$1.79m at 31 December 2021 will provide a useful buffer in 2022, as we start the year with a deficit budget and take on the refurbishment of the Royal New Zealand Ballet's home at the building alongside the St James Theatre.

THANK YOU AND HAERE RA

People are the life blood of any performing arts company and the Royal New Zealand Ballet is no exception. We extend our sincere and grateful thanks to the dedicated team of talented, hardworking and motivated staff, dancers, creative artists and production crew who make our performances and other activities possible in challenging situations.

As we look back on a challenging year, we pay tribute to two exceptional people who, after many years of generous service to the arts, passed away in 2021: former Board Chair Bill Sheat, and former Artistic Director Philip Chatfield.

Bill Sheat's association with the then New Zealand Ballet began as a young audience member, and then as a member of the Arts Council from 1967. Over more than two decades, Bill worked closely with the ballet company, through the Arts Council, as the Administrator for the ballet, and then as a member of the Board and our longest-serving Chair. The Royal New Zealand Ballet Board Room at the St James Theatre is proudly named in his honour.

We also acknowledge with gratitude and affection, the life and work of Philip Chatfield, Artistic Director of the New Zealand Ballet, 1975 – 78. Philip died at his home on the Gold Coast in his 94th year. Together with his wife of 63 years, Rowena Jackson, Philip made an important contribution to the development of ballet in New Zealand throughout the 1960s and 1970s.

We said a fond haere ra to a small group of dancers in 2021. We acknowledge, with aroha, the contributions of these dancers along with Christine Hanks, the Director of People and Culture, who left the company to start new adventures.

Artist Leonora Voigtlander, who joined the company in 2014, retired after seven and a half years to take up a new role with Les Mills. Soloist Caroline Wiley and Artist Jack Lennon, who joined the Royal New Zealand Ballet in 2018 and 2020 respectively, returned to the USA where Jack accepted a place at the University of Notre Dame. Artist Sophie Williams, who joined the Royal New Zealand Ballet in 2020, returned to the USA to take up a contract with Texas Ballet Theatre. Artist Edward Smith, who joined the Royal New Zealand Ballet in 2020 and took a leave of absence in mid-2021 in order to take up new opportunities, returned to Australia at the end of the year. 2021 Friedlander Foundation Scholar George Thomson also left the Royal New Zealand Ballet at the end of 2021 to return to tertiary education. Christine Hanks made a significant contribution to the Royal New Zealand Ballet as the inaugural Director of People and Culture, embedding good-practice HR policies and procedures across the organisation and leading the Royal New Zealand Ballet's COVID-19 response.

Finally, we would particularly like to thank and acknowledge the Board of Trustees for their stewardship and guidance over the last twelve months. Special thanks to Lisa Bates MNZM who retired during the year after three and a half years' service. We also warmly welcomed Dorian Devers and Louise Marsden as Trustees in January 2021; and appreciated the involvement of Nuwanthie Samarakone (intern Trustee).

With the arrival of COVID's omicron variant and its inevitable spread through the community, we don't know how 2022 will play out. In some ways, it feels like we have spent the last two years preparing for what the rest of the world has already lived through. We are grateful for the time we have had to adapt

and prepare, but we also recognise the pressure it has placed on our people and live performance. If we have learnt nothing else, we know that there are audiences and communities across Aotearoa New Zealand, who can't wait for the Royal New Zealand Ballet to perform at their local theatre and visit their town or city.



A handwritten signature in blue ink that reads "Kerry Prendergast".

DAME KERRY PRENDERGAST DNZM CNZM
CHAIR



A handwritten signature in black ink that reads "Patricia Barker".

PATRICIA BARKER
ARTISTIC DIRECTOR



A handwritten signature in black ink that reads "Lester McGrath".

LESTER MCGRATH
EXECUTIVE DIRECTOR



ARTISTS MADELEINE GRAHAM AND LEVI
TEACHOUT IN THE *ROMEO AND JULIET PAS
DE DEUX* BY MÁRIO RADAČOVSKÝ.
PHOTO BY STEPHEN A'COURT

Outcomes & Performance

The Royal New Zealand Ballet's focus is on delivering three key outcomes for New Zealanders:

1. CREATING CULTURAL VALUE

People's lives are enriched by high quality arts experiences

SERVICES	PERFORMANCE MEASURES	RESULTS
Live performances in New Zealand	<ul style="list-style-type: none"> Audiences of 53,000 are reached by RNZB live performances 23 New Zealand centres are reached by live performances 26 performances with live music accompaniment 	<ul style="list-style-type: none"> Audiences of 43,415 reached – impacted by COVID 21 centres reached by live performances – impacted by COVID 12 performances with live music accompaniment – impacted by COVID
Expression of New Zealand's identity	<ul style="list-style-type: none"> At least 3 works with NZ artistic content¹ are presented 	<ul style="list-style-type: none"> 4 works presented
Developing NZ creative talent	<ul style="list-style-type: none"> At least 500 young dancers and other creative artists participate in Royal New Zealand Ballet talent development pathways activities 	<ul style="list-style-type: none"> 4,105 young dancers participated in talent development pathways

2. CONNECTING COMMUNITIES

People from all walks of life spend time with others in shared cultural experiences

SERVICES	PERFORMANCE MEASURES	RESULTS
Education and community engagement	<ul style="list-style-type: none"> 20,000 or more attend and participate at RNZB education and community activities annually 30 New Zealand centres are reached by education, community and outreach activities 	<ul style="list-style-type: none"> 26,810 people attended or participated in RNZB education and community activities 43 centres reached
Digital Engagement	<ul style="list-style-type: none"> 12 online videos created 10 online events held 70,000 online engagements 700,000 online views 	<ul style="list-style-type: none"> 84 online videos created 14 online events held 127,795 active online engagements 1.69 million minutes of content viewed

3. A THRIVING CULTURAL SECTOR

New Zealanders value the cultural sector and its contribution to national wellbeing

SERVICES	PERFORMANCE MEASURES	RESULTS
RNZB organisational capability & sustainability	<ul style="list-style-type: none"> RNZB Staff Engagement and Wellbeing Survey – overall staff satisfaction to exceed 60% The RNZB maintains reserves of \$1 million during the year Annual Board self-evaluation completed Achieve at least \$1.4m in development income 	<ul style="list-style-type: none"> 74% staff satisfaction achieved \$1.794m at 31 December 2021 Completed in October 2021 \$1.572m of development income achieved

¹ Works that have a distinctive New Zealand story and/or reflect Aotearoa; can also include works that include components created by a New Zealander (e.g. NZ composer, NZ designer, NZ choreographer, NZ story).





PRINCIPAL SARA GARBOWSKI AND GUEST PRINCIPAL HARRISON JAMES IN *THE FIREBIRD*.
PHOTO BY STEPHEN ACOURT

Repertoire & engagement

TUTUS ON TOUR

PRESENTED IN ASSOCIATION
WITH RYMAN HEALTHCARE

26 FEBRUARY – 16 MARCH 2021



ARTIST LARA FLANNERY, PRINCIPAL SARA GARBOWSKI, ARTIST MADELEINE GRAHAM AND ARTIST TEAGAN TANK IN PAS DE QUATRE. PHOTO BY STEPHEN MCGONAGLE

ROMEO & JULIET 'BALCONY' PAS DE DEUX

Choreography Mário Radačovský, **Music** Sergei Prokofiev,
Staging Nicholas Schultz

WITHIN WITHOUT

Choreography Andrea Schermoly, **Music** Hildur Guðnadóttir
Antonio Vivaldi, Ólafur Arnalds, Frederic Chopin, **Staging**
Laura McQueenSchultz, **Original Lighting Design** Nathan W.
Scheuer, **Lighting Realisation** Daniel Wilson

FROM THE ARTISTIC DIRECTOR

We felt so lucky to be on stage performing to audiences from the north to the south. To launch our 2021 season with such a spectacular Tutus on Tour line-up, the biggest since we re-launched Tutus on Tour in 2017, was truly a treat for the dancers and for our audience. The five works onstage were powerful, moving and beautifully crafted, each a shining jewel on their own. Put them together and it becomes an experience that we hope audiences remember for a long time to come.

FEEDBACK

"We were so impressed with the programme in Oamaru. Thank you for providing such an excellent performance. The lighting was amazing, too! The Swan Lake Pas de Deux was the best we have ever seen. The Pas de Deux from Prokofiev's Romeo & Juliet captured young love exquisitely."

"Must have been a huge amount of work behind the scenes to reschedule these events, which includes not only the venue, dancers & staff, but also accommodation & flight bookings. RNZB really goes the extra mile. Thank you."

"Amazing... Within Without and Ultra Folly completely blew us away! The strength, poise and choreography were just fabulous... thank you so much. My girlie said she's gonna be just like them! Thank you for inspiring her!"

"Fantastic show!! Incredible dynamic dancers, thank you for bringing it to Kapiti."

Centres: Kāpiti, Carterton, New Plymouth, Hastings, Gisborne, Nelson, Tauranga, Blenheim, Hamilton, Ashburton, Whangarei, Oamaru, Kerikeri, Gore

Number of Performances: 21

Audience Numbers: 8,730

(Cancelled due to COVID-19: Whanganui, Manukau)

PAS DE QUATRE

Choreography Jules Perrot, **Music** Cesare Pugni, **Staging**
Patricia Barker

ULTRA FOLLY

Choreography Sarah Foster-Sproull, **Music** Antonio de
Cabezón, Anonymous, Andrea Falconieri, **Staging** Clytie
Campbell, **Costume Design** Donna Jefferis, **Lighting Design**
Daniel Wilson

WHITE SWAN PAS DE DEUX FROM SWAN LAKE

Choreography Marius Petipa and Lev Ivanov, **Music** Pyotr
Ilyich Tchaikovsky, **Staging** Patricia Barker

WĀNAKA FESTIVAL OF COLOUR

12 APRIL 2021



CHOREGRAPHER LOUGHLAN PRIOR WORKS WITH RNZB DANCERS ON *ULTRA VIOLET*. PHOTO BY JEREMY BRICK

Number of Performances: 2

Audience Numbers: 688

ULTRA VIOLET

Choreography Loughlan Prior, **Music** Claire Cowan, **Costume** Donna Jefferis, **Lighting** Daniel Wilson

THE AUTUMN BALL

COMMISSIONED BY THE WĀNAKA FESTIVAL OF COLOUR

Choreography Sarah Foster-Sproull, **Music** Eden Mulholland (Ngati Uepohatu), **Costume** Donna Jefferis, **Lighting** Daniel Wilson

FROM THE ARTISTIC DIRECTOR

It was a great pleasure to return to the Wānaka Festival of Colour and to deepen our connection with the festival and this beautiful part of Aotearoa New Zealand. *The Autumn Ball* was especially commissioned by Philip Tremewan, the outgoing Artistic Director of the Wānaka Festival of Colour, and was paired with *Ultra Violet*, which was originally created for a short season at London's Royal Opera House March 2020. With the arrival of the Covid pandemic *Ultra Violet* never made it to the stage, until now.

Both works show the depth of talent at the Royal New Zealand Ballet. They are very different works, but both choreographed with panache and sophistication.

Ultra Violet is predicated on the instinctual ability of many birds and insects to see electromagnetic wavelengths shorter than that of visible light, a skill necessary for navigation and survival. Musically evocative and choreographically dense, the dancers are depicted as soaring birds or fossicking insects, traversing their way through the musical landscape, and on a journey to discover colours beyond the edges of our visible spectrum.

The Autumn Ball looks at the experience of entering the 'Autumn of one's years' after a lifetime of experiences, and the changes we go through along the way.

Ultra Violet was commissioned by the Royal New Zealand Ballet with the support of the Royal New Zealand Ballet Foundation.

WATCH

 **The Autumn Ball by Sarah Foster-Sproull**

<https://www.youtube.com/watch?v=8J6pBDKjOHE>

GISELLE

12 MAY – 9 JUNE 2021



SOLOIST KATHERINE SKELTON IN ACT II OF GISELLE.
PHOTO BY STEPHEN A COURT

Centres: Wellington, Palmerston North, Napier, Auckland, Christchurch, Dunedin

Number of Performances: 16

Audience Numbers: 19,198

Production and Choreography Ethan Stiefel and Johan Kobborg, after Marius Petipa

Music Adolphe Adam

Conductor Hamish McKeich

Orchestras Orchestra Wellington, Christchurch Symphony Orchestra, Auckland Philharmonia Orchestra

Scenic Design Howard C Jones

Lighting Design Kendall Smith

Costume Design Natalia Stewart

Staging Clytie Campbell

FROM THE ARTISTIC DIRECTOR

It's hard to believe that it's almost ten years since the Royal New Zealand Ballet began planning a new production of *Giselle*. This production, which premiered in November 2012, has become a signature work for the company: a precious gem in our vault of great, beloved ballets.

New Zealand audiences and dancers have shared an almost 70-year love affair with *Giselle*, which continues to enthral us all with its beauty, its humanity, and its timeless story.

This production of *Giselle* has a special place in the company's heart as a ballet which has taken us to some of the world's great stages, including the National Centre for Performing Arts in Beijing (2013) and the Dorothy Chandler Pavilion in Los Angeles (2014). At home, we will always remember *Giselle* as the first full length ballet which we were able to take to Christchurch after 2011, with arena performances in 2012.

As a ballet which we have performed frequently, *Giselle* is also one where the company's dancers have been able to learn and live with some of ballet's richest and most complex roles. Some of the dancers seen in principal roles over the course of this season were revisiting these characters as familiar friends; others were making their debuts. All were excited to perform for audiences around Aotearoa.

I would like to thank Ethan Stiefel and Johan Kobborg, together with their original creative team of Howard C Jones, Natalia Stewart and Kendall Smith, for creating a beautiful production which is a true classic. We wished that they could be here with us to enjoy every performance and to hear the thunderous applause.

CRITICAL ACCLAIM

The artists of the Royal New Zealand Ballet are in fine form and the production values are impeccable. This season is dedicated to Bill Sheat, a stalwart of the company. He would have been proud of this rendering of a much-loved classic. STUFF – LYNE PRINGLE, 13 MAY 2021

One of the signature ballets of the Royal New Zealand Ballet, Giselle's third season brought high production values and dancers with a youthful energy, and each season—this is the third in New Zealand—brings with it a different energy, as well as newfound elements to enjoy. The cast changes this time bring with them a more youthful take, while the production values and design give Giselle a sense of depth and quality. LUCIRE, 13 MAY 2021

ON DEMAND

THE RYMAN HEALTHCARE SEASON
OF *THE SLEEPING BEAUTY*

16 – 22 JULY 2021



SOLOIST KIRBY SELCHOW IN *THE SLEEPING BEAUTY*.
PHOTO BY STEPHEN A COURT

FILMED LIVE AT THE WELLINGTON
OPERA HOUSE 2020

Choreography after Marius Petipa

Music Piotr Ilyich Tchaikovsky

Staging Patricia Barker, assisted by Clytie Campbell, Laura McQueen Schultz and Nicholas Schultz

Dramaturgy Michael Auer

Scenic Design Howard C Jones

Costume Design Donna Jefferis

Lighting Design Randall G Chiarelli, assisted by Jeremy Fern

Projection design and realisation POW Studios

Wig and make-up design Amy McLennan

Conductor Hamish McKeich

Orchestra Orchestra Wellington

Video Jeremy Brick

FEEDBACK

“Thank-you RNZB, we gathered some of the older students together and spent a very enjoyable evening watching the wonderful display of technique and presentation. We appreciated the performance, as we find it difficult to get to a main centre to attend.”

THE FIREBIRD WITH PAQUITA

29 JULY – 14 AUGUST 2021



PRINCIPAL LAURYNAS VĖJALIS IN PAQUITA.
PHOTO BY STEPHEN A COURT

Centres: Wellington, Napier, Auckland

Number of Performances: 10

Audience Numbers: 11,858

(Cancelled due to COVID-19: Christchurch, Dunedin, Palmerston North)

THE FIREBIRD

Choreography Loughlan Prior, **Music:** Igor Stravinsky, **Design** Tracy Grant Lord, **Lighting Design** Jon Buswell, **Animation/Visuals** POW Studios

PAQUITA

Choreography Marius Petipa, **Staging** Patricia Barker and Michael Auer, **Music** Ludwig Minkus and Edouard Deldevez, **Costume Design** Patricia Barker, **Set Design** Howard C Jones, **Lighting Design** Jon Buswell

FROM THE ARTISTIC DIRECTOR

Paquita and *The Firebird* – two ballets with their beginnings in the great traditions of Russian ballet, both tremendously exciting to watch yet poles apart in their music, drama and choreography.

I was excited to bring *Paquita*, or more properly, the Grand pas Classique from Marius Petipa's 1881 version of *Paquita*, back to New Zealand stages after an absence of more than a decade. *Paquita* is a work that, as a dancer, you often first discover through the beautiful – and challenging! – variations. It was a delight to stage the full work and for our dancers to explore the beauty and grandeur of this ballet. My thanks to Michael Auer for his collaborative effort during the many weeks of staging and to Laura Schultz for her continued support in the studios as the ballet master. Kudos to Donna Jefferis and her team for the magnificent Fabergé-inspired new tutus and to Howard Jones for his lavish back drop, and crystal chandeliers, giving this beautiful ballet the sparkling setting that it deserves.

The Firebird is the second work that Choreographer in Residence Loughlan Prior has made for our main stage. We continue to be stimulated by Loughlan's imagination and talent, seeing it taking flight against this most iconic of ballet scores from the early 20th century was inspiring to witness. Loughlan's approach, aided by Tracy Grant Lord's dramatic design and projections by our friends from POW Studios, was fresh and thought-provoking. A *Firebird* of the 21st century 'a love letter to Earth' is how Loughlan described it to me. I know it will linger long in all our memories.

Lastly, I want to acknowledge the contribution of lighting designer Jon Buswell, who came from Melbourne to bring his creative magic to the stage for both *Paquita* and *The Firebird*. Jon is a long-standing member of the RNZB family whose skills and knowledge have lit up our dancers and stages for over 20 years. Having him here in person with us, after more than a year of working via Zoom, was truly special.

CRITICAL ACCLAIM

Once again the corps de ballet are exceptional in their commitment. The final, choreographically stylish, scene is danced with relish and leads to a final image that makes the audience gasp and applaud with gusto.

The gifted team have created a story for our age. It is brave, innovative and welcome.

STUFF – LYNE PRINGLE, 30 JULY 2021

"vivid storytelling and powerful choreography."
"sophistication, finesse and beauty" "to ask questions, to give shape to the tensions of modern society and break its conventions." "fragile and passionate; fierce and enduring."
THEATRE REVIEW – FRANCESCA HORSLEY, 15 AUGUST 2021

PUBLICITY IMAGE FOR THE FIREBIRD – SOLOIST ANA GALLARDO LOBAINA.
PHOTO BY NICOLA EDMOND

ON DEMAND THE FIREBIRD

27 AUGUST – 16 SEPTEMBER 2021



**FILMED LIVE AT THE WELLINGTON
OPERA HOUSE 2021**

Animation/Visuals POW Studios

Video Jeremy Brick, assisted by Mink Boyce, Alex Holden
and Michael Auer

FEEDBACK

"Probably a historical event as we watched what could well be the future of the ballet, it was a cinematic triumph! Accolades to the entire team but especially to the dancers who not only danced beautifully but made their characters come to life!"

ON DEMAND PAQUITA

9 – 22 SEPTEMBER 2021



PRINCIPALS KATE KADOW AND LAURYNAS VEJALIS IN PAQUITA.
PHOTO BY STEPHEN A' COURT

FILMED LIVE AT AOTEA CENTRE 2021

Video Filming Michael Auer

Editing Jeremy Brick

FEEDBACK

"I have just watched this online. I had tears in my eyes when it finished, it was so beautiful. Thank you so much for enabling these two ballets to be shown online. I have watched The Firebird last week, but am about to watch it again. It, too, was magnificent."

THE RYMAN HEALTHCARE SEASON OF
**A MIDSUMMER
NIGHT'S DREAM**

28 OCTOBER – 7 NOVEMBER 2021



ARTISTS OF THE ROYAL NEW ZEALAND BALLET AS THE 'BLUE FAIRIES'.
PHOTO BY STEPHEN ACOURT

Centres: Wellington

Number of Performances: 11

Audience Numbers: 2,732

(Cancelled due to COVID-19: Napier, Palmerston North,
Christchurch, Invercargill, Dunedin, Auckland, Takapuna)

Choreography Liam Scarlett

Music Felix Mendelssohn

Music Arrangement Nigel Gaynor

Orchestra New Zealand Symphony Orchestra (recorded
during the 2015 season)

Costume Design Tracy Grant Lord

Lighting Design Kendall Smith

FROM THE ARTISTIC DIRECTOR

As Aotearoa looked forward to a different kind of summer – but still, we hoped, a happy one – we also looked forward to a season of *A Midsummer Night's Dream* that was a little different to how we originally planned it. However, we knew that this truly beautiful ballet, whether you were lucky enough to see it in person or were planning to enjoy it from the comfort of your own living room, would still give an evening of enchantment to linger long in the audiences memory. It is a sparkling jewel.

We were delighted that, despite ongoing restrictions on audience sizes, we could present two weeks of performances in Wellington. Our grateful thanks to our colleagues at Venues Wellington and WellingtonNZ who worked with us on transforming the seating at the Opera House. Our thanks also, and the warmest of welcomes to our friends from Ryman Healthcare, including residents and staff around New Zealand and Australia who watched digitally. We were so pleased that, for the first time, residents of Ryman's Australian villages could join in the fun, and we were grateful to everyone at Ryman for their generous investment in this season.

CRITICAL ACCLAIM

The final love duet, where Oberon and Titania, reconcile is danced with aching tenderness. Inventive choreography, technical prowess and embodied characters combine to create an utterly exquisite scene.

STUFF – LYNE PRINGLE, 29 OCTOBER 2021

PRINCIPALS MAYU TANIGAITO AND PAUL MATHEWS AS TITANIA AND BOTTOMM:
PHOTO BY STEPHEN ACOURT

ON DEMAND

THE RYMAN HEALTHCARE SEASON OF
**A MIDSUMMER
NIGHT'S DREAM**
3 – 12 DECEMBER 2021



**FILMED LIVE AT THE WELLINGTON
OPERA HOUSE 2021**

Video Jeremy Brick assisted by Alex Holden and Michael Auer
Editing Jeremy Brick

REVIEW

The production itself is wonderfully designed and is perfect for getting into that Christmas spirit, the fun and imaginatively constructed lights, the forest setting, the sense of wonder, of fairy tales. This specially filmed version has also been very well directed, giving you a much better showcase for the dancers' acting, being able to see them up close, which for this production in particular, is priceless, as well as being such brilliant dancers, they're also fantastic actors and this streaming really gives them the opportunity to showcase that.

THE STUART REVIEW, 10 DECEMBER 2021.

FEEDBACK

"I am a disabled retired person, and could not attend a live performance. These online ones were ideal - and much appreciated."

"Watched it last night in the UK. Absolutely wonderful! One of my favourite ballets anyway as I love the music and everything about this production was perfect. Dazzling choreography danced beautifully by the whole company but I feel a special mention must go to Joshua Guillemot Rodgeron as Oberon and the dancer who was Puck (sorry, I can't find his name). Their dancing was stunning. It was all a joy to watch and made me realise how much I have missed live performances. I hope the RNZB will come back to the UK again, one day."

ARTISTS SAUL NEWPORT AND CALUM GRAY IN 'DEEPLY KNOW'.
PHOTO BY ROSS BROWN

RNZB RAW

8 – 11 DECEMBER 2021



Centres: RNZB Dance Centre, Wellington
Number of Performances: 5
Audience Numbers: 250

BLUE BALLOONS

Choreography Joshua Guillemot-Rodgerson
Music Franz Liszt

LA'JWHA

Choreography Katherine Minor
Music Henry Purcell and Traditional

PRECIPICE

Choreography Damen Axtens
Music Johann Sebastian Bach

2-3-4

Choreography Christian Renforth
Music Clara Schumann
Violin Anne Loeser **Piano** Catherine Norton

NUTCRACKER GRAND PAS DE DEUX

Choreography by Shaun James Kelly
Music Pyotr Ilyich Tchaikovsky

I DEEPLY KNOW

Choreography Levi Teachout
Music Ludwig van Beethoven

WRAPPED IN PLASTIC

Choreography Harry Peterson
Music Nine Inch Nails

LIMERENCE

Choreography Annaliese Macdonald
Music Franz Schubert

'WOMAN OF WORDS – KATHERINE MANSFIELD WORKSHOP'

Choreography Loughlan Prior
Music Alessandro Marcello and Maurice Ravel

FROM THE ARTISTIC DIRECTOR

RAW is an intimate showcase of new works in progress created by the talented dancers of the RNZB. Some works are purely experimental, and some are new developments from more experienced choreographers within the Company. It is an opportunity for all of our dancers to take on new challenges, explore new music, collaborate, and express their individual artistry.

RAW is about providing a platform for new work by existing, first timers, and veterans. Exploration without borders is the game.

FEEDBACK

"Both my friend and I have seen ballets around the world together, we both thought that the performances and the design and the costumes were absolutely beautiful.

That those young people can choreograph something so moving and sophisticated truly blew us away. The music choices were an added bonus, we loved it all.

We had such a beautiful two hours, and I have to admit, I felt quite emotional to be a part of ballet again, it felt so good to be part of an audience, and within the studio and so up close." RNZB SUPPORTER

"What a privilege it was to see those amazing dancers at such close proximity..I was moved to tears by some of the pieces.." RNZB SUPPORTER

"I think it is wonderful to see dancers having a chance to choreograph and to see such innovative works. I am in absolute admiration about how effortless they make it look even so up close and personal." RNZB SUPPORTER

Education, Community & Access

IN PERSON ACTIVITIES

Participants: **30,915**

Total of events: **624**

Number of centres: **43**

DIGITAL ENGAGEMENT

Active Online engagement total of people: **5,109**

Videos created: **4**

Live online events: **14**

RNZB's Education, Community and Accessibility programmes spanned the length and breadth of the country, connecting with people from all walks of life in over 40 centres, spread across 16 regions.

An overview of the different activities undertaken during the year is as follows:

FOR SCHOOLS

School Workshops, at both an introductory and intermediate level, are designed to support delivery of the dance curriculum at primary and secondary levels. The Company's two Dance Educators delivered a busy schedule of in-person workshops in 2021 when COVID-19 Alert Levels permitted. School matinee performances were also offered in 2021 with *Ballet in a Box* and *The Firebird* presented in 11 centres to a total audience of 7,456 young people.

Residencies were held at two Wellington schools (Evans Bay Intermediate School and Wainuiomata High School), each lasting twenty weeks. These residencies, funded by the Ministry of Education, are designed to make dance accessible and promote student development through participation in the arts. The focus at each school was to develop students' skills in collaboration, communication and creative thinking; to encourage creative expression and instil a deeper appreciation of dance.



FOR DANCE TEACHERS AND DANCERS

Nurturing talent and providing training opportunities for talented young dancers remains a core part of the Royal New Zealand Ballet's outreach work. A total of 468 students in four centres took part in Junior and intermediate Open Classes and Ballet for Boys during 2021. Online open classes from October were popular when there were restrictions on in-person activity.

Twenty-four talented dance students aged 13 and older took part in the Royal New Zealand Ballet's Mentor Programme. Students observe rehearsals, spend time with their allocated dance mentor and attend two days of workshops and other activities in Wellington. During the COVID-19 Alert Levels 3 and 4 this programme moved to an [online format](#).

Teaching in the community connects the Royal New Zealand Ballet with the wider network of regional ballet schools. In 2021 ballet staff and dance educators taught at eight New Zealand dance schools and regularly engaged with dance teachers across the country. The Company has a close relationship with its official school, the New Zealand School of Dance, based in Wellington. Artistic staff taught weekly classes to students at the School when alert levels permitted and enjoyed a collegial relationship with the organisation.



ARTISTIC DIRECTOR PATRICIA BARKER AND TEACHERS. PHOTO BY JEREMY BRICK

FOR THE COMMUNITY

Audio Description at live performances and touch tours were available for selected performances and school matinees of *The Firebird* in Wellington and Auckland. COVID-19 restrictions unfortunately meant the planned audio-described events in Christchurch and Dunedin could not go ahead. A range of activities continued to be offered to enrich audience experience and foster an appreciation of ballet. These included pre-show talks, post show Q&A and Warm Up Curtain Up, where people can observe company class and backstage preparations prior to a performance.

FEEDBACK

"A wonderful experience. It was very accessible for the learners, and they were very enthusiastic about it."

"Last weekend I was fortunately given the opportunity to attend the Paquita and Firebird Ballet. This was partially thanks to the blind foundation. What I really appreciated, was the special opportunity, to a tour with Pascale Parenteau before the show started. We saw the "behind scenes" of how such a production works. The beautiful costumes and fabrics used to enhance both lighting and costumes were of particular interest to me. When it came to watching the show, I had a far greater understanding just how those wonderful lighting effects were obtained. Thank you so much."



DANCE EDUCATOR LAUREN BYRNE LEADS A TOUCH TOUR *THE FIREBIRD* FOR THE VISUALLY IMPAIRED AT THE AOTEA CENTRE, 2021. PHOTO BY ANTWORKS STUDIOS

AUDIO DESCRIBED BROADCAST

A MIDSUMMER NIGHT'S DREAM

9 – 12 DECEMBER 2021



FEEDBACK

"OOOH! This was an exquisite ballet! Enjoyed it to the fullest. Thank you for the opportunity. I am based in Washington, DC and am an Audio Describer for the Kennedy Center."

AUDIO DESCRIBED BROADCAST VIEWER.

"I wanted to thank you and RNZB for providing us A Midsummer Night's Dream AD ballet to watch for free. The description was colourful and enthralling, as usual and the audio quality for the music was great too."

AUDIO DESCRIBED BROADCAST VIEWER.

Partnership Projects

MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA, WELLINGTON

In the July school holidays the Royal New Zealand Ballet partnered with Te Papa to present school holiday workshops and six performances of *The Ugly Duckling* in the Soundings Theatre. These free 30-minute shows are very popular with young families and a great introduction to live ballet performance. There was a relaxed performance for neurodiverse children and their families and, for the first time, performances with narration in Te Reo Māori and New Zealand Sign Language.

FEEDBACK

"I wish to thank you very much for including a Deaf NZSL user during the performance of the above and also an interpreter for the before and after show part. I am deaf and went with my daughter and two grandchildren who are hearing but they use NZSL too. It was so nice to feel independent and on an equal with my family by understanding the whole story during the Ballet performance.

Many of the deaf community were there and enjoyed it. I hope there will be many more shows in the future."

WATCH: RNZB SCHOOL HOLIDAYS PROGRAMME WITH TE PAPA

▶ [Narration in Te Reo Māori](https://youtu.be/ioIVgSkXgyw)
<https://youtu.be/ioIVgSkXgyw>

▶ [Narration with New Zealand Sign Language](https://youtu.be/HVhG6zVfbls)
<https://youtu.be/HVhG6zVfbls>



STUDENT INTERACTING WITH ARTIST LUKE COOPER AS PART OF THE RNZB SCHOOLS' PERFORMANCE OF *THE UGLY DUCKLING*. PHOTO BY FRANK SIN



NARRATOR CHRIS AM SAM AND NZSL INTERPRETER AMBER TIOPIRA-WAAKA FOR *THE UGLY DUCKLING*. PHOTO BY STEPHEN A'COURT

VODAFONE EVENTS CENTRE, MANUKAU

The relationship with the Vodafone Events Centre, like that with Te Papa, is strong. After being rescheduled several times, the Royal New Zealand Ballet presented two school performances at the Vodafone Events Centre in August; one in English and one translated in Te Reo Māori. These coincided with dance workshops at several South Auckland schools, before the Level 4 lockdown.

A relaxed performance including NZ Sign Language narration for neurodiverse children and adults and deaf children was also presented, followed by an 'adapted dance workshop' for those attending. This type of workshop is a recreational dance practice adjusted for people with special needs. The teaching of dance movements is based on the abilities and strengths of each participant and allows for the development of better mobility and body awareness. Feedback for this new initiative from families and carers, as well as the differently abled participants, was very positive.

ARA POUTAMA AOTEAROA DEPARTMENT OF CORRECTIONS

Despite COVID-19, dance workshops were run in Christchurch Women's Prison, Rimutaka Men's Prison, Arohata Prison, Auckland Regional Women's Corrections Facility and, for the first time, Rolleston Men's Prison. This programme of workshops grows in strength each year, with increased demand and very positive feedback from participants. The Company is grateful to Corrections staff, without whose support these workshops would not be possible.

The Royal New Zealand Ballet worked with women in Arohata Prison to create a performance for the mid-year Matariki Concert, to view [click here](#).

FEEDBACK

ROLLESTON MEN'S PRISON (CHRISTCHURCH):

When asked if the workshops have an impact on your day-to-day life when you weren't in the dance class? One inmate replied:

"confidence in presentation to others. If I can step out and achieve, the day to day stuff is easier."



THE FIREBIRD AUDIO DESCRIBED TOUCH TOUR, RNZB STAFF PASCALE PARENTEAU WITH VISUALLY IMPAIRED STUDENT, AOTEA CENTRE, AUCKLAND. PHOTO BY ANTWORKS STUDIO



STUDENTS ATTENDING AN RNZB SCHOOLS' PERFORMANCE AND ENJOYING A Q&A WITH A GROUP OF RNZB DANCERS AT THE VODAFONE EVENTS CENTRE, 2021. PHOTO BY FRANK SIN

Our digital year



ONLINE BROADCASTS

5 Total Broadcast Performances

6,636 TikStream Purchases



FACEBOOK

2,074,728 Total People Reached

628,942 Total Page Engagements



JAN
63,758



DEC
66,502



4%
Follower growth

Videos

549,002 minutes viewed
86,893 engagements
(reactions, comments, shares)
84 total videos

Top video

Paquita (Trailer) - Our Tutus are on, Pointe shoes tied and tiaras pinned.
66,579 minutes viewed
14,731 engagements

Posts

171 photos and images shared

Top Engagement Posts

“Diligently following Government advice 🤖 (spread your legs post)”
3,088 engagements

“Join us for a class online! We’re bringing class to your kitchen bench.”
2,249 engagements

“Announce that Josh Guillemot-Rodgers was promoted to Soloist”
2,025 engagements

“🎄 Christmas at the RNZB, with an Pointe Shoe Christmas Tree? 🧦🎄”
1,477 engagements

“Announcement of dancers joining the Company”
1,324 engagements



INSTAGRAM



JAN
21,000



DEC
22,703



8%
Follower growth

Posts

56 Total number of posts (incl videos)

Top Posts

VIDEO:
“Lift, squat, press, repeat 🏋️♀️ ClubActive x RNZB Strength Training for MSND Broadcast”
1,835 likes

STATIC IMAGE:

“It’s Opening Night! Backstage with Jamie Delmonte for the world premiere of The Firebird with Paquita 🔥”
1,582 likes



TWITTER



JAN
7,805



DEC
8,131



4%
Follower growth

Posts

8
Total Tweets

Top Engagement Tweet

"#SpreadYourLegs #SpreadYourLegsNotTheVirus Diligently following Government advice 🤖 Spread your... wings as The Firebird comes to you, online! <http://rnzb.org.nz/firebirdonline/>"

6,317 engagements



LINKEDIN



OCT
48



DEC
409



752%
Follower growth

(when we started officially using channel)

Posts

5
Total number of posts (incl videos)

Top Engagement Posts

🔔 Christmas at the RNZB, with an Pointe Shoe Christmas Tree? 🧦🎄"

32 engagements

"Taking dancer headshots, with the help of our friends at Partridge Jewellers for the photoshoot"

20 engagements



TIKTOK



OCT
0



DEC
2,341



100%
Follower growth

(when we launched channel)

Posts

7 Total video posts

Top Video by Views

What dancers think on stage
173,300 views



EDM

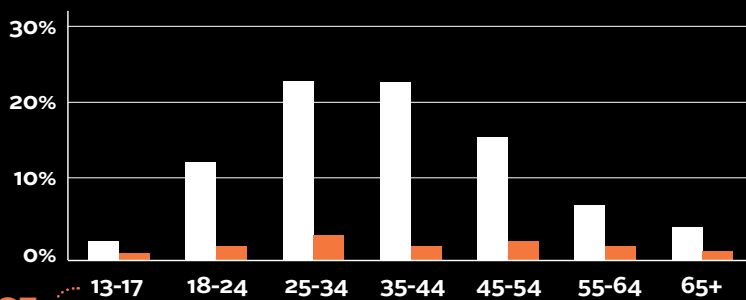
207,434 Total monthly enews emails sent

36%* Total average unique open rate

*Entertainment/Industry average unique open rate 20%

GENDER

WOMEN 87% MEN 13%



AGE

CITIES (TOP 10)

- 14.8% Auckland, New Zealand
- 8.5% Wellington, New Zealand
- 6.6% Christchurch, New Zealand
- 2.1% Melbourne, VIC, Australia
- 1.7% Dunedin, New Zealand
- 1.6% Sydney, NSW, Australia
- 1.3% Hamilton, New Zealand
- 1.2% Tauranga, New Zealand
- 1.1% Palmerston North, New Zealand
- 1.0% Lower Hutt, New Zealand



COUNTRIES

- 56.1% New Zealand
- 9.0% Australia
- 7.1% USA
- 2.9% UK
- 2.1% Brazil
- 2.1% Mexico
- 1.7% Italy

Partnerships & Philanthropy

The successes of every year are underpinned by the investment of our family of supporters. 2021 was no exception, and it is as ever, a pleasure to thank them all for their generosity. Alongside our organizational supporters, many personal donors kindly increased their giving in 2021 by donating back the cost of tickets to cancelled performances and cheered us up by sending messages of encouragement.

Fundraising for the refurbishment of the Royal New Zealand Ballet's studios, administration and production facilities at Wellington's St James Theatre has also been an important focus in 2021. Our vision is to redevelop the Company's home as a fit-for-purpose, high-performance national dance centre that elevates the artform and strengthens our connections to the community.

By the end of the year a total of \$3.08m had been raised specifically for the refurbishment, with funds held over until works commence in mid-2022. We are extremely grateful to the private donors, charitable trusts and foundations who have pledged support for this major project.

We are very grateful to our National Touring Partner **Pub Charity Limited**, whose financial support not only enables us to maintain a national touring presence but will see the dance floors reinstated into our premises at the St James Theatre when the refurbishment works are underway.

Major funding commitments for the St James refurbishment from the **New Zealand Community Trust (NZCT)**, **Thomas George Macarthy Trust**, **Adam Foundation** and the **New Zealand Lottery Grants Board** will also ensure that the refurbishment project will be able to commence in 2022, when the main seismic upgrade works are complete.

As we heartily thank all our supporters, we would also like to highlight some of the partnerships which made a special difference to our work in 2021.

Ryman Healthcare have been a part of the Royal New Zealand Ballet family since 2015. 2021 saw Ryman not only support Tutus on Tour, but also what turned into our Wellington and digital season

of *A Midsummer Night's Dream*. Connecting with Ryman staff and residents in villages was as ever a delight, but a special highlight of the year – and an unexpected silver lining to Covid cancellations – was being able to present a weekday matinee of *A Midsummer Night's Dream*, just for Ryman residents, in November 2021. On a practical note, Ryman also provided free hand sanitizer for audience members at every performance of *A Midsummer Night's Dream*!

The **Royal New Zealand Ballet Foundation** inaugurated the Royal New Zealand Ballet Foundation Scholarship, for a dancer in the first year of their professional career, with the first recipient being Jemima Scott. Jemima trained at Wellington Dance Academy and Mount Eden Ballet Academy before undertaking full-time training at the European School of Ballet, National Theatre Ballet School and Bottaini Merlo International Center of Arts in Munich. The Royal New Zealand Ballet is grateful to the supporters of the Foundation and its Trustees for their invaluable contribution which, with the long-established **Todd Scholarship**, and the **Friedlander Foundation Scholarships** established in 2020, brings the total number of Scholar positions at the Royal New Zealand Ballet to four.

The Royal New Zealand Ballet Foundation together with the Isaac Conservation and Wildlife Trust and other Christchurch-based supporters and the Arts Foundation's Boosted crowd-funding platform, also helped us to raise funds to purchase a much-needed sprung floor for the Isaac Theatre Royal in Christchurch. The floor will be used for all our Christchurch performances for the foreseeable future and, as it is permanently stored in the city thanks to our friends at NZ Van Lines, can also be made available to other dance companies and schools performing at the Isaac Theatre Royal.

While 'it takes a village to raise a child' may be a well-known adage, it also takes a veritable village of supporters to bring our education, community and accessibility programme to prisons, classrooms, studios, stages and now screens. The **Four Winds Foundation** continued to be a wonderful support

and advocate for our accessibility programmes, which grew in 2021 to include new digital initiatives. **The Lion Foundation, Foundation North, the Clare Foundation, Wellington Community Trust** (now Wellington Community Fund), the **RNZB Foundation, Perpetual Guardian, Trustees Executors, the Rātā Foundation** and the **Kelliher Charitable Trust** all played their part in bringing the Royal New Zealand Ballet to the community through 2021, and we are enormously grateful.

We would like to thank all our partners who ‘rolled with the punches’ of postponement, rescheduling and cancellation throughout 2021, including Major Media Partner **MediaWorks** and all our other corporate supporters, trusts and foundations. Through a year when their own organisations were coping with uncertainty, their support and positivity gave us certainty and the strength to keep on rearranging, adapting and planning for better days ahead.

GRANTS FROM TRUSTS AND FOUNDATIONS

The Adam Foundation – \$200,000 towards the refurbishment of the St James Theatre premises.

Aotearoa Gaming Trust (formerly the Southern Trust) – \$29,500 supporting our work around New Zealand.

Eastern & Central Community Trust – \$9,000 initially towards touring costs for *A Midsummer Night's Dream* in Napier and Palmerston North and associated community work in the Trust area. This was repurposed towards delivery of online dance workshops for schools and broadcasts when the tour of *A Midsummer Night's Dream* was cancelled.

Foundation North – \$90,000 towards supporting all our programmes and associated community work in Auckland and Northland.

Four Winds Foundation – \$80,000 towards supporting education, community and accessibility work in Auckland and Wellington including free bus transport for low decile schools to attend the Royal

New Zealand Ballet schools' performances. A further \$15,940 towards the development of audio-described performances with touch tours for visually impaired children and adults, plus the delivery of this project in Auckland and Wellington.

Kelliher Charitable Trust – \$25,000 towards supporting dance workshops in Auckland Women's Correctional Facility and Christchurch women's and men's prisons.

The Lion Foundation – \$100,000 towards supporting the education, community and accessibility programme nationwide.

Thomas George Macarthy Trust – \$50,000 towards refurbishment costs at the St James Theatre premises.

New Zealand Community Trust – \$350,000 towards refurbishment costs at the St James Theatre premises.

New Zealand Lottery Grants Board – \$150,000 towards refurbishment costs at the St James Theatre premises.

Perpetual Guardian / Farina Thompson Charitable Trust – \$8,000 towards all our activity in Canterbury.

Pub Charity Limited – \$350,000 – National Touring Partner – supporting all our tours nationwide, plus \$250,000 for the reinstatement of dance floors at the St James Theatre premises.

Rata Foundation – \$40,000 supporting all our programmes and education, community and accessibility work in Canterbury, Blenheim and Nelson.

Royal New Zealand Ballet Foundation – \$80,000.

Wellington City Council – \$163,318 supporting programmes in Wellington.

Wellington Community Fund (previously Wellington Community Trust) – \$18,000 supporting dance workshops in Wellington women's and men's prisons, and relaxed performances at Te Papa.

Our Extended Family

Thank you to the incredible family of sponsors, trusts, funding bodies and personal supporters who contribute so much to our success. We are truly proud to be associated with you.

SUPPORTED BY



MAJOR MEDIA PARTNER



NATIONAL TOURING PARTNER



NORTHERN PARTNER



ACCESSIBILITY PARTNER



WELLINGTON PARTNER



SEASON SPONSOR



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St James
Supporters

MAJOR SUPPORTERS

EDUCATION PARTNER



SPONSORS



SUPPORT FROM TRUSTS AND FOUNDATIONS



PARTNER A DANCER

The Royal New Zealand Ballet is pleased and proud to acknowledge the generous support of the following individuals and organisations: Anonymous, Agincourt Family Trust, Mark and Louise Binns, Isaac Hikaka and Jessica Miles, The Friedlander Foundation, Catherine and Steven Fyfe, Gibson Sheat, Ann-Louise and Campbell Gower, Rob and Michele Macdonald, Nautilus Estate of Marlborough, The Pye Foundation, Ryman Healthcare, Todd Corporation.

Supporters listed here made an invaluable contribution to the RNZB in 2021 and/or have made a commitment for 2022.

Our people

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Lisa Bates MNZM (Retired 30 June 2021)
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Dorian Devers
Isaac Hikaka
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Trish Oakley
Katrina Todd ONZM
Nuwanthie Samarakone (Intern)

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EXECUTIVE DIRECTOR

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Technical Director

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Artistic Planning Manager

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Ballet Masters

Clytie Campbell

Laura McQueen Schultz

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Company Class Pianist

Nicholas Giles-Palmer

Rehearsal Pianist for *Giselle*

Gabriela Glapska

Music Librarian

Christine Pearce MNZM

Physiotherapists

Libby Eglinton
Jane Woolley
and other contracted staff
from CBD Physio

Pilates Instructor

Catherine Eddy

Nutritionist

Becky Jones

Principal Conductor

Hamish McKeich

ARTISTS OF THE RNZB

Principals

Sara Garbowski

Kate Kadow

Paul Mathews

Joseph Skelton

Mayu Tanigaito

Laurynas Vėjalis

Soloists

Ana Gallardo Lobaina

Joshua Guillemot-Rodgers

Shaun James Kelly

Kihiro Kusukami

Katherine Minor

Kirby Selchow

Katherine Skelton

Caroline Wiley

Artists

Damen Axtens

Cadence Barrack

Georgia Baxter

Shae Berney

Maggie Bryan

Ella Chambers

Luke Cooper

Jamie Delmonte

Lara Flannery

Vincent Fraola

Madeleine Graham

Calum Gray

Callahan Laird

Jack Lennon

Annaliese Macdonald

Saul Newport

Harry Peterson

Christian Renforth

Edward Smith

Teagan Tank

Levi Teachout

Leonora Voigtlander

Sophie Williams

Todd Scholar

Dane Head

Friedlander Foundation Scholars

Macy Cook

George Thomson

RNZB Foundation Scholar

Jemima Scott

Guest Dancers

Damen Axtens

Monet Galea-Hewitt

Jake Gisby

Tessa Karle

Harrison James

New Zealand School of Dance students performing with the Company

Aiden Tully

Emma McWhinnie

Louise Camelbeke

Rebekah Terry

Tsuyumi Wilson-Travis

Young Dancers performing with the Company (*Giselle*)

WELLINGTON

Coco Giera, Peyton Luamanu,

Amelia Maguire, Ewan Riches, Jade

Tufele, Amos Wards

AUCKLAND

Ethan Bygrave, Jai Elphick-Moon,

Paris-Lily Foster, Aliza Song, Lauren

Wycherley, Jovina Zhu

PALMERSTON NORTH

Aily Abdollahi, Shanel Maree

Penman, Manawa Te Wiki,

CHRISTCHURCH

Bonnie Graves

NAPIER

Emily Ede, Piper Golds, Felix Topp

DUNEDIN

Mia Grace Cohen, Luke Gendall,
Lydia Peters

Young Dancers performing with the Company (*A Midsummer Night's Dream*)

Finley Barnes
Eleanor Henry
Harriet Mak

PRODUCTION

Tour Manager

Lisa Parkes

Production Manager

Paul Thomson

Technical Stage Manager

Antony Goodin

Stage Manager

Kirsty Chandler

Deputy Stage Manager

Nicole Alexander

Head of Lighting

Daniel Wilson

Second Lighting

Alex Fisher

Emma Bennetts

Second Mechanist

Connor Leech

Head of Audio

Whare Moke

Audio Visual Technician

Joshua Moore

Fly Person

Nic Balkum

Cameron Nicholls

Driver

Henry Hohaia

Paul MacAlister

Workshop Manager

Gavin Underhill

Carpenter

Kieran Gunn

Head of Costume

Donna Jefferis

Costume/Workroom Manager

Emily Barr

Senior Costumier

Hank Cubitt

Wardrobe Assistant

Jessica Taunt

Costume Assistants

Sarah Carswell

Victoria Gridley

Lachlan Mayclair

Sheree Roud

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Rosemary Brown

Corporate Development

Manager

Diane Field

Philanthropy Manager

Carleen Ebbs

Bryna O'Brien Kiddey

Development Coordinator –

Communications and Events

Alex Holden

Publicist

Siobhan Waterhouse

EDUCATION

Education, Community and Accessibility Manager

Pascale Parenteau

Dance Educator

Chloe Bishop

Lauren Byrne

Kristie Mortimer

Education Coordinator

Berys Cuncannon

FINANCE AND ADMINISTRATION

Assistant Accountant

Jude Krautschun

Finance Assistant

Louise McKenzie

Lesleigh Romond

Office Administrator

Jane Burke

Alyssa Hatton

Executive Assistant/ HR Administrator

Elysia Ellis

Louise Townsend

ADVISERS

Representing the RNZB Employees' Union

E tū

Legal

Gibson Sheat

Immigration

Malcolm Pacific

Information Technology

LANtech

People and Culture

'The Other Emily' HR

AUDITORS

BDO

Financial Statements 2021



Independent Auditor's Report

TO THE TRUSTEES OF THE ROYAL NEW ZEALAND BALLET

OPINION

We have audited the financial statements of The Royal New Zealand Ballet ("the Trust"), which comprise the statement of financial position as at 31 December 2021, and the statement of comprehensive revenue and expense, statement of changes in net assets/equity and cash flow statement for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Trust as at 31 December 2021, and its financial performance and its cash flows for the year then ended in accordance with Public Benefit Entity Standards Reduced Disclosure Regime ("PBE Standards RDR") issued by the New Zealand Accounting Standards Board.

BASIS FOR OPINION

We conducted our audit in accordance with International Standards on Auditing (New Zealand) ("ISAs (NZ)"). Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the Trust in accordance with Professional and Ethical Standard 1 *International Code of Ethics for Assurance Practitioners (including International Independence Standards)* (New Zealand) issued by the New Zealand Auditing and Assurance Standards Board, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

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

OTHER INFORMATION

The Trustees are responsible for the other information. Our opinion on the financial statements does not cover the other information and we do not express any form of audit opinion or assurance conclusion thereon. At the time of the audit, the other information was not available to us.

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

If, based on the work we have performed on the other information obtained prior to the date of this auditor's report, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

TRUSTEES' RESPONSIBILITIES FOR THE FINANCIAL STATEMENTS

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

In preparing the financial statements, the Trustees are responsible on behalf of the Trust for assessing the Trust's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the Trust or to cease operations, or have no realistic alternative but to do so.

AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

Our objectives are 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 auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (NZ) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located at the External Reporting Board's website at: <https://www.xrb.govt.nz/assurancestandards/auditors-responsibilities/audit-report-8/>.

This description forms part of our auditor's report.

WHO WE REPORT TO

This report is made solely to the Trust's trustees, as a body. Our audit work has been undertaken so that we might state those matters which we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Trust and the Trust's trustees, as a body, for our audit work, for this report or for the opinions we have formed.

BDO Wellington Audit Limited

BDO WELLINGTON AUDIT LIMITED

WELLINGTON
NEW ZEALAND
20 APRIL 2022



Statement of comprehensive revenue and expense

FOR THE YEAR ENDED 31 DECEMBER 2021

	Notes	2021 \$000	2020 \$000
REVENUE			
MCH Funding		6,989	5,810
Box Office Revenue		2,273	2,092
Grants, Sponsorships, Donations and Bequests		2,790	2,690
Interest Revenue		11	13
Other Revenue		1,449	568
TOTAL REVENUE	3	13,512	11,173
EXPENDITURE			
Season Productions, Touring and Marketing Expenses	4	4,277	3,557
Personnel Expenses	5	5,610	4,884
Other Expenses	6	3,148	2,296
TOTAL EXPENDITURE		13,035	10,737
NET SURPLUS/(DEFICIT)			
Other Comprehensive Revenue and Expense		-	-
TOTAL COMPREHENSIVE REVENUE AND EXPENSE		477	436

The above statement of comprehensive revenue and expense should be read in conjunction with the notes on pages 41 to 51.

STATEMENT OF CHANGES IN NET ASSETS/EQUITY

FOR THE YEAR ENDED 31 DECEMBER 2021

	2021	2020
	\$000	\$000
Balance as at 1 January	1,317	881
Total Comprehensive Revenue and Expense For The Year	477	436
BALANCE AS AT 31 DECEMBER	1,794	1,317

The above statement of changes in net assets/equity should be read in conjunction with the notes on pages 41 to 51.

STATEMENT OF FINANCIAL POSITION

AS AT 31 DECEMBER 2021

	Notes	2021 \$000	2020 \$000
CURRENT ASSETS			
Cash and Cash Equivalents	7	2,266	1,797
Trade and Other Receivables	8	81	30
Prepayments		115	55
Other Investments	9	1,150	650
Inventory		2	1
TOTAL CURRENT ASSETS		3,614	2,533
NON-CURRENT ASSETS			
Property, Plant and Equipment	10	218	261
TOTAL NON-CURRENT ASSETS		218	261
TOTAL ASSETS		3,832	2,794
CURRENT LIABILITIES			
Trade and Other Payables	11	617	647
Revenue Received In Advance		1,421	830
TOTAL CURRENT LIABILITIES		2,038	1,477
NET ASSETS/EQUITY		1,794	1,317
Accumulated Comprehensive Revenue and Expense		1,794	1,317
TOTAL NET ASSETS/EQUITY		1,794	1,317

The above statement of financial position should be read in conjunction with the notes on pages 41 to 51.

The Board of Trustees of the Royal New Zealand Ballet authorised these financial statements presented on pages 37 to 51 for issue on 20 April 2022.

For and on behalf of the Board.



DAME KERRY PRENDERGAST, CHAIR
20 APRIL 2022



ISAAC HIKAKA, AUDIT COMMITTEE CHAIR
20 APRIL 2022

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2021

	Notes	2021 \$000	2020 \$000
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from MCH		6,989	5,810
Receipts from Grants, Sponsorships, Donations and Bequests		2,659	2,353
Receipts from Box Office		2,316	2,185
Interest Received		11	13
Other Revenue		897	505
Payments to Suppliers and Employees		(11,825)	(9,583)
NET CASH FLOWS FROM OPERATING ACTIVITIES		1,047	1,283
CASH FLOWS FROM INVESTING ACTIVITIES			
Receipts from expired Term Deposits		0	500
Purchases of Property, Plant and Equipment		(78)	(32)
Investment in Term Deposits		(500)	(400)
NET CASH FLOWS FROM INVESTING ACTIVITIES		(578)	68
Cash and Cash Equivalents at Beginning of the Year		1,797	446
Net Increase/(Decrease) in Cash and Cash Equivalents		469	1,351
CASH AND CASH EQUIVALENTS AT END OF THE YEAR	7	2,266	1,797

The above statement of cash flows should be read in conjunction with the notes on pages 41 to 51.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2021

1. GENERAL INFORMATION

The core activities of the Royal New Zealand Ballet (RNZB) are:

- Bringing world-class ballet performances to audiences throughout New Zealand.
- Providing opportunities for New Zealand dancers and creative artists and nurturing their talent.
- Bringing dance experiences to communities beyond traditional ballet audiences.

The RNZB has operations in New Zealand but aims to tour internationally on a regular basis.

The RNZB, a not-for-profit entity, is incorporated under the Charitable Trusts Act 1957 and domiciled in New Zealand. The address of its registered office is Level 1, 5 Willeston Street, Wellington.

The financial statements for the RNZB are for the year ended 31 December 2021 and were approved by the Board of Trustees on 20 April 2022.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Basis of preparation

The financial statements are prepared in accordance with Generally Accepted Accounting Practice in New Zealand (NZ GAAP). They comply with Public Benefit Entities Standards Reduced Disclosure Regime (PBE Standards RDR) and authoritative notices that are applicable to entities that apply PBE standards.

The RNZB applies XRB A1 Accounting Standards Framework (For-profit Entities plus Public Sector Benefit Entities plus Not-for-profit Entities minus For-profit Tier 3 and Tier 4 Update) (XRB A1). XRB A1 establishes a PBE tier structure and outlines which suite of accounting standards entities in different tiers must follow. The RNZB is eligible to and has elected to report in accordance with Tier 2 PBE Standards (PBE Standards RDR), on the basis that the RNZB has no public accountability and is not large as defined in XRB A1.

(b) Foreign currency translation

The financial statements are presented in New Zealand dollars, which is the RNZB's functional and presentation currency. Unless otherwise stated, amounts are rounded off to the nearest thousand dollars.

Foreign currency transactions are translated into New Zealand dollars using the exchange rates prevailing at the dates of the transactions. Foreign exchange gains and losses resulting from the settlement of such transactions and from the translation at year end exchange rates of monetary assets and liabilities denominated in foreign currencies are recognised in the statement of comprehensive revenue and expense.

(c) Revenue

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

(i) Government funding

The RNZB is significantly funded from the Crown. This funding is restricted in its use for the purpose of the RNZB meeting the objectives specified. The RNZB recognises government funding as revenue at the point when control of the resource passes to the RNZB.

The RNZB considers the Crown payments made by the Ministry for Culture and Heritage to the RNZB to be non-exchange transactions. This is a critical accounting judgement that materially impacts the timing of the recognition of this revenue.

(ii) Grants received

Grants are recognised as revenue when they become receivable unless there is an obligation in substance to return the funds if conditions of the grant are not met. If there is such an obligation, the grants are initially recorded as grants received in advance and recognised as revenue when conditions of the grant are satisfied. Grant revenue is aggregated with other sponsorship revenue.

Grants revenue is categorised as non-exchange where there is no obligation in substance associated with the funding provided to the RNZB. The majority of this revenue is received by the RNZB either as cash from various Community Trusts and Foundations or as non-cash concert/rehearsal venue subsidies from territorial local authorities.

Such revenue is generally only obtained on a (non-recurring) application basis and is contained within a single financial year.

(iii) Sponsorships, donations and bequests

Donations are recognised when received (unless there is to be a service to be provided in a subsequent year relating to this donation) and included in the statement of comprehensive revenue and expense as sponsorship, donations and bequests. Bequests are recognised when all conditions of the bequest have been met. Any bequests where the conditions have not been met are included in revenue in advance.

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

Sponsorship revenue is categorised as non-exchange where there is a substantive obligation associated with the funding provided to the RNZB and its value is not considered approximately equal. Sponsorship contracts are negotiated between the RNZB and the Sponsor. 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.

Sponsorship contracts often span multiple financial years but both the sponsorship revenue and the services provided in return are usually negotiated for annual cycles and fully delivered

within discrete RNZB production seasons (which correlate with calendar years).

(iv) Box office revenue and production expenses

Box office revenue and related production expenses are recognised in the period the specific performances are staged.

All revenue and production expenses incurred on performances to be staged in the next reporting period are included in the statement of financial position as revenue and costs relating to future productions.

(v) Production set & costume revenue

Sales are included in other revenue and are recognised when RNZB has delivered a product to the customer.

All payments received from customers for sales or construction of production sets and costumes are included in the statement of financial position as revenue in advance until RNZB has completed delivery to the customer.

(vi) Interest revenue

Interest revenue is recognised on a time-proportion basis using the effective interest method.

(d) Goods and services tax (GST)

The statement of comprehensive revenue and expense is prepared so that all components are stated exclusive of GST. All items in the statement of financial position are stated net of GST, with the exception of receivables and payables, which include GST invoiced.

(e) Income tax

The RNZB as presently constituted is not liable for income tax as it is deemed a charitable trust for taxation purposes.

(f) Leases

Leases in which a significant portion of the risks and rewards of ownership are retained by the lessor are classified as operating leases. Payments made under operating leases (net of any incentives received from the lessor) are charged to the statement of comprehensive revenue and expense on a straight-line basis over the period of the lease.

(g) Impairment of non-financial assets

Assets are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss is recognised for the amount by which the asset's carrying amount exceeds its recoverable amount. The recoverable amount is the higher of an asset's fair value less costs to sell and value in use. For the purposes of assessing impairment, assets are grouped at the lowest levels for which there are separately identifiable cash flows (cash generating units).

(h) Cash and cash equivalents

Cash and cash equivalents includes bank balances, funds held at call with financial institutions, other short-term and highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value.

(i) Trade and other receivables

Trade receivables are recognised initially at fair value and subsequently measured at amortised cost, less provision for doubtful debts.

Collectability of trade receivables is reviewed on an on-going basis. Debts which are known to be uncollectible are written off. A provision for doubtful receivables is established when there is objective evidence that the RNZB will not be able to collect all amounts due according to the original terms of receivables. The amount

of the provision is the difference between the asset's carrying amount and the present value of estimated future cash flows. The amount of the provision is recognised in the statement of comprehensive revenue and expense.

(j) Inventories

Inventories are stated at the lower of cost and net realisable value. Cost is determined on a first in, first out basis. Net realisable value is the estimated selling price in the ordinary course of business less the estimated costs necessary to make the sale.

(k) Loans and receivables

The RNZB classifies its financial assets as loans and receivables. Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. They arise when the RNZB provides money, goods or services directly to a debtor with no intention of selling the receivable. They are included in current assets, except for those with maturities greater than 12 months after the end of the reporting period which are classified as non current assets. Trade receivables, bank balance and funds held on deposits are the only items the RNZB holds in this category.

(l) Fair value estimation

The fair value of current assets and current liabilities is equal to their carrying value.

(m) Property, plant and equipment

All property, plant and equipment are stated at historical cost less accumulated depreciation and impairment. Historical cost includes expenditure that is directly attributable to the acquisition of the items.

Subsequent costs are included in the asset's carrying amount or recognised as a separate asset, as appropriate, only when it is probable

that future economic benefits associated with the item will flow to the RNZB and the cost of the item can be measured reliably. All other repairs and maintenance are charged to the statement of comprehensive revenue and expense during the financial period in which they are incurred.

Depreciation of property, plant and equipment is calculated using straight line rates so as to expense the cost of the assets over their useful lives. The rates are as follows:

• Alterations to leased premises	33%
• Computer hardware & database	33%
• Lighting, sound and video equipment	20%
• Manufacturing equipment	20%
• Motor vehicles	10%
• Office furniture and equipment	20%
• Theatrical plant and equipment	20%

An asset's carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with carrying amount. These are included in the statement of comprehensive revenue and expense.

(n) Trade and other payables

These amounts represent liabilities for goods and services provided to the RNZB prior to the end of financial year which are unpaid. The amounts are unsecured. Liabilities for wages and salaries, including non monetary benefits, annual leave and long service leave expected to be settled within 12 months of the end of the reporting date are recognised as employee entitlements in respect of employees' services up to the end of the reporting date and are measured at the amounts expected to be paid when the liabilities are settled.

The liability for employee entitlements is carried at the present value of the estimated future cash flows.

These are the only financial liabilities of the RNZB.

(o) Cash flow

For the purpose of the statement of cash flows, cash and cash equivalents include cash at bank and on hand and term deposits with original maturities less than 3 months. The following terms are used in the statement of cash flows:

- Operating activities are the principal revenue generating activities of the RNZB and other activities that are not investing or financing activities.
- Investing activities are the activities relating to the acquisition, holding and disposal of property plant & equipment, intangibles and of investments. Investments can include securities not falling within the definition of cash; and
- Financing activities are activities that result in changes in the size and composition of the contributed equity and borrowings of the entity.

3. REVENUE

	2021	2020
	\$000	\$000
EXCHANGE REVENUE		
Box Office Revenue	2,273	2,092
Sponsorship	-	110
Interest Revenue	11	13
Other Revenue	1,449	568
TOTAL EXCHANGE REVENUE	3,733	2,783
NON-EXCHANGE REVENUE		
MCH Funding	6,989	5,810
Grants, Sponsorships, Donations and Bequests	2,790	2,580
TOTAL NON-EXCHANGE REVENUE	9,779	8,390
TOTAL REVENUE	13,512	11,173

Within exchange revenue \$0 is non-cash (2020: \$25,000), while within non-exchange revenue \$1.055m is non-cash (2020: \$0.904m)

	2021	2020
	\$000	\$000
OTHER REVENUE		
Education	63	46
Merchandising	1	1
Scenic Construction, Hiring and Sale of Equipment, Shows and Studio	1,385	521
TOTAL OTHER REVENUE	1,449	568

4. SEASON PRODUCTIONS, TOURING AND MARKETING EXPENSES

	2021	2020
	\$000	\$000
Direct Production Expenses	1,516	1,077
Direct Touring Expenses	1,289	1,151
Sales and Marketing	1,472	1,329
TOTAL SEASON PRODUCTIONS, TOURING AND MARKETING EXPENSES	4,277	3,557

5. PERSONNEL EXPENSES

	2021	2020
	\$000	\$000
Salaries and Wages	5,326	4,651
Contribution to Superannuation Schemes	284	233
TOTAL PERSONNEL EXPENSES	5,610	4,884

6. OTHER EXPENSES

	2021	2020
	\$000	\$000
Lease Expenses	312	279
Depreciation Expense	121	123
Expenditure for Future Productions	59	69
Other Expenses	2,656	1,825
TOTAL OTHER EXPENSES	3,148	2,296

7. CASH AND CASH EQUIVALENTS

	2021	2020
	\$000	\$000
Cash at Bank and On Hand	2,266	1,797
TOTAL CASH AND CASH EQUIVALENTS	2,266	1,797

Cash is held at bank, at call or in fixed term interest bearing deposits with a New Zealand registered bank (Westpac).

8. TRADE AND OTHER RECEIVABLES

	2021	2020
	\$000	\$000
RECEIVABLES UNDER EXCHANGE TRANSACTIONS		
Trade Debtors	35	19
TOTAL RECEIVABLES UNDER EXCHANGE TRANSACTIONS	35	19
RECEIVABLES UNDER NON-EXCHANGE TRANSACTIONS		
GST Refund /Receivable	32	-
Sundry Debtors	14	11
TOTAL RECEIVABLES UNDER NON-EXCHANGE TRANSACTIONS	46	11
TOTAL TRADE AND OTHER RECEIVABLES	81	30

9. OTHER INVESTMENTS

	2021	2020
	\$000	\$000
Other Current Assets	1,150	650
TOTAL OTHER INVESTMENTS	1,150	650

Other Current Assets represents cash held on term deposit with Westpac with no restrictions following the execution of the General Security Agreement (GSA) in December 2019.

10. PROPERTY, PLANT AND EQUIPMENT

AS AT 31 DECEMBER 2020	Cost \$000	Accumulated Depreciation \$000	Closing Net Book Value \$000
Alterations to Leased Premises	56	(56)	-
Theatrical Plant and Equipment	337	(295)	42
Computer Hardware and Database	112	(96)	16
Lighting, Sound and Video Equipment	512	(408)	104
Manufacturing Equipment	65	(40)	25
Motor Vehicles	117	(59)	58
Office Furniture and Equipment	48	(32)	16
TOTAL PROPERTY, PLANT AND EQUIPMENT	1,247	(986)	261

AS AT 31 DECEMBER 2021	Opening Net Book Value \$000	Additions \$000	Disposals \$000	Annual Depreciation \$000	Closing Net Book Value \$000
Alterations to Leased Premises	-	12	-	(1)	11
Theatrical Plant and Equipment	42	37	-	(30)	49
Computer Hardware and Database	16	12	-	(14)	14
Lighting, Sound and Video Equipment	104	11	-	(53)	62
Manufacturing Equipment	25	5	-	(7)	23
Motor Vehicles	58	-	-	(12)	46
Office Furniture and Equipment	16	1	-	(4)	13
TOTAL PROPERTY, PLANT AND EQUIPMENT	261	78	-	(121)	218

AS AT 31 DECEMBER 2021	Cost \$000	Accumulated Depreciation \$000	Closing Net Book Value \$000
Alterations to Leased Premises	68	(57)	11
Theatrical Plant and Equipment	374	(325)	49
Computer Hardware and Database	123	(109)	14
Lighting, Sound and Video Equipment	523	(461)	62
Manufacturing Equipment	71	(48)	23
Motor Vehicles	117	(71)	46
Office Furniture and Equipment	49	(36)	13
TOTAL PROPERTY, PLANT AND EQUIPMENT	1,325	(1,107)	218

11. TRADE AND OTHER PAYABLES

	2021	2020
	\$000	\$000
PAYABLES UNDER EXCHANGE TRANSACTIONS		
Trade Payables	211	184
GST Payable	0	62
Accruals	200	203
Employee Entitlements	206	198
TOTAL PAYABLES UNDER EXCHANGE TRANSACTIONS	617	647
TOTAL TRADE AND OTHER PAYABLES	617	647

12. FINANCIAL INSTRUMENT CATEGORIES

	2021	2020
	\$000	\$000
LOANS AND RECEIVABLES		
Trade and Other Receivables	35	19
Cash and Cash Equivalents	2,266	1,797
Other Investments	1,150	650
TOTAL LOANS AND RECEIVABLES	3,451	2,466
FINANCIAL LIABILITIES MEASURED AT AMORTISED COST		
Trade Creditors and Other Payables	411	449
Employee Entitlements	206	198
TOTAL TRADE AND OTHER PAYABLES	617	647

13. COMMITMENTS AND CONTINGENCIES

	2021	2020
	\$000	\$000
VALUE OF NON-CANCELLABLE RENTAL		
Less Than One Year	302	290
Between One and Five Years	979	615
Greater Than Five Years	489	423
TOTAL NON-CANCELLABLE OPERATING LEASE	1,770	1,328

RNZB leases premises and operating leases held over properties give RNZB the right to renew the lease subject to a re-determination of the lease rental by the lessor.

Due to RNZB vacating its usual premises, The St James Theatre (currently undergoing earthquake strengthening), WCC has provided for occupancy of the Dance Centre at below market value.

There are no known material capital commitments as at 31 December 2021 (2020: nil).

There are no known material contingent liabilities as at 31 December 2021 (2020: nil).

14. RELATED PARTIES

The RNZB is related to the RNZB Foundation (formerly Ballet Foundation of New Zealand Trust) and has the right to appoint two common Trustees. RNZB received \$10,000 from the RNZB Foundation for limited administration services (2020: \$10,000) and additional funding of \$80,000 in 2021 (2020: nil).

All staff members (including contractors and trustees) are entitled to tickets for shows. Full time permanent and casual employees are entitled to 6 complimentary tickets per year (2 per season) at an

average cost of around \$80 per ticket (varying based on the location of the show within New Zealand).

During 2021 RNZB made donations to the RNZB Foundation of \$1,150,000 (2020: \$500,000) for future spending on refurbishment of the RNZB's tenancy of the St James Theatre following earthquake strengthening works.

There are no other related party transactions.

15. BOARD OF TRUSTEES AND MANAGEMENT TEAM

Key management personnel are those persons having authority and responsibility for planning, directing and controlling the activities of the RNZB. This includes the ten Trustees, Executive Director, Artistic Director and their Senior Leadership Team.

	2021	2020
COMPENSATION OF KEY MANAGEMENT PERSONNEL	\$000	\$000
Number of Personnel (FTEs)	6	6
TOTAL COMPENSATION	\$814	\$854

BOARD OF TRUSTEES FOR 2021:

- Dame Kerry Prendergast DNZM CNZM (Chair)
- John Avery
- Lisa Bates MNZM (Retired 30 June 2021)
- Toby Behan
- Liliias Bell
- Dorian Devers
- Isaac Hikaka
- Louise Marsden
- Patricia Oakley
- Mary Slater (Deputy Chair)
- Katrina Todd

Trustees receive no remuneration for their services.

16. EVENTS OCCURRING AFTER END OF THE REPORTING PERIOD

COVID-19 AND IMPACT ON GOING CONCERN

There continues to be significant uncertainty about the potential future impacts of COVID-19. In 2021, COVID-19 continued to cause significant disruptions for Company operations, but the Company was able to adapt to respond and maintained the support of its key funders. In planning for 2022 the Company has considered ongoing risks associated with the pandemic and operational plans are in place to continue to operate the Company during elevated levels, where that is permissible.

RNZB has prepared a forecast which shows the Ballet would continue to be able to operate in the current environment and manage volatility. For this reason, the financial statements are prepared on the basis that the Ballet is a Going Concern.





ROYAL NEW ZEALAND BALLET

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