

*rnzb*

ROYAL NEW ZEALAND BALLET

ANNUAL REPORT 2020





# CONTENTS

---

Nau Mai, Haere Mai Welcome	2
Outcomes and performance	9
Repertoire and engagement	12
Education, community and access	20
Partnership projects	23
Our digital year	26
Partnerships and philanthropy	28
Our extended family	30
Our people	32
Financial statements 2020	34
Independent Auditors' report	35
Statement of comprehensive revenue and expense	37
Statement of changes in net assets/equity	38
Statement of financial position	39
Statement of cash flows	40
Notes to the financial statements	41

---

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

INSIDE COVER: RNZB DANCER KATHERINE SKELTON AND  
SOLOIST KIHURO KUSUKAMI IN *WAYWARD* BY KIARA FLAVIN.  
PHOTO BY STEPHEN A'COURT

# NAU MAI, HAERE MAI WELCOME

---

2020 has been a year like no other. When Aotearoa New Zealand went into Alert Level 4 lockdown at 11.59pm on 25 March the Royal New Zealand Ballet swung into action to rethink its plans for the remainder of the year, reschedule tours and activities and consider how the Company would sustain itself through the coming months.

The Company was fortunate to have completed Tutus on Tour prior to lockdown, but it wasn't until October 2020 that it was able to perform again with the Ryman Healthcare Season of *The Sleeping Beauty*, which toured nationally to audiences eager to connect with and share the experience of live ballet performance.

Despite the cancellation of two tours and much uncertainty at different times during 2020 the Royal New Zealand Ballet still managed to perform in front of 39,000 people in 21 centres. Education, community and outreach activities took place in 37 centres with over 22,000 people participating in activities. This is a significant achievement of which the Company is proud.

However, as we look back on the year there are other achievements born out of the need to innovate and adapt, which identify 2020 as a notable year in the Royal New Zealand Ballet's history.

## THE RNZB GOES DIGITAL

With *Dangerous Liaisons* cancelled and *Venus Rising* re-scheduled, and then eventually cancelled on the eve of its premiere in Wellington, the Royal New Zealand Ballet embarked on a series of free digital broadcasts over nine consecutive weekends to stay connected with audiences and communities across the nation.

Each weekend over April and May the Royal New Zealand Ballet broadcast recordings of a previous production up to three times on Facebook Premiere and YouTube, starting with the enormously popular *Hansel and Gretel* which had toured the previous year.

Called *Live in Your Living Room*, these broadcasts received an overwhelmingly positive response. People appreciated being able to watch the scheduled broadcasts with family and friends during what was a challenging time for many, and chatting to dancers online while the broadcasts were taking place.

A total of 5.9 million minutes of content was viewed during this period, with each broadcast averaging 50,000 views and more than 2,000 comments every time. Audience members in New Zealand and around the world loved the opportunity to revisit favourite ballets from the recent past, and to interact with the dancers via the live comments feed. Our special thanks go out to all the choreographers, designers, composers and orchestras who all generously agreed to support the *Live in Your Living Room* broadcasts.

On Anzac Day, as all official public ceremonies were unable to go ahead, it was a privilege to offer two ballets from our 2015 *Salute* programme, with the New Zealand Army Band, as our own act of remembrance. Long-standing company members Paul Mathews and Joseph Skelton recorded their own video messages to add to this special event.

The Royal New Zealand Ballet's education programme also broadcast online during the lockdown. Open ballet classes, Ballet for Boys and the National Mentor programme all took place using digital technology. A wide range of videos were created to accompany *Live in Your Living Room* broadcasts, so that every weekend school-age children and family members were able to join in with steps and dances that were being seen on screen. More than 110,000 minutes of RNZB education content was viewed during New Zealand's lockdown.

 [Watch: Learn the Dance - Hansel & Gretel - Gingerbread Men](https://fb.watch/5SBJ2KdcM3/)

<https://fb.watch/5SBJ2KdcM3/>

---

Three of the ballets broadcast during this period were audio-described, with our audio description partner Audio Described Aotearoa Ltd receiving a Special Recognition Achievement Award in Audio Description from the American Council of the Blind for their collaboration with the Royal New Zealand Ballet.

### “THE SHOW MUST GO ON”

Like tourism and hospitality, live performance was one of the first sectors to shut down during the pandemic and one of the last to get back on its feet. The adage that “the show must go on” came to the fore during 2020 and the Royal New Zealand Ballet adapted to the changed circumstances; drawing on resources within the organisation to see the Company through the year.

Closed borders meant that guest choreographers and designers were unable to travel to Aotearoa New Zealand to create work. Choreographers joined studio rehearsals by Zoom and designers were able to work with the Company virtually both in the theatre and during rehearsal periods.

Artistic Director, Patricia Barker, took on the enormous challenge of staging *The Sleeping Beauty* when it became clear that original choreographer Danielle Rowe was not able to travel, Head of Costume, Donna Jefferis took over the costume design to create a production that would delight audiences across the country. Auckland-based lighting designer Jeremy Fern collaborated with Seattle-based lighting designer Randall Chiarelli to bring his vision to life, lighting Howard C Jones’ beautiful scenic design.

The Royal New Zealand Ballet recognises that venues have had a particularly challenging year, with the loss of hirers and events having a significant impact on their operating position. There has been a flow-on effect for their suppliers and staff, and a significant number of people left the industry altogether as work in the entertainment and events sector dried up.



*The Sleeping Beauty* audio-described performance. Wellington Opera House. 5 November 2020.

PHOTO BY STEPHEN A’COURT



RNZB Te Papa July 2020. Dance Workshop with RNZB Dance Educator Lauren Byrne.

PHOTO BY JO MOORE, 2020 © TE PAPA



Rhiannon Fairless and RNZB dancers in *Artemis Rising*.

PHOTO BY STEPHEN A'COURT

DANCEwithME Final performance. Wellington High School.  
31 August 2020.

PHOTO BY STEPHEN A'COURT



The collegial support of our venue partners as the Royal New Zealand Ballet dealt with rescheduling, postponements and cancellations was significant. Similarly, the way key venues collaborated with the Royal New Zealand Ballet, and each other, to develop safety plans for re-opening at Alert Levels One and Two was impressive.

## THANK YOU TO OUR PARTNERS

We are particularly grateful for the support of our funders, sponsors and donors without whose support the show would not go on. The year was notable for a high level of engagement and collaboration between the Royal New Zealand Ballet and its supporters.

This family of partners recognises the key role that the Company plays in the cultural life of Aotearoa New Zealand and supported the Royal New Zealand Ballet through 2020 as it pivoted to new means of programme delivery.

In 2020 the Ballet Foundation of New Zealand launched the 'En Pointe' programme, as a fund whereby 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. With Royal assent, the Foundation changed its name during the year to the Royal New Zealand Ballet Foundation, in further recognition of the close relationship which exists with the national ballet company.

The Royal New Zealand Ballet would particularly like to acknowledge the Friedlander Foundation who joined others making unprompted donations as a response to the Royal New Zealand Ballet's efforts to remain engaged with people and communities during the year. We are similarly grateful to the hundreds of ticket buyers across Aotearoa New Zealand who kindly donated the value of their tickets when performances could not take place.

---

The Royal New Zealand Ballet receives core funding from the Crown. We thank the Minister for Arts, Culture and Heritage Hon. Carmel Sepuloni and her Ministry for their support. Without this the Royal New Zealand Ballet would not be able to enrich New Zealand communities and express who we are through ballet.

The Government recognises the vital role that arts and culture plays in the wellbeing of all New Zealanders. The Arts and Culture Support Package developed as a response to COVID-19, which included funding for the Royal New Zealand Ballet, was significant and far reaching. In the case of the Royal New Zealand Ballet it meant that the Company was able to retain dancers and staff, adapt to fast-changing circumstances and deliver a significant part of its annual programme.

The Royal New Zealand Ballet gratefully acknowledges the ongoing support of Wellington City Council in providing the Company with temporary premises next to the Michael Fowler Centre while the St James Theatre undergoes seismic strengthening.

The St James Theatre is a flagship cultural asset for Wellington and the home of the Royal New Zealand Ballet. The dancer and studio facilities at the St James Theatre require upgrading to ensure that they are fit for purpose prior to the Company's return in 2022. The Royal New Zealand Ballet has commenced a fundraising campaign to pay for these essential improvements, which are not covered by the current scope of work.

## **PUTTING PEOPLE FIRST**

COVID-19 has tested the Company's resilience. It is pleasing to report that by focussing on the wellbeing of our dancers and staff and being true to the organisation's values, the Royal New Zealand Ballet came through the year in good shape.

A commitment was made early on to get through the year with everyone's job secure. Comprehensive

safety plans for each alert level co-designed with staff, robust and timely communications to staff, audiences and stakeholders, and a focus on looking to the future, kept the organisation motivated and willing to adapt to frequently changing circumstances.

This is reflected in results of the annual staff engagement survey which returned an 18% increase in overall satisfaction against 2019. Ninety percent of staff responded to the survey, giving confidence that the feedback provided was representative of how staff felt, and that staff were engaged with the organisation.

Technology played its part in this and we are grateful that the organisation had upgraded its IT systems and brought subscription ticketing in-house the previous year. With dancers at home during Alert Level Four daily class was conducted via Zoom and the rest of the staff were able to work from home accessing technology to meet remotely.

With clever use of technology, Head of Lighting Dan Wilson (with assistance from Technical Director, Andrew Lees) created a virtual stage that enabled overseas-based lighting designers to design remotely.

The Company felt very lucky during 2020 when we saw what was happening to dance companies and theatres overseas. It is pleasing to note that seven New Zealand dancers joined the Royal New Zealand Ballet during 2020, with a number returning home from overseas.

Many people have a stake in the success of the Royal New Zealand Ballet including our audiences, our supporters, past members of the Company, theatres and orchestras. We are a people business first and foremost.

The wider network of supporters, Friends of the RNZB and alumni are also part of the extended Royal New Zealand Ballet family whose support we acknowledge.

---

## NEW WORKS

Several new works were planned for 2020, to be performed alongside works which had previously been commissioned by the Company. In addition to works commissioned in 2018 and 2019 from Danielle Rowe (Australia) and Sarah Foster-Sproull (New Zealand), Kiara Flavin's *Wayward* to music by Vivaldi toured in March as part of Tutus on Tour.

When *Venus Rising* was postponed and the dancers were able to perform again, five of the Company's dancers created short works, choreographed for their fellow dancers, which were presented as works in development. This two-hour evening of performance was called *RNZB RAW*, with each choreographer giving a short introduction to their piece.

Resident Choreographer Sarah Foster-Sproull's commission *Ultra Folly* did not proceed once *Venus Rising* was cancelled. However, we are very pleased that this work will come to fruition for Tutus on Tour in 2021.

During the year Sarah Foster-Sproull was also commissioned to create a new work for the 2021 Festival of Colour in Wanaka, *Autumn Ball*, as part of a double bill alongside a new work by Loughlan Prior.

Loughlan's work *Ultra Violet*, performed to music composed by Claire Cowan for the NZ Trio and others, builds on an eight minute piece he initially made by invitation for The Royal Ballet's International Draftworks season (London), cancelled the day before his departure in March 2020 due to COVID-19.

## ACCESS AND EDUCATION

There was concern early in the year that people might be reluctant to gather in groups because of COVID-19, whether it be for social, sports or cultural events. The experience at the Royal New Zealand Ballet throughout 2020 is that this is not how people behave. If it is safe to attend people can't wait to go to performances or participate in shared cultural experiences.

Demand for activities that comprise the Royal New Zealand Ballet's Education, Community and Accessibility programmes was similarly strong. The Company's two Dance Educators were on the road constantly whenever the country was in Alert Level One or Two, taking workshops and other outreach activities.

Ballet in a Box free schools performances introduced young audiences to ballet in seven centres during Tutus on Tour. The Company's partnership with Te Papa Tongarewa saw *Goldilocks and the Three Bears*, choreographed by RNZB Principal Nadia Yanowsky, performed to capacity family crowds, including a dedicated relaxed performance, during the July school holidays; with a further 3,000 people attending Te Papa Whānau Day in early October to take part in workshops and family-friendly activities.

The Royal New Zealand Ballet undertook a 20-week residency called *DANCEwithME* at three Wellington schools. This Ministry of Education funded initiative, in association with Manatū Taonga, the Ministry for Culture and Heritage and Creative New Zealand, was one of 33 programmes occurring around the country, designed to make dance accessible to everyone and promote student development through participation in the arts. The project was very well received by students and teachers alike, and it is hoped that this initiative will continue in the future.

Despite the disruptions during the year, the Royal New Zealand Ballet was able to undertake and complete its workshop series with inmates at prisons in Auckland, Christchurch and Wellington/Rimutaka. Feedback from prison staff, plus the men and women taking part continues to be very positive. It is encouraging to see that this programme, delivered in partnership with the Department of Corrections, continues to grow and develop each year.

Demand for the Royal New Zealand Ballet's accessibility programmes also grew. In 2020, for the first time, the Company offered an 'adapted dance workshop' for differently abled individuals attending the relaxed performance in Manukau. This is a



recreational dance practice adjusted for people with special needs and was presented in association with the Vodafone Events Centre.

The Royal New Zealand Ballet will continue to focus on participatory activities through its Education Community and Accessibility programmes, alongside opportunities for people to deepen their engagement with ballet as an artform.

## FINANCIAL PERFORMANCE

The impact of COVID-19 is reflected in the financial performance for the year with turnover being down on the previous year by \$797,000 to \$11.173 million (2019: \$11.970 million).

A 18.5% reduction in revenue (\$612,000 reduction) from Grants, Sponsorship, Donations and Bequests is in part offset by the additional funding received through the Arts and Culture COVID Recovery Programme administered by Manatū Taonga, the Ministry for Culture and Heritage.

On a positive note both *Tutus on Tour* and *The Sleeping Beauty* performed well at the box office, exceeding their revenue targets which were set before COVID-19 had arrived in New Zealand.

Cost savings from cancelled tours and other activities of \$1.6 million on 2019, coupled with strong performance at the box office by the two shows mentioned, has resulted in a surplus of \$436,000 for the year (2019: loss \$395,000).

It is pleasing to advise that after sustaining a loss in 2019 the Royal New Zealand Ballet's reserves have returned to above \$1 million as at 31 December 2020.

We simply couldn't operate without the support of the government, major funders, gaming and community trusts and foundations, sponsors and individual donors. Government support accounted for 52% of total turnover (2019: 45%), with other non-box office revenue accounting for 29% (2019: 31%).

The Royal New Zealand Ballet recognises that 2020 has been particularly challenging for many people and organisations. 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 for the financial support given to the Royal New Zealand Ballet over the last year.

## THANK YOU

The talented, hardworking and motivated staff, dancers, creative artists and production crew are the ones who make our performances and other activities possible. 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 this dedicated team of professionals who pirouette, pivot and adapt to meet any challenging situation.

As we look back on an exceptional year, we would also like to pay tribute to two exceptional people who, after many years of generous service to the arts, passed away in 2020: former Artistic Director Una Kai; and former Wardrobe Coordinator and Production Coordinator Alison Underhill.

Principal Laurynas Vėjalis in *The Sleeping Beauty*.  
PHOTO BY STEPHEN A'COURT



---

In 1973, Una Kai was appointed as the New Zealand Ballet's fourth artistic director, a position that she held until 1975. This was a period of great financial uncertainty for ballet in New Zealand. However, Una kept standards high and brought important new repertoire to the company, especially the works of George Balanchine, which had not previously been staged in New Zealand. Under her directorship, the New Zealand Ballet gave its first performances of Balanchine's Pas de Dix from *Raymonda*, his *Concerto Barocco* and *Serenade*.

Alison was the beating heart of the RNZB's costume department throughout the 1970s, 1980s and into the new century, and was central to the success of landmark productions including our first ever full-length *Swan Lake*, produced in 1985 by the late Harry Haythorne and with designs by the late Kristian Fredrikson. She was awarded the Queen's Service Medal in 1997 and we are proud to include her on our 'honours board' of distinguished alumni – people who have made a lasting contribution to the RNZB and to the arts in Aotearoa.

We would also like to acknowledge, with aroha, the contributions of dancers who left the company at the end of 2020. Principal Allister Madin, who joined us on a leave of absence from the Paris Opéra Ballet at the beginning of 2019, returned to France. Rhiannon Fairless, who joined the company from the National Ballet of Canada in 2018 left for a position at Bayerisches Staatsballet during the year. Artist Olivia Moore, who joined us from the New Zealand School of Dance in early 2018, left the RNZB to take up full time university study. Clare Schellenberg from the United States also made the decision to take up full-time study, and we farewelled Nathan Mennis, who came to us from Queensland National Ballet School. We wish Allister, Rhiannon, Olivia, Clare

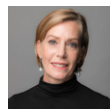
and Nathan every happiness and success in their continued careers, onstage and off. Principal Nadia Yanowsky was also absent as a performer (though not as a choreographer) for much of the year; she and husband Pete welcomed their daughter Lulu just before Christmas 2020.

Finally, we would particularly like to thank and acknowledge the Board of Trustees for their stewardship and guidance over a challenging year; a year that has required the Royal New Zealand to be resourceful, responsive and resilient.

With a greater chance of live performance happening the Royal New Zealand Ballet looks forward to resuming a full touring programme in 2021. Although borders are likely to be closed for much of the year, with disruption likely at different times, we have learnt new ways to connect artists with audiences, communities and each other that will become increasingly important in the years ahead.



**DAME KERRY PRENDERGAST DNZM CNZM**  
CHAIR



**PATRICIA BARKER**  
ARTISTIC DIRECTOR



**LESTER MCGRATH**  
EXECUTIVE DIRECTOR

# 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"> <li>Audiences of 35,000 are reached by RNZB live performances</li> <li>20 New Zealand centres are reached by live performances</li> <li>18 performances with live music accompaniment</li> </ul>	<ul style="list-style-type: none"> <li>✔ Audiences of 39,208 reached</li> <li>✔ 21 centres reached by live performances</li> <li>✔ 18 performances with live music accompaniment</li> </ul>
Expression of New Zealand's identity	<ul style="list-style-type: none"> <li>At least 3 works with NZ artistic content are presented</li> </ul>	<ul style="list-style-type: none"> <li>✔ 2 works presented (<i>Venus Rising</i> works cancelled)</li> </ul>
Developing NZ creative talent	<ul style="list-style-type: none"> <li>At least 800 young dancers and other creative artists participate in Royal New Zealand Ballet talent development pathways activities</li> </ul>	<ul style="list-style-type: none"> <li>✔ 1,521 young dancers participated in talent development pathways</li> </ul>

## 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"> <li>15,000 or more attend and participate in RNZB education and community activities annually</li> <li>25 New Zealand centres are reached by education, community and outreach activities</li> </ul>	<ul style="list-style-type: none"> <li>✔ 22,654 people attended or participated in RNZB education and community activities</li> <li>✔ 37 centres reached</li> </ul>
Digital Engagement	<ul style="list-style-type: none"> <li>107,000 active online engagements</li> <li>5 million minutes of content viewed</li> <li>40 online videos created</li> <li>10 online events held</li> </ul>	<ul style="list-style-type: none"> <li>✔ 3.034m active online engagements</li> <li>✔ 6.7 million minutes of content viewed</li> <li>✔ 40 online videos created</li> <li>✔ 38 online events held</li> </ul>

## 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"> <li>RNZB Staff Engagement and Wellbeing Survey – overall staff satisfaction to exceed 55%</li> <li>The RNZB maintains reserves of \$1 million during the year</li> <li>Annual Board self-evaluation completed</li> <li>Achieve at least \$1.4m in development income</li> </ul>	<ul style="list-style-type: none"> <li>✔ 67% staff satisfaction achieved</li> <li>✔ \$1,317m at 31 December 2020</li> <li>✔ Completed</li> <li>✔ \$1,787m of development income achieved</li> </ul>

*"It is a traditional rendering of an iconic pinnacle in the grand Imperialist Russian canon – the perfect marriage between classical ballet technique, in all its virtuosic glory, and the soaring score by Tchaikovsky. This massive production exudes a calm centre which permeates into the performers. They carry a gentle serenity which suits the whimsical fairytale they conjure with their pliable and precise dancing."*

LYNE PRINGLE, STUFF.CO.NZ

*"Staging one of the top three most well-known and most difficult large-scale ballets is not easy, and to do it after the tribulations of a Covid lockdown year is perhaps biting off too much of the cake, but the RNZB achieved it."*

TANIA KOPYTKO, THEATREVIEW





CADANCE BARRACK AND ANA GALLARDO LOBAINA (BACKGROUND KATHERINE SHELTON, CLYTIE CAMPBELL AND MADELEINE GRAHAM) IN *THE SLEEPING BEAUTY*. PHOTO BY STEPHEN A'COURT

# REPERTOIRE & ENGAGEMENT

## TUTUS ON TOUR PRESENTED IN ASSOCIATION WITH RYMAN HEALTHCARE

29 FEBRUARY – 14 MARCH



PHOTO BY ROSS BROWN, DESIGN BY HOMEGROWN CREATIVE

**Centres:** Kāpiti, Wanaka, Nelson, Taupo, Whangārei, Gore, Blenheim, New Plymouth, Kerikeri, Oamaru, Hamilton, Queenstown, Ashburton and Whanganui

**Number of Performances:** 17

**Audience Numbers:** 6,236

### ARTEMIS RISING

**CHOREOGRAPHY:** Sarah Foster-Sproull

**MUSIC:** Eden Mulholland

**COSTUME:** Donna Jefferis and Esther Lofley

**STAGING:** Abigail Boyle

*Especially commissioned by the Royal New Zealand Ballet for the 2019 New Choreographic Series.*

### REMEMBER, MAMA

**CHOREOGRAPHY:** Danielle Rowe

**MUSIC:** Johann Sebastian Bach, Wolfgang Amadeus Mozart, Cliff Adams

**COSTUME:** Donna Jefferis

**STAGING:** Clytie Campbell

*Commissioned by the Royal New Zealand Ballet for Strength & Grace, 2018*

### BERCEUSE

**CHOREOGRAPHY:** Penny Saunders

**MUSIC:** Benjamin Godard

**COSTUME:** Rebecca Shouse

**STAGING:** David Schultz and Jacqueline Burnett

### WAYWARD

**CHOREOGRAPHY:** Kiara Flavin

**MUSIC:** Antonio Vivaldi

**COSTUME:** Donna Jefferis

*Commissioned by the Royal New Zealand Ballet for Tutus on Tour, 2020, with support from the Canadian High Commission*

### FROM THE ARTISTIC DIRECTOR

Performing is what gives our dancers true joy and sharing great dance with communities throughout New Zealand is what drives our passion.

With Tutus on Tour we like to give a special welcome to young dancers and their families in the audience. Just a few years ago, some of our dancers were just like the young dancers in the audience, sitting in the dark and dreaming of becoming a professional dancer one day. We hope that by taking Tutus on Tour from Kerikeri to Gore that audiences of all ages are inspired and encouraged to follow their dreams, wherever it may take them.

It seems remarkable that we managed to complete Tutus on Tour before New Zealand shut its borders, everyone was instructed to stay at home and the COVID-19 pandemic raged around the world.

In the months that followed we adapted to a world where theatres were shut, dancers worked from home as much as they were able, and we planned for how we might re-emerge better and stronger than before.

### CRITICAL ACCLAIM:

*"Every time I watch the Royal New Zealand Ballet perform it is an affirmation that the company is growing in its versatility to dance a wide range of styles and repertoire and in its technical prowess and artistic excellence"*

SOFIA KALOGEROPOULOU, DANZ

# LIVE IN YOUR LIVING ROOM

3 APRIL – 31 MAY



## EIGHT BALLETS BROADCAST ONLINE VIA FACEBOOK LIVE AND YOUTUBE

**Number of Broadcasts:** 27  
**Total reach:** 1,402,134  
**Total views:** 450,177  
**Minutes viewed:** 5,926,563

## HANSEL AND GRETEL

3 APR – 5 APR 2020 &  
29 MAY – 31 MAY 2020

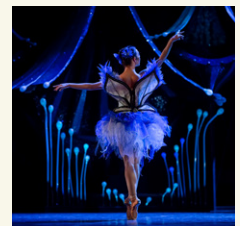
**CHOREOGRAPHY:** Loughlan Prior  
**MUSIC:** Claire Cowan  
**SET AND COSTUME DESIGN:** Kate Hawley  
**ASSISTANT SET DESIGNERS:** Miriam Silvester and Seth Kelly  
**VISUAL EFFECTS:** POW Studios  
**CONDUCTOR:** Hamish McKeich  
**ORCHESTRA:** Orchestra Wellington  
**LIGHTING DESIGN:** Jon Buswell



## A MIDSUMMER NIGHT'S DREAM

10 APR – 12 APR 2020

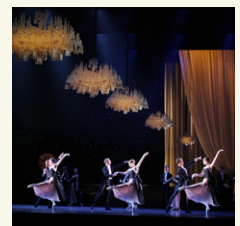
**CHOREOGRAPHY:** Liam Scarlett  
**MUSIC:** Felix Mendelssohn  
**DESIGN:** Tracy Grant Lord  
**LIGHTING DESIGN:** Kendall Smith  
**CONDUCTOR, ARRANGER & ADDITIONAL ORCHESTRATION:** Nigel Gaynor  
New Zealand Symphony Orchestra:  
Live performance recording from Wellington's St James Theatre in August 2015  
**VIDEO:** Mike Ritchie  
**VIDEO EDIT:** Jeremy Brick



## CINDERELLA

17 APR – 19 APR 2020

**CHOREOGRAPHY:** Christopher Hampson  
**MUSIC:** Sergei Prokofiev  
**DESIGN:** Tracy Grant Lord  
**LIGHTING:** Nick Schlieper  
**CONDUCTOR:** Marc Taddei  
Orchestra Wellington:  
Live performance recording from Wellington's St James Theatre in August 2012  
**VIDEO:** Mike Ritchie  
**VIDEO EDIT:** Jeremy Brick

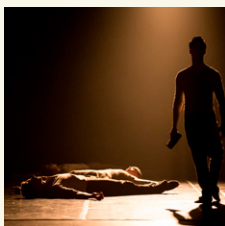


## LIVE IN YOUR LIVING ROOM

### ANZAC SALUTE

25 APR 2020

#### DEAR HORIZON



**CHOREOGRAPHY:** Andrew Simmons  
**MUSIC:** Gareth Farr | Solo cello – Rolf Gjelsten  
**DESIGN:** Tracy Grant Lord  
**LIGHTING:** Jason Morphett

#### PASSCHENDAELE

**CHOREOGRAPHY AND DESIGN:**

Neil Ieremia

**MUSIC:** Dwayne Bloomfield

**VISUAL DESIGN:** Geoff Tune

**LIGHTING:** Jason Morphett

**FEATURING:** New Zealand Army Band

**CONDUCTOR:** Graham Hickman

**VIDEO:** Mike Bitchie

*Filmed live at the St James Theatre, May 2015*

### ROMEO AND JULIET

1 MAY - 3 MAY 2020



**CHOREOGRAPHY:** Francesco Ventriglia  
**CHOREOGRAPHIC ASSISTANT:** Gillian Whittingham  
**COSTUME & SET DESIGN:** James Acheson

**DRAMATURG:** Mario Mattia Giorgetti

**FIGHT COORDINATOR:** Carrie Thiel

**LIGHTING:** Jon Buswell

**MUSIC:** Sergei Prokofiev

**CONDUCTOR:** Hamish McKeich

Orchestra Wellington

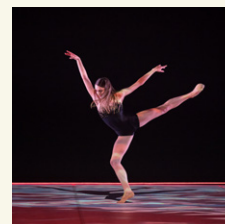
**VIDEO:** by Jeremy Brick

*Filmed live at the St James Theatre, August 2017*

### BLACK SWAN, WHITE SWAN

8 MAY - 10 MAY 2020

**MUSIC:** Pyotr Ilyich Tchaikovsky  
**CHOREOGRAPHY:** Mário Radačovský  
**COSTUME DESIGN:** Patricia Barker  
**STAGING:** Laura McQueen Schultz and Nicholas Schultz  
**SET DESIGN:** Marek Holý  
**AUDIO VISUAL DESIGN:** Michael Auer  
**LIGHTING DESIGN:** Randall G Chiarelli

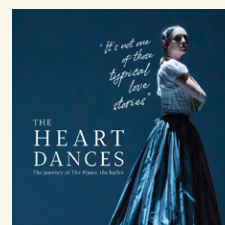


*Filmed live at The Opera House, Wellington, May 2019*

### THE HEART DANCES: THE JOURNEY OF THE PIANO: THE BALLET

15 MAY - 17 MAY 2020

**DIRECTOR:** Rebecca Tansley  
**PRODUCERS:** Robin Laing and Rebecca Tansley  
**EXECUTIVE PRODUCERS:** Tim Storey and Stephen Kelliher  
**CINEMATOGRAPHY:** Simon Raby  
**EDITOR:** Thomas Gleeson  
**ADDITIONAL MUSIC:** Flavio Villani  
**DESIGNER OF PIANO BALLET:** Otto Bubeníček  
**CHOREOGRAPHER OF PIANO BALLET:** Jiří Bubeníček  
**LIGHTING DESIGN - PIANO BALLET:** Jeremy Fern  
**COSTUME DESIGN - PIANO BALLET:** Elsa Pavanel  
**MĀORI ADVISOR ON PIANO BALLET:** Moss Te Ururangi Patterson  
**FUNDED BY:** New Zealand Film Commission  
**NEW ZEALAND DISTRIBUTOR:** Rialto Distribution



[▶ Watch: The Heart Dances](https://www.nzonscreen.com/title/the-heart-dances-piano-ballet-2018/credits)

<https://www.nzonscreen.com/title/the-heart-dances-piano-ballet-2018/credits>

### GISELLE

22 MAY - 24 MAY 2020

**Giselle the Movie**

**FILM BY:** Toa Fraser, based on the RNZB's *Giselle*, 2012, by Johan Kobborg and Ethan Stiefel





---

## FROM THE ARTISTIC DIRECTOR

When New Zealand went into lockdown on 25 March 2020, RNZB staff, like almost everyone else around Aotearoa, had to work from home.

One of the last things that videographer Jeremy Brick took as he left the office was the hard drives containing archive recordings of productions going back to 2012. The footage was mostly captured with a single camera, with the aim of providing a record of each production rather than being ready to broadcast. But with many hours of editing, supported by the artistic team who viewed work in progress and negotiated broadcast rights, we were able to present a nine-week series of 27 free broadcasts, with the first airing just over a week after lockdown began.

This was the announcement that we shared with our followers on social media and via email:

*“Whilst we are unable to invite you to a live performance for the moment, the RNZB is delighted to broadcast some of our fantastic back catalogue, right into your living room.*

*We’d like to stay connected. We hope you’ll join us for some entertainment, escapism and the opportunity to share the experience with fellow dance lovers around the world. This is free and available to everyone.”*

Nothing prepared us for the overwhelming response from viewers and ballet lovers around Aotearoa and other parts of the world. Not only were the numbers of people tuning each weekend exceeding all expectations, the heartfelt messages that flooded in about what these broadcasts meant to people in these socially distanced and isolating times were very moving.

It was a joy to have dancers from the company watching in real time with our audiences, able and willing to answer any questions that people were posting online from their living rooms!

This series was a real team effort on the part of the Company’s staff and artists. I would like to particularly acknowledge and thank Susannah Lees-Jeffries and Jeremy Brick for leading this project. These broadcasts proved that whether viewers were a life-long ballet fan re-watching their favourites, or a first-timer to the RNZB, the power of a shared cultural experience was a fundamentally human experience that people valued.

## FEEDBACK

*“Thank you for generously sharing with us. The performances have been a family highlight of our lockdown. Really looking forward to seeing you all live soon ❤️”*

*“Am SOOOOOO grateful for the beautiful gift of ballet in my own living room each Friday. Such a beautiful, thoughtful, heartfelt way to bring light and beauty back into the world in curious times where we really needed it. Thank you, thank you, thank you. ❤️❤️❤️. You brought back so many memories of outings to the ballet with my (now grown-up) daughter, and it was a delightful way for me to feel 'connected' even though I was in a bubble of one. Much, MUCH gratitude and love to you all, RNZB. Looking forward to enjoying your magic on the stage soon!”*

*“Thank you so much for sharing this wonderful dancing and the background commentary. It gave me hope especially during lockdown and took me to a magical faraway place where I could put Covid worries and work aside for a while.”*

*“Untold gratitude to you all for this. We don’t get to go to the ballet as much as we’d like to, this was the biggest treat for my 7 year old and me! You have no idea what it meant to us the last couple of months! ❤️❤️❤️ Thank you so much!”*

*“Thank you so much to everyone behind this initiative, it has been spellbinding, and such a generous gesture to the people of NZ in difficult times. Bravo!”*

---

## RNZB TEAM

**SERIES PRODUCER:** Susannah Lees-Jeffries

**BROADCAST CONTENT:** Patricia Barker, Jeremy Brick

**EDITOR:** Jeremy Brick

**LICENSING:** Jessica Reese, Christine Pearce

**MARKETING AND DELIVERY:** Eleanor Bucher, Anna Hinderwell, Jeremy Brick, Hayley McCarthy, Tara Evans

**EDUCATION AND ACCESSIBILITY CONTENT:** Pascale Parenteau, Berys Cuncannon, Chloe Bishop, Lauren Byrne

## RNZB RAW

RNZB DANCE CENTRE  
WELLINGTON

1 – 4 JULY



**Number of Performances:** 4

**Audience Numbers:** 283

### INTERSECTION

**CHOREOGRAPHY:** Allister Madin

### EON

**CHOREOGRAPHY:** Nadia Yanowsky

### THE THINGS WE LEFT UNSAID

**CHOREOGRAPHY:** Shaun James Kelly

### DAYS OF YORE

**CHOREOGRAPHY:** Annaliese Macdonald

### SOMEONE WAS HERE

**CHOREOGRAPHY:** Levi Teachout.

## FROM THE ARTISTIC DIRECTOR

Coming out of lockdown and seeing our performance plans up in the year, with little chance of getting choreographers into New Zealand, prompted us to make work on ourselves. Out of this uncertainty we created *RNZB RAW*. Giving dancers the opportunity to choreograph work for their colleagues kept the dancers motivated and dancing, while providing us with the opportunity to reflect on what was happening around us and our place in the world. It is rare that to have the opportunity to invest in our talent in such a way. The energy and joy that comes out of the studio when experimenting and making new work is infectious. It was very special to be able to share these works with Wellington supporters and colleagues as the country was grappling with what a return to normal might look like.

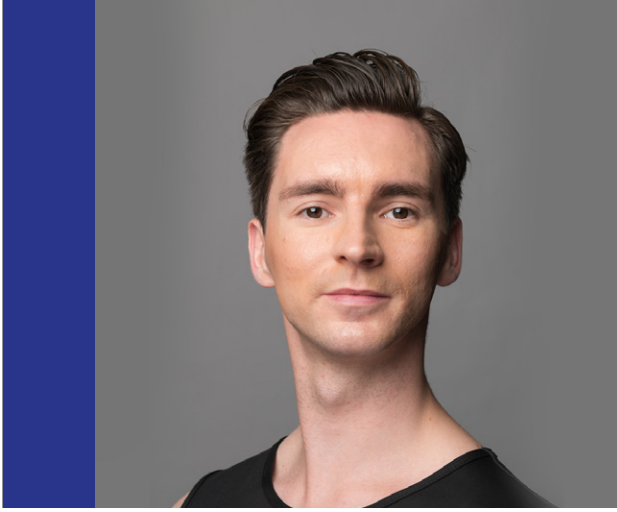
### FEEDBACK

*"Thank-you and the RNZB so much for inviting us to Thursday's performance. It was such a treat to see the dancers up close, and to see what they have been working on. For me, because I still do ballet, I get a real thrill seeing dancers in the studio. I tend to spend a lot of time watching their feet and hands! As I sat there in my happy bubble, I felt so lucky to be seeing a live performance. How great it is to be in NZ!"*

*"It was so very interesting to be shown around the Dance Centre. What a wonderful facility. I thoroughly enjoyed the dancing, which I found to be intense and extremely moving. And what a great experience to be so 'up close'! It was all so fabulous and exciting."*

*"It was a special evening. One of my guests especially enjoyed meeting the choreographers and dancers after the performances."*

*"Thank you for the lovely seats you saved us, we were able to enjoy the ballets at very close quarters. We loved the evening. It was such fun, so much restless energy and creativity. I loved the way Levi wanted to create something for his friends."*



## PROFILE

### SHAUN JAMES KELLY – SOLOIST AND CHOREOGRAPHER IN RESIDENCE

*"Throughout the initial period of lockdown, I utilised my time by listening to a lot of music to help inspire my future choreographic works. This freedom in both space and time allowed me time to think, develop and cultivate my own creative choreographic ideas. With social distancing I was also asking myself 'how do I, as a choreographer, create movement with the restrictions of physical distancing?'*

*Eventually I recognised the need to bring this vision to life and sought an opportunity to ask fellow dancers, isolating together (who were in fact married) to go on an experimental journey and create a pas de deux through Zoom. My inspiration was simple: it visualised a couple who were frozen in time, facing an uncertain future, and I was eager to see what we could create in separate bubbles. Virtual communication with the dancers via Zoom did pose its own challenges, especially with not being able to physically guide the dancers' movement in the way that we usually work. However, this new way of working encouraged me to be more descriptive and articulate in my communication with the performers. It gave me pause to really determine my own expectations about what I hoped to create and how this could be achieved.*

*When Aotearoa New Zealand moved to Alert Level 3 I could work with small 'bubbles' of additional dancers in a controlled environment where safety measures were in place. I could take what I had previously learned and to extend my work, first on three flat mates and from there more dancers as restrictions allowed.*

*Although the work was inspired by the pandemic, this new and innovative way of working, in unique and unusual circumstances, shaped this piece. With the flexibility and support of studio space and 'Zoom' camera equipment set up by the RNZB, my work 'The Things We Left Unsaid' was given life.*

*Bringing 'RAW' to a live audience so soon after lockdown was very special, particularly when I reflect on how the industry has not yet managed to recover elsewhere in the world. Overcoming unpredictable obstacles made the premiere of this work even more memorable. It makes me so proud to be part of such a resilient company, defying all odds and bringing ballet back to the world and Aotearoa."*



## PROFILE

### PAUL MATHEWS – PRINCIPAL DANCER

*"I am now in my 16th year with the RNZB so some of the years of touring blur together in my memory, but 2020 is not one of them. My gratitude to this company and country increased during and after the restrictions placed on the RNZB's operations during the national lockdown.*

*During the level 4 restrictions we had technique class, Pilates class, strength and conditioning, cardio, pointe class for women, and recapped repertoire that was coming up in the year via Zoom. I also was doing online Q and As with the public during our streaming of previous productions.*

*The company, liaising with the dancers, managed to create safety protocols, which meant that we were allowed to return to the studios when the country dropped from alert level 4 to level 3, so being able to take space and dance with my colleagues felt amazing, although we still had to take two more weeks before we were allowed to partner (or touch anyone) due to our safety protocols.*

*The first performance post lockdown was RAW, a showing of the choreography by dancers for dancers. Everyone was so excited to create for each other and then perform with each other, the energy in the building was palpable. There was a sense of surrealism, we were back, and back so quickly, everything seemed so normal if you stepped back, but everything felt special, and it was, as all over the world dancers were still not allowed in the studio and nothing was normal for them."*



THE RYMAN HEALTHCARE SEASON OF  
**THE SLEEPING BEAUTY**

29 OCTOBER – 12 DECEMBER

**Centres:** Wellington, Invercargill, Dunedin, Christchurch, Palmerston North, Napier, Auckland, Takapuna

**Number of Performances:** 27

**Audience Numbers:** 32,689

**MUSIC:** Pyotr Ilyich Tchaikovsky

**CHOREOGRAPHY:** after Marius Petipa

**STAGING:** Patricia Barker, assisted by Clytie Campbell, Laura McQueen Schultz and Nicholas Schultz

**DRAMATURG:** Michael Auer

**COSTUME DESIGN:** Donna Jefferis

**WIG AND MAKE-UP DESIGN:** Amy McLennan

**SCENIC DESIGN:** Howard C Jones

**LIGHTING DESIGN:** Randall G Chiarelli, assisted by Jeremy Fern

**CONDUCTOR:** Hamish McKeich

**ORCHESTRAS:** Orchestra Wellington, Christchurch Symphony Orchestra, Auckland Philharmonia Orchestra

**FROM THE ARTISTIC DIRECTOR**

Although we hadn't been asleep for a hundred years, it certainly felt far too long since we'd been able to perform live onstage, in theatres around Aotearoa.

*The Sleeping Beauty* is of course a much-loved fairy tale, but its story of love, hope and reawakening to a bright future felt especially relevant last Christmas.

There may be no tangle of thorny vines between us and the outside world, but this was a different *Sleeping Beauty* from the one which we first announced back in September 2019. It was nonetheless a joyful collaboration between artists largely based here in New Zealand, connected through the wonders of technology with colleagues overseas. Between them they brought decades of knowledge and experience, and love for this beautiful classical ballet, to the creation of this new production.

**CRITICAL ACCLAIM:**

*"Truly inspiring is the dedication that the RNZB have shown to get back on stage in this COVID-19 era."*

**KIM BUCKLEY, THEATREVIEW**

*"A new production of The Sleeping Beauty is a major event in the life of any ballet company and particularly so in the difficult circumstances of the present time. That the production reached the stage at all and that a packed audience could bask in the sounds of Tchaikovsky's miraculous score played by the Christchurch Symphony Orchestra and watch dancers performing live is little short of miraculous when theatres all around the world are currently dark or offering performances for on-line audiences. It would have been easy to have decided that cancellation or postponement was a safer course but the company's perseverance is a cause for congratulation."*

**IAN LOCHHEAD, THEATREVIEW.CO.NZ (CHRISTCHURCH)**

*"Congratulations to the production team - this is a huge undertaking and must have presented many rehearsal challenges - particularly this year. I applaud that the traditional variations were honoured and many in the very ballet-wise audience really appreciated seeing these variations danced well."*

**DEIRDRE TARRANT, THEATREVIEW.CO.NZ (WELLINGTON)**

*"Despite the difficulty of staging this huge production, the RNZB did not balk at involving local children as it tours across the country. In all, over 700 children auditioned for the children's roles for the tour."*

**TANYA KOPYTKO, THEATREVIEW.CO.NZ (PALMERSTON NORTH)**



▶ [Watch: The Sleeping Beauty - Creating Costumes](https://www.facebook.com/nzballet/videos/353720052493889/)  
[https://www.facebook.com/nzballet/  
videos/353720052493889/](https://www.facebook.com/nzballet/videos/353720052493889/)

PROFILE

**DONNA JEFFERIS – HEAD OF COSTUME AND COSTUME DESIGNER**

*“For this production of The Sleeping Beauty I did not want the costumes to be set in a particular period. I wanted to create our own fantasy world that has its own sense of style: straight from a child’s story book perhaps.*

*I took details from different costume history periods and mixed them with a more modern silhouette. As well there is no shying away from the fact that it is a ballet and I made use of a lot of tulle in the skirts.*

*My colour palette starts with a peach spring summer rose garden look, then moves into an autumnal colour scheme and finishes with a winter theme: all white with lots of glitter and sparkle. I hope this moves the audience through the story and supports the dancers as they bring the many characters to life.*

*I would like to thank Kaarin Slevin, Head of Costume Construction at Toi Whakaari, whose students have put so much time and hard work into making some of the costumes you will see onstage, and last and most of all to thank my creative and supportive team who have been with me through this adventure.”*



Principal Kate Kadow and Ballet Masters Nicholas Schultz and Glyte Campbell in *The Sleeping Beauty*.  
PHOTO BY STEPHEN ALCOURT

# EDUCATION, COMMUNITY & ACCESS

## LIVE EVENTS

Participants: **22,654**

Total of events: **503**

Number of centres: **37**

## DIGITAL ENGAGEMENT

Active Online engagement total of people: **9,027**

Videos created: **21**

Live online events: **38**

RNZB's Education, Community and Accessibility programmes spanned the length and breadth of the country, connecting with people from all walks of life in 38 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 2020 when COVID-19 Alert Levels permitted.

During COVID Alert Level 4 the Royal New Zealand Ballet hosted online forums for schoolteachers which were well received and transferred its three NCEA resources (teacher workbook and DVDs) into an online format.

School matinee performances were also offered in 2020, with *Ballet in a Box* and *The Sleeping Beauty* were presented in 11 centres to a total audience of 7,049 young people.

The 20-week DANCEwithME residency programme was a highlight of the year, with three Wellington schools participating (St Anne's School, Evans Bay Intermediate and Wellington High School). This new initiative, funded by the Ministry of Education, is designed to make dance accessible and promote student development through participation in the arts. The focus at each school in this first year of operation was to develop students' skills in collaboration, communication and creative thinking; to encourage creative expression and instil a deeper appreciation of dance.

To read more about this initiative:



**Download RNZB-DANCEwithME-Report**

<http://rnzb.org.nz/wp-content/uploads/2021/06/RNZB-DANCEwithME-Report-MASTER-COPY.pdf>



**Watch: About DANCEwithME**

[https://youtu.be/E7BMudhZL\\_4](https://youtu.be/E7BMudhZL_4)

## FEEDBACK

*"I just wanted to say that it was an absolute pleasure to have Lauren at our school running the ballet workshops. The workshops were fantastic and both students and staff had a great time! It was a great experience for our children which don't often get opportunities like this so thank you so much! We really appreciate having had Lauren come to Prospect School."*

JANE HANSEN, PROSPECT SCHOOL, LEAD ARTS TEACHER



Dance Workshop at Prospect School,  
Auckland, September 2020.  
PHOTO BY FRANK SIN

## 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 371 students in five centres took part in Junior and intermediate Open Classes and Ballet for Boys during 2020. During COVID Alert Level 4, the Royal New Zealand Ballet maintained its relationship with young dancers by offering these classes online.

In addition, twenty two talented dance students aged 13 and older took part in the year-long National Mentor Programme. This programme offers students the opportunity to 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 also moved to an online format which proved to be an excellent way to sustain contact with the young dancers and to improve the quality of the existing programme.

Teaching in the community connects the Royal New Zealand Ballet with the wider network of regional ballet schools. In 2020 ballet staff and dance educators taught at seven North Island dance schools and regularly engaged with dance teachers across the country.

The Company has a close relationship with its official school based in Wellington. Ballet staff taught weekly classes to students at the New Zealand School of Dance when alert levels permitted and enjoyed a collegial relationship with the organisation.

The Sleeping Beauty touch tour. Wellington Opera House.  
5 November 2020.

PHOTO BY STEPHEN A' COURT



## FOR THE COMMUNITY

During COVID Alert Level 4 the Company produced a wide range of dance videos to complement the Live in Your Living Room ballet broadcasts. For two months solid, every weekend school-age children and family members were invited to join in with steps and dances from the presented ballets.

RNZB Education also collaborated with Audio-described Aotearoa to offer audio description for five of the ballets broadcast as part of *Live in Your Living Room*. Many viewers who tuned in for the audio-described broadcasts had never experienced ballet before.

The Company was delighted when Audio-described Aotearoa was awarded a Special Recognition Achievement in Audio Description by the American Council of the Blind for their work on this project.

Audio Description at live performances and touch tours recommenced for selected performances and school matinees of *The Sleeping Beauty* in Auckland, Christchurch, Wellington and Dunedin.

A range of activities continued to be offered alongside performances of *The Sleeping Beauty* to enrich audience experience and foster an appreciation of ballet. These included pre-show talks, post show Q's and A's and Warm Up Curtain Up, where people can observe company class and backstage preparations prior to a performance.

### FEEDBACK

*"That was amazing. I am sitting here quite emotional. I never thought in my 63 years that I would ever be able to watch ballet."*

VIEWER, LIVE IN YOUR LIVING ROOM AUDIO-DESCRIBED BROADCAST

*"This matinee was the most full and inclusive experience for vision impaired youth. The touch tours and activities prior to the performance, location of the seating and inclusion of companions created the opportunity for them to explore and engage thorough a variety of experiences."*

*"Our learners' anticipation, understanding and visualisation of the performance was greatly enhanced as they were able to view, feel and discuss the props, stage and costumes prior to the performance."*

*"Audio description is an enabler when it comes to following a visual performance. It requires skill that can be effectively developed through experience and time. RNZB has provided this through the wonderful sensory experience that introduced terminology, mannequins to explore shape and encouraged children to explore the movement themselves, before listening to the audio description."*

LEIGH FRASER, MANAGER BLENNZ WELLINGTON



# 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 *Goldilocks and the Three Bears* in the Soundings Theatre. These free 30-minute shows are very popular with young families and a great introduction to live ballet performance. This year, for the first time, the Royal New Zealand Ballet also included a relaxed performance for neurodiverse children and their families.

▶ [Watch: RNZB School holidays programme with Te Papa](https://youtu.be/4Sqv5cnhVqc)

<https://youtu.be/4Sqv5cnhVqc>

Later in October, more than 3,000 people attended the Te Papa Whānau Day. Families attending were able to observe a group of the Royal New Zealand Ballet dancers in class and rehearsals and children took part in a range of activities. The First Steps movement sessions for those aged under 5 years was particularly popular. This partnership project draws large crowds, in 2020 attracting the greatest number of visitors to the museum in a single day since before the COVID-19 pandemic began.

▶ [Watch: RNZB Whānau Day at Te Papa 2020](https://youtu.be/mv-3SJJWAn8)

<https://youtu.be/mv-3SJJWAn8>

*“We live in Christchurch and over the last few years we have timed our visit to Wellington to coincide with the RNZB Community Event at Te Papa. We greatly appreciate being able to see a snippet of the dancers rehearsing their parts and being given coaching by Artistic Director Patricia Barker. When we go to the actual ballet performance we are reminded of all the hours of rehearsal, teaching and training that is put into making a fantastic ballet production. Thank you for the opportunity to see these fabulous dancers in action.”*

BEV LAING – PERSONAL ASSISTANT TO THE SENIOR TEAM:  
SPECIALIST MENTAL HEALTH SERVICE, CANTERBURY  
DISTRICT HEALTH BOARD



*Goldilocks and the Three Bears*. Te Papa school holiday performance July 2020. RNZB dancer Vincent Fraola with audience member.

PHOTO BY STEPHEN A'COURT

## VODAFONE EVENTS CENTRE, MANUKAU

The relationship with the Vodafone Events Centre, like that with Te Papa, is also strong.

After being rescheduled several times, the Royal New Zealand Ballet presented two school performances at the Vodafone Events Centre in December, with student workshops held at local South Auckland schools.

A relaxed performance for neurodiverse children and adults 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.

BALLET IN A BOX PARTICIPANT WITH RNZB DANCER VINCENT FRAOLA. PHOTO BY FRANK SIN



## 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 - in terms of inmate participation numbers, the numbers of workshops offered in each facility and participant feedback. The Company is grateful to Corrections staff, without whose support these workshops would not be possible.

### COMMENTS FROM PARTICIPANTS IN THE WELLINGTON WORKSHOPS

*"The whole experience was enjoyable from the non-judgmental environment the instructors created for us, to the feeling of freedom participating in the workshop created. The feeling of freedom in prison is priceless."*

*"No matter how bad a day we were having by the end of the class every woman who participated left with a smile on their face and prison life stresses forgotten for a second."*

*"The group of women who also participated in the workshop and I would practice the dance routine together in our free time, so it brought us closer as a group, gave us something to do, helped our fitness and gave us a sense of achievement."*

### FURTHER FEEDBACK

*"The energy, discipline, grace and joy I have seen present in the Wahine at Auckland Region Women's Correctional Facility as they journeyed through their six weeks of workshops has amazed me! Through the creative expression of movement, the power of dance has impacted across all cultures of the ladies who participated bringing healing, wellness (oranga) and self confidence in their abilities."*

**RUTH PATTERSON, AUCKLAND REGION WOMEN'S  
CORRECTIONAL FACILITY**



## PROFILE

### LAUREN BYRNE - DANCE EDUCATOR

*What an introduction to life as an RNZB Dance Educator! Six weeks into my contract we went into lockdown which brought with it many opportunities as well as challenges. The screening of previous RNZB productions gave me a crash course in the company's creative history and inspired me in my own creativity.*

*We quickly learnt new ways to connect with students across the country and it was very special to receive videos of them dancing RNZB repertoire taught from Facebook and being able to respond to them with feedback. I learnt a lot more about video content, how to film and conduct myself, lighting and angles and also voice projection as we went along.*

*When we finally came out of lockdown the work in schools was amazing! Creatives in Schools allowed me to get to*

*know all the students throughout the year. Seeing them perform something they had been working on for months was so rewarding. So too was the interest and excitement from the students involved in the Manukau project. They were all so engaged, hard-working and animated and it was definitely a highlight to teach these students who had had such an uncertain and stressful year.*

*A truly memorable year in which I finally got to go on my first full tour in November – The Sleeping Beauty. I loved being able to see all the elements of the company into one-audio-described and touch tour, school matinees, relaxed performances, and having the opportunity to see a lot of the excited students again after the show who had been to a workshop.*

*Probably the strangest highlight though was teaching in the prison with gloves and a mask on!*



RNZB Te Papa July 2020. Dance Workshop with RNZB Dance Educator Lauren Byrne.  
PHOTO BY JO MOORE. 2020 © TE PAPA

# OUR DIGITAL YEAR



## FACEBOOK

### VIDEOS

Minutes viewed **6.8 million**

Engagements (reactions, comments, shares) **304,081**

Total videos **72** (exclude broadcasts)

Total Broadcasts **27**

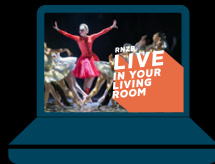
### TOP VIDEOS

By minutes viewed **656,546**  
*Hansel & Gretel matinee broadcast*

By engagements **50,055**  
*The Sleeping Beauty - The Prince's Variation*



<https://business.facebook.com/nzballet/videos/1874993822640271/>



### CITIES

Auckland, New Zealand **34.3%**

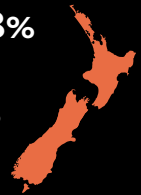
Wellington, New Zealand **23.1%**

Christchurch, New Zealand **15.8%**

Dunedin, New Zealand **5.6%**

Melbourne, VIC, Australia **4.3%**

Hamilton, New Zealand **4.1%**



### POSTS

Photos and images shared

**152**



### TOP ENGAGEMENT POSTS



Dane Head **1,738** engagements

<https://www.facebook.com/nzballet/posts/10157572560721863>



Tutus on Tour 2021 **1,787** engagements

<https://www.facebook.com/nzballet/posts/10157543750091863>



Venus Rising Cancellation **2,071** engagements

<https://www.facebook.com/nzballet/posts/10157360239241863>



Cinderella LIYLR giveaway **2,127** engagements

<https://www.facebook.com/nzballet/posts/10156978720301863>



2021 promotions **2,341** engagements

<https://www.facebook.com/nzballet/posts/10157553692276863v>

### COUNTRIES

New Zealand **68.8%**

Australia **9.5%**

US **6.6%**

Mexico **3.4%**

UK **3.2%**



### AUDIENCE

Followers

1 JAN **40,852**

Followers

31 DEC **63,758**

Follower growth

**56%**



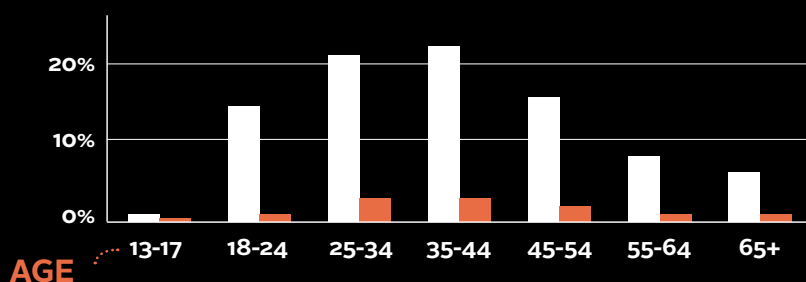
### GENDER



WOMEN **87%**



MEN **13%**





## INSTAGRAM

### TOP POSTS

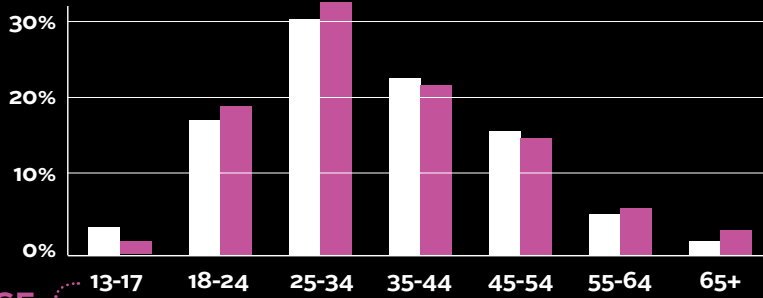
Laury leaping video **1,627 likes**

Sleeping Beauty, Carabosse vs Lilac Fairy  
**1,562 likes**



### GENDER

**WOMEN 87%** **MEN 13%**



### COUNTRIES

New Zealand **54.2%**

US **11.7%**

Australia **10%**

UK **3.1%**

Italy **1.9%**



### CITIES

Auckland, New Zealand **17.6%**

Wellington, New Zealand **10.1%**

Christchurch, New Zealand **7.1%**

Melbourne **2.7%**

Sydney **2%**



### POSTS

Total number of posts (incl videos):

**75**



### AUDIENCE

Followers

JAN **16,900**

DEC **21,000**

Growth **24%**



eDM

Total monthly news emails sent:

**438,945**



# PARTNERSHIPS & PHILANTHROPY

---

Every year, we are grateful for the generous investment in our work by our corporate sponsors, trusts and foundations and personal supporters. 2020 was no exception. But in addition to the financial and in-kind support given by our partners, our spirits were lifted by their kindness, their desire to stay connected, and their conviction that the work that we continued to do during the challenges of COVID-19 was important and worthy of their support.

As always, we would like to offer our heartfelt thanks to everyone who supported us throughout the year, but also to make special mention of those supporters whose contributions brought them especially close to the RNZB in 2020.

2020 marked the eighth and last year of **Vodafone's** partnership with the RNZB. Our association began in 2012, when TelstraClear became our National Sponsor. The purchase of TelstraClear by Vodafone just a few months into the sponsorship saw a change in branding, but no change in Vodafone's commitment to working with the Royal New Zealand Ballet. In 2016, Vodafone became our Telecommunications Partner, renewing this association again in 2019. Over the years, Vodafone have hosted hundreds of staff and clients at performances and connected thousands of Vodafone customers with Royal New Zealand Ballet performances around the country through Vodafone Rewards. We've also been proud to share performances with Auckland rangitahi through the complimentary tickets offered to community groups through the Vodafone Foundation.

2020 was the sixth year of our partnership with **Ryman Healthcare**, and we covered the country with both Tutus on Tour and The Ryman Healthcare Season of *The Sleeping Beauty*. As always, it was a pleasure to meet Ryman residents and staff in

villages as well as at performances. In November, it was our special privilege to spend the day with 'Ryman Pioneer' and resident Audrey Burton, who took time out from staging her own production of *The Sleeping Beauty* at Margaret Stoddart Village in Christchurch to visit behind the scenes and watch company class before watching a memorably loud schools' matinee accompanied by dancer Madeleine Graham. Audrey's personal connections with the dance world pre-date the founding of the Royal New Zealand Ballet and it was inspiring to hear about her life and experiences as a dancer and teacher, and the joy that ballet still brings her.

We were proud to inaugurate the **Friedlander Foundation Scholarships**, supporting two young dancers in their first steps on the professional stage. Through the exceptional generosity of the Friedlander Foundation, dancers Lara Flannery, trained at the New Zealand School of Dance, and Jamie Delmonte, trained at The Australian Ballet School, joined the company in January 2020. The Friedlander Foundation has taken an active interest in both dancers' progress and also gave invaluable additional support to the Royal New Zealand Ballet during the uncertainty of the COVID-19 lockdown. We are delighted that this support has continued into 2021.

The **Four Winds Foundation** continued to champion our accessibility initiatives throughout 2020 and we were delighted to acknowledge this growing investment by naming the Foundation as our Accessibility Partner. Four Winds' support has underpinned our workshops in prisons, relaxed performances for the neurodiverse, audio description and touch tours for the visually impaired, and transport subsidies for low decile schools to attend schools' matinees. Their support, and their boundless enthusiasm for our work, has made a real difference in our community.

---

2020 was our best year ever for philanthropic donations, with growth not only in our long-established Friends and Dress Circle programmes, but also in support through our Annual Appeal and through our Partner a Dancer programme. The Ballet Foundation of New Zealand (now the Royal New Zealand Ballet Foundation) established the En Pointe Patrons programme in Auckland, supporting Royal New Zealand Ballet projects during the year as well as contributing towards the Foundation's goal of growing a sustainable fund for ballet in New Zealand. Lastly, hundreds of ballet lovers generously chose to donate the cost of their tickets to cancelled performances back to the Royal New Zealand Ballet. In a year which could have been very dark, our personal supporters lit up every day.

## GRANTS FROM TRUSTS AND FOUNDATIONS

Ballet Foundation of New Zealand Trust (now the Royal New Zealand Ballet Foundation) \$73,000 <sup>1</sup>

**Community Trust South** - \$10,000 towards supporting programmes in Southland <sup>2</sup>

**Foundation North** - \$120,000 towards supporting programmes in Auckland and Northland

**Four Winds Foundation** - \$88,000 towards supporting education, community and accessibility work in Auckland and Wellington including free bus transport for low decile schools to attend RNZB schools' performances, plus dance workshops in Auckland Women's Correctional Facility <sup>3</sup>

**Kelliher Charitable Trust** - \$20,000 towards supporting dance workshops in Auckland and Christchurch prisons

**The Lion Foundation** - \$100,000 towards supporting the education, community and accessibility

programme nationwide and \$10,000 towards the audio-described performances with touch tours for visually impaired children and adults

**NZCT** - \$40,000 towards supporting programmes around New Zealand

**Otago Community Trust** - \$7,000 supporting programmes in Otago

**Perpetual Guardian / Farina Thompson Charitable Trust** - \$8,000 towards all our activity in Canterbury, plus \$5,000 towards the low decile schools' bus subsidy for the schools' performance in Christchurch

**Pub Charity Limited** - \$255,539 – National Touring Partner – supporting our national tours

**Rata Foundation** - \$40,000 supporting programmes in Canterbury and Blenheim

**The Southern Trust** - \$29,500 supporting work around New Zealand

**Wellington City Council** - \$159,802 supporting programmes in Wellington

**Wellington Community Trust** - \$25,800 supporting dance workshops in Wellington women's and men's prisons, and relaxed performances at Te Papa <sup>4</sup>

---

<sup>1</sup> \$50,000 of the grant money received in 2020 was for 2021 activity and carried forward. A further \$17,000 of grant money committed for 2020 activity, was received in 2021

<sup>2</sup> This grant was awarded in December 2020 with payment received in 2021

<sup>3</sup> A COVID-19 related refund of \$4,000 was subsequently made in 2021 for activity that was cancelled

<sup>4</sup> \$7,000 was carried forward from 2019 for activity that occurred in 2020.

# 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



## TELECOMMUNICATIONS PARTNER



## WELLINGTON PARTNER



## SEASON SPONSOR



## PERSONAL SUPPORTERS

Partner  
a Dancer  
Donors

Dress  
Circle  
Donors

Friends  
of the  
RNZB

Annual  
Appeal  
Donors

## 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.

# OUR PEOPLE

---

## BOARD OF TRUSTEES

Dame Kerry Prendergast DNZM  
CNZM (Chair)  
Mary Slater (Deputy Chair)  
John Avery  
Lisa Bates MNZM  
Toby Behan  
Lilias Bell  
Isaac Hikaka  
Trish Oakley  
Katrina Todd ONZM  
Liora Bercovitch (Intern)

## ARTISTIC DIRECTOR

Patricia Barker

## EXECUTIVE DIRECTOR

Lester McGrath

## LEADERSHIP TEAM

### Technical Director

Andrew Lees

### Director of People and Culture

Christine Hanks

### Chief Financial Officer

Jan Dunne

### Director of Marketing and Development

Susannah Lees-Jeffries

## ARTISTIC

### Artistic Planning Manager

Jessica Reese

### Ballet Masters

Michael Auer

Clytie Campbell

Laura McQueen Schultz

Nicholas Schultz

### Child Extras Coordinator

Nicole Alexander

### Company Class Pianist

Nicholas Giles-Palmer

### 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

Allister Madin

Paul Mathews

Mayu Tanigaito

Nadia Yanowsky

### Soloists

Sara Garbowski

Kate Kadow

Shaun James Kelly

Kihiro Kusukami

Katherine Minor

Kirby Selchow

Joseph Skelton

Laurynas Vėjalis

### Artists

Cadence Barrack

Luke Cooper

Rhiannon Fairless

Vincent Fraola

Ana Gallardo Lobaina

Madeleine Graham

Calum Gray

Jack Lennon

Annaliese Macdonald

Nathan Mennis

Olivia Moore

Harry Peterson

Christian Renforth

Clare Schellenberg

Katherine Skelton

Edward Smith

Teagan Tank

Levi Teachout

Leonora Voigtlander

Caroline Wiley

Sophie Williams

Wan Bin Yuan

### Todd Scholar

Callahan Laird

### Friedlander Foundation Scholars

Jamie Delmonte

Lara Flannery

### Guest Dancers

Macy Cook

Jake Gisby

Joshua Guillemot-Rodgers

Saul Newport

Jemima Scott

George Thomson

### Apprentices

Georgia Baxter

Maggie Bryan

Ella Chambers

Kaya Weight

### New Zealand School of Dance students performing with the company

Dane Head

Zachary Healy

Tessa Karle

Rosie Owles

Oskar Temel

---

## PRODUCTION

### Operations Manager

Louise Jakeway

### Tour Manager

Lisa Parkes

### Technical Manager

Andrew Tindal-Davies

### Technical Stage Manager

Antony Goodin

### Stage Manager

Paul Thomson

### Deputy Stage Manager

Kirsty Chandler

### Head of Lighting

Daniel Wilson

### Deputy Head of Lighting

Emma Bennetts

Alex Fisher

### Head of Audio Visual

Whare Moke

### Video Technician

Josh Moore

### Driver

Henry Hohaia

Paul MacAlister

### Workshop Manager

Gavin Underhill

### Carpenter

Kieran Gunn

Duncan Perratt

### Scenic Artist

Tina Rae Carter

### Scenic Assistant

Fil Kopelman

### Scenic Painter

Jason Secto

### Steel Fabricator

Steve Chambers

### Head of Costume

Donna Jefferis

### Costume/Workroom Manager

Emily Barr

### Senior Costumier

Hank Cubitt

### Costume Assistant

Monique Bartosh

Jessica Taunt

### Wardrobe Master

Alison Roigard

### Costume Intern

Hannah Campbell

Danielle Fredrickson

Sophelia Hook

Ruby Longworth

Yasmin Rich

### Second year students of the New

### Zealand Diploma in Costume

### Construction at Toi Whakaari

Ann Sofie Karlsson

Ruby Longworth

Jess Robbie

Darcy Stanton

Madison Troughton

Rhys Tunley

Elishia Ward

Shey Wright

Penny Wyatt

## MARKETING AND DEVELOPMENT

### Marketing and Sales Manager

Eleanor Bucher

### Media and Communications Manager

Jeremy Brick

### Ticketing and CRM Manager

Hayley McCarthy

### Ticketing Coordinator

Tara Evans

### Digital Marketing and Promotions Coordinator

Anna Hinderwell

### Corporate Development Manager

Diane Field

### Philanthropy Manager

Bryna O'Brien Kiddey

### Philanthropy Coordinator

Anthony King

### Events and Partnerships Manager

Lisa Parkes

### Publicist

Siobhan Waterhouse

## EDUCATION

### Education, Community and Accessibility Manager

Pascale Parenteau

### Education Coordinator

Berys Cuncannon

### Dance Educator

Chloe Bishop

Lauren Byrne

Bea Lee-Smith (contractor)

## ADMINISTRATION

### Office Administrator

Jane Burke

### Executive Assistant/HR Administrator

Elysia Ellis

### Assistant Accountant

Christine Dong

Jude Krautschun

### Finance Assistant

Jude Krautschun

Lesleigh Romond

## ADVISERS

### Representing the RNZB Employees' Union

E tū

### Legal

Gibson Sheat

### Immigration

Malcolm Pacific

### Information Technology

LANtech

## AUDITORS

BDO

# FINANCIAL STATEMENTS 2020

PRINCIPALS KATE KADOW AND LAURYNAS VĖJALIS IN *THE SLEEPING BEAUTY*. PHOTO BY STEPHEN A' COURT



# INDEPENDENT AUDITORS' 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 2020, 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 2020, 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/assurance-standards/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  
15 APRIL 2021



# STATEMENT OF COMPREHENSIVE REVENUE AND EXPENSE

FOR THE YEAR ENDED 31 DECEMBER 2020

	Notes	2020 \$000	2019 \$000
<b>REVENUE</b>			
MCH Funding		5,810	5,384
Box Office Revenue		2,092	2,873
Grants, Sponsorships, Donations and Bequests		2,690	3,302
Interest Revenue		13	23
Other Revenue		568	388
<b>TOTAL REVENUE</b>	<b>3</b>	<b>11,173</b>	<b>11,970</b>
<b>EXPENDITURE</b>			
Season Productions, Touring and Marketing Expenses	4	3,557	5,228
Personnel Expenses	5	4,884	5,079
Other Expenses	6	2,296	2,058
<b>TOTAL EXPENDITURE</b>		<b>10,737</b>	<b>12,365</b>
<b>NET SURPLUS/(DEFICIT)</b>		<b>436</b>	<b>(395)</b>
Other Comprehensive Revenue and Expense		-	-
<b>TOTAL COMPREHENSIVE REVENUE AND EXPENSE</b>		<b>436</b>	<b>(395)</b>

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 2020

	2020	2019
	\$000	\$000
Balance as at 1 January	881	1,276
Total Comprehensive Revenue and Expense For The Year	436	(395)
<b>BALANCE AS AT 31 DECEMBER</b>	<b>1,317</b>	<b>881</b>

*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 2020

	Notes	2020 \$000	2019 \$000
<b>CURRENT ASSETS</b>			
Cash and Cash Equivalents	7	1,797	446
Trade and Other Receivables	8	30	146
Prepayments		55	68
Other Investments	9	650	750
Inventory		1	3
<b>TOTAL CURRENT ASSETS</b>		<b>2,533</b>	<b>1,413</b>
<b>NON-CURRENT ASSETS</b>			
Property, Plant and Equipment	10	261	352
<b>TOTAL NON-CURRENT ASSETS</b>		<b>261</b>	<b>352</b>
<b>TOTAL ASSETS</b>		<b>2,794</b>	<b>1,765</b>
<b>CURRENT LIABILITIES</b>			
Trade and Other Payables	11	647	573
Revenue Received In Advance		830	311
<b>TOTAL CURRENT LIABILITIES</b>		<b>1,477</b>	<b>884</b>
<b>NET ASSETS/EQUITY</b>		<b>1,317</b>	<b>881</b>
Accumulated Comprehensive Revenue and Expense		1,317	881
<b>TOTAL NET ASSETS/EQUITY</b>		<b>1,317</b>	<b>881</b>

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 15 April 2021.

For and on behalf of the Board.



**DAME KERRY PRENDERGAST, CHAIR**  
15 APRIL 2021



**ISAAC HIKAKA, AUDIT COMMITTEE CHAIR**  
15 APRIL 2021

# STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2020

	Notes	2020 \$000	2019 \$000
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Receipts from MCH		5,810	5,384
Receipts from Grants, Sponsorships, Donations and Bequests		2,353	1,816
Receipts from Box Office		2,185	3,184
Interest Received		13	16
Other Revenue		505	388
Payments to Suppliers and Employees		(9,583)	(10,806)
<b>NET CASH FLOWS FROM OPERATING ACTIVITIES</b>		<b>1,283</b>	<b>(18)</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Receipts from expired Term Deposits		500	0
Purchases of Property, Plant and Equipment		(32)	(48)
Investment in Term Deposits		(400)	(300)
<b>NET CASH FLOWS FROM INVESTING ACTIVITIES</b>		<b>68</b>	<b>(348)</b>
Cash and Cash Equivalents at Beginning of the Year		446	812
Net Increase/(Decrease) in Cash and Cash Equivalents		1,351	(366)
<b>CASH AND CASH EQUIVALENTS AT END OF THE YEAR</b>	7	<b>1,797</b>	<b>446</b>

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 2020

---

## 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 2020 and were approved by the Board of Trustees on 15 April 2021.

## 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

	2020	2019
	\$000	\$000
<b>EXCHANGE REVENUE</b>		
Box Office Revenue	2,092	2,873
Sponsorship	110	110
Interest Revenue	13	23
Other Revenue	568	388
<b>TOTAL EXCHANGE REVENUE</b>	<b>2,783</b>	<b>3,394</b>
<b>NON-EXCHANGE REVENUE</b>		
MCH Funding	5,810	5,384
Grants, Sponsorships, Donations and Bequests	2,580	3,192
<b>TOTAL NON-EXCHANGE REVENUE</b>	<b>8,390</b>	<b>8,576</b>
<b>TOTAL REVENUE</b>	<b>11,173</b>	<b>11,970</b>

*Within exchange revenue \$25,000 is non-cash (2019: \$25,000), while within non-exchange revenue \$0.904m is non-cash (2019: \$1.276m)*

	2020	2019
	\$000	\$000
<b>OTHER REVENUE</b>		
Education	46	62
Merchandising	1	21
Scenic Construction, Hiring and Sale of Equipment, Shows and Studio	521	305
<b>TOTAL OTHER REVENUE</b>	<b>568</b>	<b>388</b>

#### 4. SEASON PRODUCTIONS, TOURING AND MARKETING EXPENSES

	2020	2019
	\$000	\$000
Direct Production Expenses	1,077	1,145
Direct Touring Expenses	1,151	2,185
Sales and Marketing	1,329	1,898
<b>TOTAL SEASON PRODUCTIONS, TOURING AND MARKETING EXPENSES</b>	<b>3,557</b>	<b>5,228</b>

#### 5. PERSONNEL EXPENSES

	2020	2019
	\$000	\$000
Salaries and Wages	4,651	4,859
Contribution to Superannuation Schemes	233	220
<b>TOTAL PERSONNEL EXPENSES</b>	<b>4,884</b>	<b>5,079</b>

#### 6. OTHER EXPENSES

	2020	2019
	\$000	\$000
Lease Expenses	279	284
Depreciation Expense	123	123
Expenditure for Future Productions	69	62
Other Expenses	1,825	1,589
<b>TOTAL OTHER EXPENSES</b>	<b>2,296</b>	<b>2,058</b>



## 7. CASH AND CASH EQUIVALENTS

	2020	2019
	\$000	\$000
Cash at Bank and On Hand	1,797	446
<b>TOTAL CASH AND CASH EQUIVALENTS</b>	<b>1,797</b>	<b>446</b>

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

	2020	2019
	\$000	\$000
<b>RECEIVABLES UNDER EXCHANGE TRANSACTIONS</b>		
Trade Debtors	19	77
<b>TOTAL RECEIVABLES UNDER EXCHANGE TRANSACTIONS</b>	<b>19</b>	<b>77</b>
<b>RECEIVABLES UNDER NON-EXCHANGE TRANSACTIONS</b>		
GST Refund /Receivable	-	12
Sundry Debtors	11	57
<b>TOTAL RECEIVABLES UNDER NON-EXCHANGE TRANSACTIONS</b>	<b>11</b>	<b>69</b>
<b>TOTAL TRADE AND OTHER RECEIVABLES</b>	<b>30</b>	<b>146</b>

## 9. OTHER INVESTMENTS

	2020	2019
	\$000	\$000
Other Current Assets	650	750
<b>TOTAL OTHER INVESTMENTS</b>	<b>650</b>	<b>750</b>

## 10. PROPERTY, PLANT AND EQUIPMENT

AS AT 31 DECEMBER 2019	Cost \$000	Accumulated Depreciation \$000	Closing Net Book Value \$000
Alterations to Leased Premises	56	(56)	-
Theatrical Plant and Equipment	337	(261)	76
Computer Hardware and Database	111	(75)	36
Lighting, Sound and Video Equipment	512	(356)	156
Manufacturing Equipment	46	(36)	10
Motor Vehicles	117	(48)	69
Office Furniture and Equipment	36	(31)	5
<b>TOTAL PROPERTY, PLANT AND EQUIPMENT</b>	<b>1,215</b>	<b>(863)</b>	<b>352</b>

AS AT 31 DECEMBER 2020	Opening Net Book Value \$000	Additions \$000	Disposals \$000	Annual Depreciation \$000	Closing Net Book Value \$000
Theatrical Plant and Equipment	76	-	-	(33)	43
Computer Hardware and Database	36	1	-	(21)	16
Lighting, Sound and Video Equipment	156	-	-	(52)	104
Manufacturing Equipment	10	19	-	(4)	25
Motor Vehicles	69	-	-	(12)	57
Office Furniture and Equipment	5	12	-	(1)	16
<b>TOTAL PROPERTY, PLANT AND EQUIPMENT</b>	<b>352</b>	<b>32</b>	<b>-</b>	<b>(123)</b>	<b>261</b>

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
<b>TOTAL PROPERTY, PLANT AND EQUIPMENT</b>	<b>1,247</b>	<b>(986)</b>	<b>261</b>

## 11. TRADE AND OTHER PAYABLES

	2020	2019
	\$000	\$000
<b>PAYABLES UNDER EXCHANGE TRANSACTIONS</b>		
Trade Payables	184	316
GST Payable	62	0
Accruals	203	89
Employee Entitlements	198	168
<b>TOTAL PAYABLES UNDER EXCHANGE TRANSACTIONS</b>	<b>647</b>	<b>573</b>
<b>TOTAL TRADE AND OTHER PAYABLES</b>	<b>647</b>	<b>573</b>

## 12. FINANCIAL INSTRUMENT CATEGORIES

	2020	2019
	\$000	\$000
<b>LOANS AND RECEIVABLES</b>		
Trade and Other Receivables	19	77
Cash and Cash Equivalents	1,797	446
Other Investments	650	750
<b>TOTAL LOANS AND RECEIVABLES</b>	<b>2,466</b>	<b>1,273</b>
<b>FINANCIAL LIABILITIES MEASURED AT AMORTISED COST</b>		
Trade Creditors and Other Payables	449	405
Employee Entitlements	198	168
<b>TOTAL TRADE AND OTHER PAYABLES</b>	<b>647</b>	<b>573</b>

### 13. COMMITMENTS AND CONTINGENCIES

	2020	2019
	\$000	\$000
<b>VALUE OF NON-CANCELLABLE RENTAL</b>		
Less Than One Year	290	282
Between One and Five Years	615	751
Greater Than Five Years	423	540
<b>TOTAL NON-CANCELLABLE OPERATING LEASE</b>	<b>1,328</b>	<b>1,573</b>

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 2020 (2019: nil).

There are no known material contingent liabilities as at 31 December 2020 (2019: 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 (2019: \$10,000) and no other additional funding in 2020 (2019: \$18,000).

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 2020 RNZB made a donation to the RNZB Foundation of \$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 nine Trustees, Executive Director, Artistic Director and their Senior Leadership Team.

	2020	2019
<b>COMPENSATION OF KEY MANAGEMENT PERSONNEL</b>		
Number of Personnel (FTEs)	6	6
<b>TOTAL COMPENSATION</b>	<b>\$854</b>	<b>\$823</b>

### BOARD OF TRUSTEES FOR 2020:

- Dame Kerry Prendergast DNZM CNZM (Chair)
- John Avery
- Lisa Bates MNZM
- Toby Behan
- Liliias Bell
- Isaac Hikaka
- Patricia Oakley
- Mary Slater (Deputy Chair)
- Katrina Todd

As from 1 January 2021, Louise Marsden and Dorian Devers were appointed as Trustees.

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 2020, COVID-19 caused 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 2021 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.

As at 1 April 2021 there has been one alert level change that has impacted the 2021 season. This has not had a significant net financial impact.





**rnzb**  
ROYAL NEW ZEALAND BALLET

---

**ROYAL NEW ZEALAND BALLET**

RNZB Dance Centre  
115 Wakefield Street  
Wellington 6011  
New Zealand

---

P.O Box 27050  
Wellington 6141  
New Zealand  
Phone: 64 4 381 9000  
Fax: 64 4 381 9003  
Email: [enquiry@rnzb.org.nz](mailto:enquiry@rnzb.org.nz)

[rnzb.org.nz](http://rnzb.org.nz)

