

NZ OPERA

**Annual Report**  
**2022**

# Reimagining Opera

## OUR PURPOSE

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

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

## OUR AMBITION

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

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

## OUR VALUES

### MANA TOI

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

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

### MANAAKITANGA

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

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

### MAHITAHĪ

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

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

### AUAHATANGA

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

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



# New Zealand Opera at a Glance

TOTAL ATTENDEES

12,047

people came to see opera

TOTAL EVENTS AND ENGAGEMENTS

44

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

MAINSTAGE, CONCERTS AND SITE-SPECIFIC PERFORMANCES

19

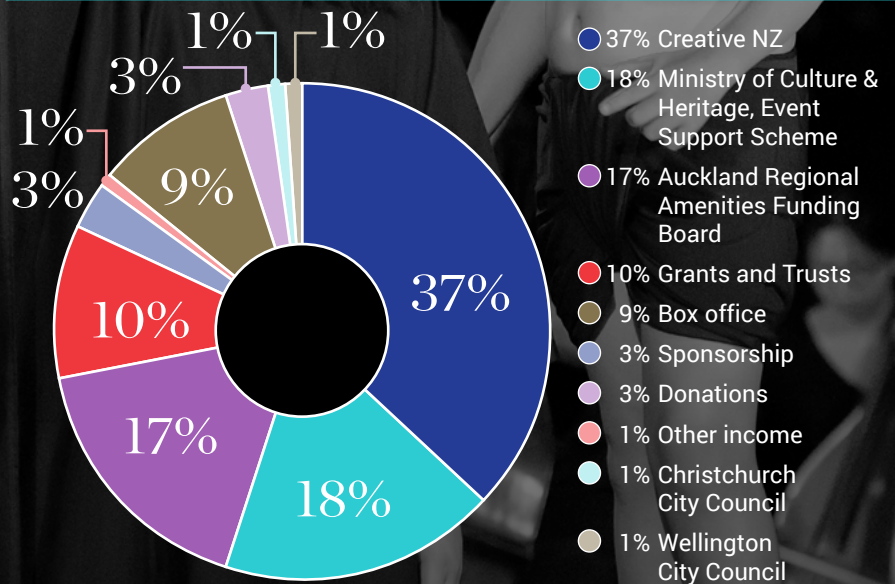
opera performances went ahead

TOTAL PARTICIPANTS

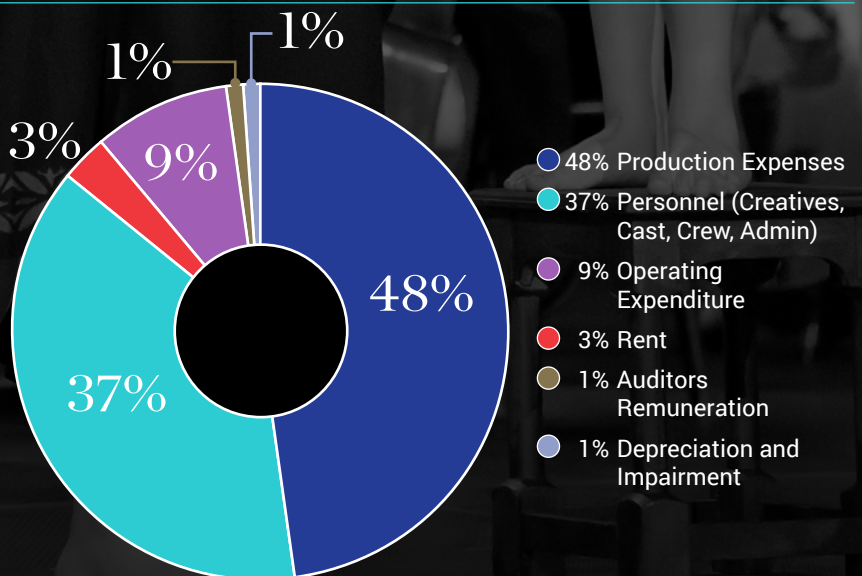
959

artists, arts workers, creative and technical crew engaged in opera

## Income Streams



## Expenditure



# Chair Report



## Tēnā koutou katoa.

As a nation, we look to draw together for shared experiences. When opera is performed, whether in a park, a theatre, or a studio, we appreciate the unique experience and connection we gain through the shared emotions that this art form arouses. Each year, New Zealand Opera strives to enrich our cultural life, and in 2022, while still challenged by Covid 19, we performed – *The Strangest of Angels*, *Call of the Huia*, *Macbeth* and *Ihitai'Avei'a – Star Navigator*.

The Company created more opportunities for New Zealanders to perform in our productions and for audiences to experience opera, while our funding remained static. Partnerships and collaborations, arts festivals and films, and connections with Māori and Pasifika communities have all added to the fabric of the broader arts sector. The Company needs to be innovative and courageous in these times: providing employment opportunities for artists and creatives – directors, composers, conductors, set designers, lighting designers, make up and wig artists, and wardrobe staff, to mention a few – has been extremely important. The production of Verdi's *Macbeth* had over 300 people actively employed in the production on and off stage in all three cities.

**Kia māia** – Be Brave

**Ka mahi te tawa uho ki te riri** – Well done, you whose courage is like the heart of a tawa tree.

In facing recent challenges, the Board would like to specifically thank Creative New Zealand, the Auckland Regional Amenities Funding Board, the Wellington and Christchurch City Councils, the various government COVID-related financial support initiatives (including Manatū Taonga Ministry for Culture and Heritage), and many social and commercial partners, and supporters for their continuing investment in the Company. Without their continuity of financial support, we would not have been able to fully compensate artists, creatives and musicians when productions were cancelled or postponed.

I would also like to acknowledge the steps CNZ have taken to connect arts organisations, encouraging the sharing of ideas and collaboration to benefit artists and audiences. However, when times are financially constrained, self-preservation in the arts sector is heightened, and to that end, a national arts strategy would provide a cohesive vision and provision, recognising the beneficial impact of the arts on society.

Notwithstanding cancellations, and impacted delivery of the 2022 programme, New Zealand Opera achieved a financial surplus of \$126,702 for the year. This will assist with the challenges ahead for 2023. Continuing to stage an opera that tours three cities and costs over \$2m is beyond our means. However, the team is adaptable; the success of the *Semele* film overseas, and the filming of *The Strangest of Angels* is evidence that positive outcomes can come from adversity.

Resources were allocated to filming opera as we accessed new targeted digital funding streams. The films expanded our reach nationally and internationally, when live productions were not possible, or regular funding did not stretch further.

Further progress has been made with our Haereenga Māori world view journey. In addition to the Audit and Finance, Development, Programme, and People and Remuneration Committees, the Board has created Te Reo Ruruku – The Binding Voices Committee, a committee that will support management around Te Ao Māori, tikanga Māori and te reo Māori. We have welcomed independent members from the opera community to advise and guide, strengthening our capability while also respecting tangata whenua and building relationships between hapori Māori (Māori communities) and our art form. The year was one of farewells and greetings in our opera whānau.

We acknowledge the passing of Rodney Macann, a renowned singer and leader in our community.

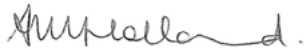


We would like to acknowledge with gratitude the continuing patronage of our previous Governor General, Her Excellency, The Right Honourable, Dame Patsy Reddy, GNZM QSO DStJ, and the high regard in which New Zealanders hold her and her new roles in governance. We acknowledge our longstanding patron, The Rt Hon Helen Clark, ONZ SSI PC, for her continued support of the Company. We also warmly welcome the internationally renowned opera singer, Fa'afetai Jonathan Lemalu ONZM, as a new patron. Jonathan is based in London, and we appreciate the work he continues as a performer and with emerging artists around the world, bringing to life the values we share. He remains connected to Aotearoa and acknowledges the importance of New Zealand Opera in providing opportunities for emerging artists, diverse communities and New Zealanders returning home to perform.

We also acknowledge our longstanding patron, The Rt Hon Helen Clark, ONZ SSI PC, for her continued support of the Company.

I would like to acknowledge my fellow Board Directors whose experience, expertise and dedication to New Zealand Opera is unwavering through challenging Covid times. They are united in support of our direction, and acutely aware of managing the future of opera on constrained funds when there are wide ranging responsibilities to support artists, audiences, the tradition of opera, and the complex need to take the art form that is opera and make it relevant and connected to our nation today.

**Noho ora mai rā, nā**



**Annabel Holland**

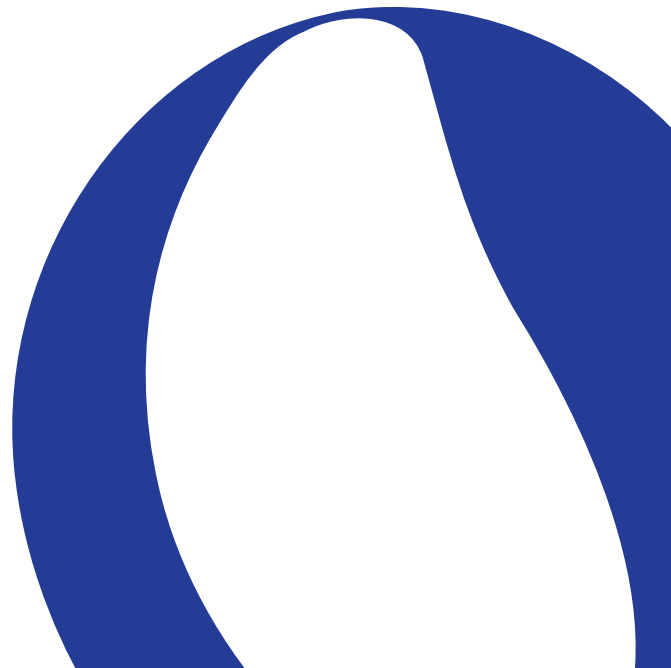
**Ehara taku toa i te toa takitahi, engari he toa takitini**

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

I would like to thank our General Director, Thomas de Mallet Burgess for his committed leadership of the Company throughout another challenging year. Thomas presented what was to be a wide-ranging and enchanting programme for 2022, and as it was abridged, both he and our Senior Leadership Team led in a calm and cohesive manner, ensuring the health of contractors and staff was maintained. Thomas, and our staff, engender our core values, and care deeply for the welfare of all connected to the Company. It was therefore, with regret that we announced at the end of the year, Thomas' impending departure to take up the role of Artistic Director at Finnish National Opera in mid-2023. We wish him and his family well.

I was fortunate to meet the chief executive of the Royal Opera House, Covent Garden, Alex Beard, CBE, to discuss the challenges and strategies that a world-renowned company is facing and developing. I also got to witness their *Madama Butterfly*, and *Aida*. NZ Opera's production of *Macbeth* would have sat within a ROH season, admirably. It is a reminder we can and do produce world class opera in Aotearoa.

Finally, it was heartening to catch up with so many during the year at our productions and at those of other opera companies around the country. I give special thanks to our benefactors, supporters and those who look forward to and attend our productions. We live from moment to moment, so your intrinsic love of opera, and your long-term commitment to New Zealand Opera are appreciated by us all at the Company.



# Message from the General Director



*Ko te hau o mihi  
E rere ana ki a koutou  
Kia whakapiri mai  
Kia whakarongo mai  
Kia puta ki te whei ao  
Ki te ao marama  
Thei mauri ora!*

This is the breeze of gratitude  
That flows unto you all  
A call to draw closer  
A call to listen  
So we may break forth into the  
world of light  
Tst...it is the breath of life!

To be alive-is Power  
Existence-in itself  
Without a further function-  
Omnipotence-Enough...

**(Emily Dickinson)**

2022 continued to present challenges relating to the global pandemic and the possibility for live performance within this environment. Our planned programme for the year took a significant knock from the spread of Omicron and its impact, with cancellations of many performances and concerts in the first three months of the year. We were grateful during this period for the Ministry for Culture & Heritage Event Support Scheme, which enabled us to honour freelance artist and production team contracts in full and provide significant assistance to suppliers.

The tenacity and faith of our artists, technical and production people and the continued strength and perseverance of our NZ Opera administration team nevertheless delivered a programme that explored aspects of our time and place through a meditation on the measure of power. The outcomes were critical and box office successes.

We were excited to return to mainscale productions with the opening of *Macbeth* in Tāmaki Makaurau/ Auckland, Pōneke/Wellington and Ōtautahi/ Christchurch in September and October. Netia Jones' new production of *Macbeth* for NZ Opera took audiences through a sombre journey and on the way reflected in multiple ways on the theme of power.

Our time with Verdi did not end here as we had two excellent collaborations with Auckland Philharmonia Orchestra to present *Il trovatore and Requiem* in concert. This was followed by *Call of the Huia* recitals in Auckland, Wellington and Christchurch, celebrating the beauty of Aotearoa's long forgotten Art Songs, programmed and beautifully led by Michael Vinten.

We were hugely proud to deliver the successful world premiere of a new opera titled *The Strangest of Angels* in Ōtautahi Christchurch at the end of May, to 90% capacity audiences and excellent feedback on the quality of the presentation. This production had an excellent creative team comprising of Kenneth Young, Anna Leese and Georgia Jamieson Emms. Later in October, *The Strangest of Angels* opened the Dunedin Arts Festival in Ōtepoti. It was rewarding to have over one third of attendees new to New Zealand Opera. Standing ovations each night and many people telling us of their personal connections to the story was a huge success for the concept of opera made for our time and place.

We also prioritised the development of new work including taking a week to workshop *The Unruly Tourists* that was sadly cancelled along with other Auckland Arts Festival live events, but is now scheduled to take place in 2023.



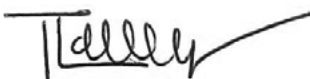
As always, we continue on our Haerenga Māori (bicultural journey), bringing Te Ao Māori into the centre of what we do. As well as our ongoing tikanga, we have also commenced bi-weekly te reo Māori classes to expand our staff's knowledge and understanding of tikanga and te reo alongside our wonderful Kaiako, Thomas Te Whanake Tumai (Tūtira mai NZ). Thomas also gifted us with the name 'Te Reo Ruruku' for our new committee, designed to support and guide the company, our Kaihere Ao and all staff and kaimahi through our bicultural journey. With Matua Thomas' guidance we have also translated all our staff titles into te reo Māori, which will be included on our website and on our e-signatures in the new year. Our Kaihere Ao has been working incredibly hard connecting with iwi, mana whenua and seeking guidance from our consultants Te Amokura, Tūtira Mai NZ and Panda (Cheri) Waititi.

*Tū Tamariki* is a new concept created to allow space for Māori driven work, specifically aimed at works that reflect and embody the principles of Kura Kaupapa and Bilingual Units in Aotearoa. Rutene Spooner (Ngāti Porou and Ngaruahine) and Bianca Seinaho held a one-week workshop at NZ Opera and presented an outstanding treatment of what the Company's first bilingual work will look like, feel like and sound like, created for Māori and by Māori.

Our second annual *Opera Conference* brought together over 150 people from the opera community to listen, kōrero and ask questions, strengthening connections within our industry. We had an excellent group of key-note speakers including Dame Kiri Te Kanawa, Madeleine Pierard, Catrin Johnsson, Felicity Tomkins, Manase Latu and Samson Setu. This year the focus was on the needs of young and emerging artists and how we as a sector might better collaborate to support them. Discussions were wide-ranging and included impactful discussions on diversity with Clinton Fung sharing his experiences in the world of opera and the challenge of racism, career pathways, health and wellbeing.

*The Lullaby Project* (launched by Carnegie Hall in 2011), was delivered by NZ Opera again this year whereby new and expecting māmā write personal lullabies for their child or children with the help of professional artists. NZ Opera delivered this incredible kaupapa at Eden Campus

Kia ora rawa atu



**Thomas de Mallet Burgess**  
General Director | NZ Opera

Teen Parent Unit in October. This year's tīma comprised of two kaitito/kaiwaiata āwhina (practitioners) Moana Ete (Ngāi Tahu/Te Hapu o Ngāti Wheke, Samoa) and Awhimai Fraser (Waikato, Ngāi Tāmanuhiri, Ngāti Pūkenga), one kaitautoko mātauranga / kaimanaaki (advisor and counsellor and practitioner where/if required) Sarah Court and under a new Tuakana Teina initiative, a kaiāwhina / kaiwaiata (support and singer) Te Ohore Williams. Feedback from the centres and the māmā has been overwhelmingly positive.

Our Te Rōpū Whakaurunga/Participation programme in general continues to touch many people's lives and create connections to opera that otherwise may never have occurred. Kura kaupapa tauira attended our Auckland season of *Macbeth*, along with workshops for our opera community and our regular audio-described performances and touch tours. Many of our community engagements were cancelled due to Covid-related health and safety concerns around the season of *Macbeth*.

NZ Opera rounded off the year with *Ihitai'Avei'a – Star Navigator* performances in Porirua. This special work continues to inspire existing and new audiences, and with such a great creative team and cast, as well as a fabulous Avarira'a (Tahitian welcome), it marked a wonderful end to the year.

We are grateful for the continued support of our funders and partners that has enabled us to keep our team together and present high calibre opera for New Zealanders. I acknowledge the leadership of our Chair, Annabel Holland, our engaged and dedicated Board for their skills and wisdom, the expertise and enthusiasm of our people who care deeply about the Company, our auditors KPMG, and finally, our benefactors, funders and audiences, whose support is integral to our future success and whose company we enjoy at the opera.

NZ Opera has continued, despite the challenges, to transform our audiences' experience through dynamic and vibrant opera that reflects the cultural and social identities of Aotearoa, and I am proud to have developed the reach and range of this Company's work during my tenure.

**He waka eke noa**

*A waka we are all in together*



# *The Strangest of Angels*

Co-created by Kenneth Young, Anna Leese, and Georgia Jamieson Emms and commissioned by Anna Leese. Directed by Friedlander Foundation Associate Artist Eleanor Bishop and starring Anna Leese and Jayne Tankersley. Presented with the Dunedin Arts Festival, Dunedin Symphony Orchestra and Christchurch Symphony Orchestra.

A poignant and imaginative reflection on events during Janet Frame's time at Seacliff Mental Hospital, *The Strangest of Angels* is a harrowing and hopeful experience that throws light on mental health then and now.

Two performances took place at The Piano, Ōtautahi, Christchurch in May followed by two performances in October at The Mayfair Theatre in Ōtepoti, Dunedin. The performances were very warmly received, with standing ovations on both nights in Dunedin and audible emotional responses evoked during the performances. Festival Director Charlie Unwin opened the first evening's performance in Dunedin with a short speech that graciously acknowledged NZ Opera as a valued partner.







## Show Statistics

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**885** people saw a performance in either Ōtautahi, Christchurch or Ōtepoti, Dunedin

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**24** creatives, cast, musicians, crew **4** performances

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**15** students and their teachers joined us for the dress rehearsal in Ōtautahi, Christchurch

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**2** pre-show talks were held in Ōtautahi, Christchurch and were each attended by 70 people – achieving maximum capacity for both nights

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**209** people watched the digital pre-show talk for Ōtepoti, Dunedin

## Culture Counts Highlights

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**62%** of respondents (to the post performance survey) were motivated because of this specific production; followed closely by 56% being motivated to attend because this was a New Zealand Opera production

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**80%** rated their experience as “Excellent” or “Good”

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**33%** of the respondents in Dunedin were first-time opera goers

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For Dunedin the Net Promoter Score received for this production (which measures the willingness of customers to recommend a company’s products or services to others on an index of -100 to 100) was 34 with 39% of respondents “extremely likely” to recommend this production to others



*Strangest of Angels*, photo credit Petra Mingneau

## Reviews

“Traditional opera still has, and I hope will always have a secure place in the New Zealand music scene, but there’s room for edgy, uncomfortable new works such as this one, and I hope *The Strangest of Angels* can become a repertoire standard.

**Barbara Frame, Theatreview**

“... as I leave the theatre, I feel privileged to have witnessed the birth of this newest New Zealand opera, which features many moments to savour and even more for us to think about.

**Tony Ryan for Theatreview.**

## Audience Feedback

“I loved the show. I loved the smaller venue at the Piano in Christchurch. The price point for a short opera excludes a lot of populations. The social relevance of this opera is timely & important. More please.

“I was well prepared. Listening to the short presentation was important. My personal knowledge of Janet Frame heightened my enjoyment, the sadness and the triumph.

“Good to have smaller productions that can rotate outside of the Big 3 (Auckland, Wellington and Christchurch) and have local singers.



# *Macbeth*

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No one writes about the nature of power better than Shakespeare and to this Verdi brings an all-encompassing dramatic energy through his music.

This new production directed by Netia Jones, and conducted by Brad Cohen, featured Phillip Rhodes and Amanda Echalaz in their international role debuts as Macbeth and Lady Macbeth. A stellar cast of talent from Aotearoa, New Zealand included Wade Kernot, Jared Holt, Emmanuel Fonoti-Fuimaono, Morag Atchison and the New Zealand Opera Chorus.

Performances took place in Tāmaki Makaurau, Auckland; Pōneke, Wellington; and Ōtautahi, Christchurch in September & October 2022.

With such a large cast, there were many health and safety concerns around Covid, so we were relieved that due to our strict Covid-19 procedures, none of the cast had to step down due to sickness throughout the season.

Our audiences thoroughly enjoyed the production and despite challenging trends in ticket sales throughout the arts and events industries, we were pleased with audience numbers and demographics.





## Show Statistics

**8,824** people attended a performance of Macbeth

**8** performances across Tāmaki Makaurau, Auckland; Pōneke, Wellington; and Ōtautahi, Christchurch

**2** digital pre-show talk videos were shared with attendees and have been viewed 2,156 times

**141** artists, creatives and technicians were employed

**64** people joined initiatives with our participation tīma

## Culture Counts Highlights

**85%** rated the overall experience as Good or Excellent

**63%** were motivated to attend because this was a New Zealand Opera production; followed by 46% being motivated because of this specific production

There was a good range of ethnicities represented, with NZ European/Pākehā continuing to show at around 79%







*Macbeth*, photo credit – crown image Netia Jones, stage images Grant Triplow

## Reviews

“In something of a coup for the company, (Netia Jones’) services as director, set designer and video artist result in a visual feast that is a wonderment to behold. Her brilliantly innovative staging of this dark, twisted and internecine world manages to be contemporary while remaining true to the power of both Shakespeare and to Verdi. It is a triumph.

**Malcolm Calder, NZ Arts Review**

“Phillip Rhodes is the perfect embodiment of Macbeth with his bearded good looks and commanding stage presence.... It isn’t long however before he begins a descent into anguish and paranoia as he transforms bit by bit into a mentally tortured tyrant in black combat gear. Rhodes does this perfectly and his presence on stage is impossible to ignore. Matching him in power and at times unhinged malevolence is Amanda Echalaz as his Lady, and then Queen.

**Andrew Whiteside**

“...a very thoughtful and clever demonstration of how relevant and revealing opera can be and New Zealand Opera must be congratulated for this high-quality musical production, outstanding creative direction and design team and stunningly adventurous approach.

**Elizabeth Kerr, Five Lines**





# *Ihitai‘Avei‘a – Star Navigator*

By Tim Finn (songs), Célestine Hitiura Vaite (Tahitian monologues) and Tom McLeod (co-composer) with the Orchestra Wellington, Orpheus Choir, Signature Choir and New Zealand Opera Chorus. Conducted by Uwe Grodd. Director John Davies, Arrangement and Additional Music Tom McLeod, Translation and Language Coach Ena Manuireva. The cast was Paul Whelan (Cook), Marlina Devoe (Purea), Emmanuel Fonoti-Fuimaono (Tupaia), Norah Stevenson-Tuuga (The Orator) and Risatisone C Malagamaali‘i (Teata).

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

Two performances took place in December 2022 at Te Rauparaha Arena, Porirua. An Avarira‘a (Tahitian welcome) was extended to patrons on opening night, with hand woven lei and shell lei being presented to VIP guests by our Tahitian whānau and our NZ Opera tīma.







## Show Statistics

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**1,412** people saw a performance

**216** creatives, cast, musicians, crew **4** performances

**15** students and their teachers joined us for the dress rehearsal in Ōtautahi, Christchurch

**2** pre-show talks attended by 160 people

## Culture Counts Highlights

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**77%** of respondents were motivated to attend because of the specific production

**22%** of our audience was new to NZ Opera

**86%** respondents (to the post performance survey) rated their experience as "Excellent" or "Good"

**68%** of respondents said they were highly likely to recommend the production to a family, friend or colleague

The Net Promoter Score received for this production (which measures the willingness of customers to recommend a company's products or services to others on an index of -100 to 100) was 57





*Ihitai'Avei'a – Star Navigator*, photo credit Stephen A'Court

## Reviews

“Creative, exciting and entirely relevant to present-day Aotearoa.

Theatreview

“Ihitai 'Avei'a – Star Navigator didn't always find [the traditional opera depth] but it successfully opened up artistic and cultural discussions and brought new audiences to the artform. For that it deserved the enthusiastic ovations it received.

Elizabeth Kerr, Five Lines

“...the two leads are perfectly chosen: as Tupaia, young tenor Emmanuel Fonoti-Fuimaono continues his impressive rise, singing with warmth and a dignified heroism, while Paul Whelan gives Cook a stiff, angular physicality and a powerful and imposing voice. The role of Porea is a strong vehicle for Marlena Devoe's rich, honeyed tones.

Max Rashbrooke, Stuff

## Audience Feedback

“I loved the variety of music, the marriage of western and pacific styles and instruments, the big sound of so many participants and the exhilaration I felt afterwards.

# Other Events and Concerts

## *Call of the Huia*

A concert series that was presented in Auckland, Wellington and Christchurch in July and August, based on the research project undertaken by historian and musician Michael Vinten. Michael took the audience on an entertaining, informative, and fascinating journey of discovery through the forgotten world of the Art Song of New Zealand, Aotearoa from his recent three volume collection of mainly unpublished pre-1950 New Zealand Art Songs.



## *Verdi's Il trovatore and Requiem with APO*

Verdi's *Il trovatore* in concert with the Auckland Philharmonia Orchestra and the preceding Verdi Requiem made a wonderful start to July with over 60 of our NZ Opera chorus performing across these presentations. These concerts provided an opportunity to work shoulder-to-shoulder with our colleagues at the APO to collaboratively achieve a positive result for both events – overcoming significant challenges in resourcing singers and players, considering the levels of Covid infection and flu in the community of Tāmaki Makaurau in July.

“The chorus did a splendid job...  
NZ Herald

## *Gattung Foundation Event*

Through an ongoing relationship with Dame Hinewehi Mohi, and in collaboration with the Raukatauri Music Therapy Centre, an ensemble of six New Zealand Opera singers performed at the launch of the Theresa Gattung Foundation.



# Culture Counts Summary

21%

**First time attendees** to a New Zealand Opera production maintained similar levels to 2021 with 21% of attendees attending an opera for the first time across all our performances in 2022.

84%

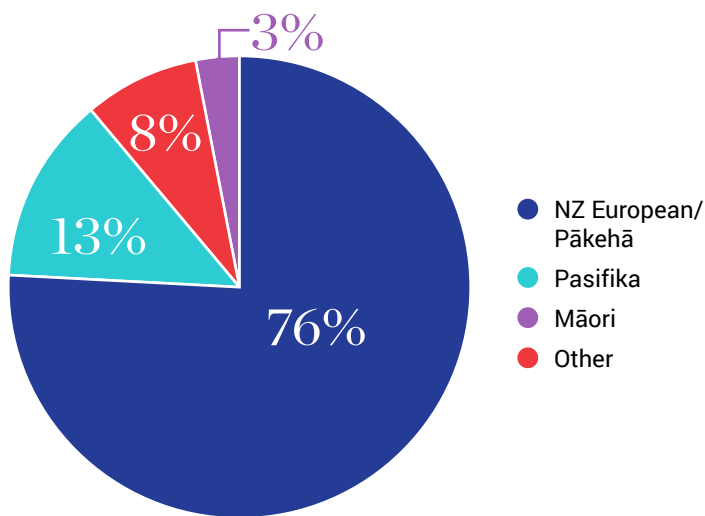
Of respondents rated their experience as **Excellent** or **Good** on average across all performances in 2022.

The average combined **Net Promoter Score** received across all productions in 2022 (which measures the willingness of customers to recommend a company's products or services to others on an index of -100 to 100) was 31.

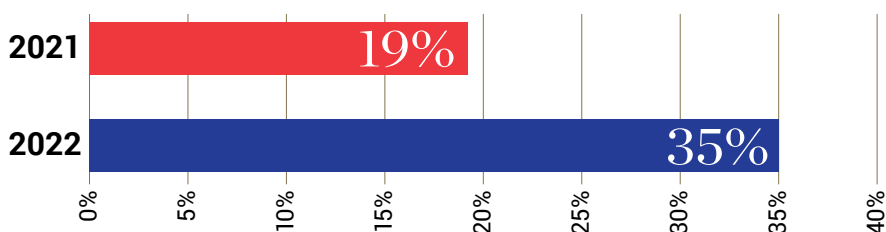
65-75

The most common **age bracket** attending performances belonged to 65-75 years, sitting at 30% of attendees.

Of those who completed the survey, the below shows the **ethnicities** of attendees with NZ European/Pākehā making up 76%.



The **percentage of those travelling** from outside the location to see a production increased from 19% in 2021 to 35% in 2023. This data is slightly skewed by a large majority of people from Wellington attending the Porirua performance of *Ihitai'Avei'a*.







# Participation Overview

Our participation team had to be very adaptable this year with a significant number of activities cancelled due to Covid-19 alert level restrictions or due to Health & Safety Covid-19 measures for staff, cast & crew. Despite this, we were still able to connect with several of different communities throughout the year.

The participation programme encapsulates three strands – Connecting Children, Connecting Young People and Connecting Communities.

	2021	2022
Total participants reached	20,028	2,794
Total participation events	87	20
Contracts issued	52	42
Artists and contractors	64	33
Contracted events	16	12
Schools/educational organisations engaged	103	6
Venues hosting participation events	53	14

# Connecting Children

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Engagements designed for primary & intermediate aged tamariki. This includes our annual Opera in Schools programme.

## **Opera in Schools**

The Omicron outbreak forced the cancellation of this year's planned Opera in Schools tour, Respighi's *The Sleeping Beauty*. The Ministry of Education restrictions banning singing indoors at schools and kura further restricted any potential engagement (Choirs and school productions were all cancelled). Prioritising health and safety for the cast, team, staff, and potential audiences was paramount. At the time of postponement/cancellation, we had secured the bookings of 39 performance at 32 schools/kura across Auckland, Nelson, Blenheim, Christchurch, Wellington, Whanganui, and Hastings.

We eagerly await re-engaging with these schools, kura and tamariki as Covid eases in our hapori/communities.



# Connecting Young People

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Focusing on engagement with 12- to 21-year-old students, the opportunities in this stream are devised to foster interest and deeper discovery into opera as an artform, and as a possible career path.

## ***The Unruly Tourists: Workshop***

Due to the red alert level setting and the subsequent postponement of *The Unruly Tourists*, many outreach events were cancelled. We were able to proceed with a talk / musical demonstration by composer Luke Di Somma to 60 students at Kristin School. The students were enthralled and look forward to the chance to see and learn more about this new work when it meets the stage next year.



## ***Ihitai'Avei'a – Star Navigator: Workshop***

In place of the Ambassador Programme, NZ Opera hosted an Opera in Schools workshop at St. Mary's College in Pōneke, with composer Tom McLeod and Tahitian Language Coach and Instrumentalist Ena Manuireva. All 13 students were also invited to see the opera.





## The Lullaby Project

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

A kaupapa to encourage, inspire and celebrate Māmā through music, whakawhanaungatanga and creativity; as well as the sharing of kai, aroha and manaakitanga through collaboration. This project was successfully delivered in 2021 in the digital space.

NZ Opera delivered this incredible kaupapa once in person in 2022 to Eden Campus Teen Parent Unit in Tāmaki Makaurau, Auckland, and He Puāwai Young Parent Centre in Kirikiriroa, Hamilton. This year's tīma was made up of two Kaitito / Kaiwaiata āwhina (Practitioners) Moana Ete (Ngāi Tahu/Te Hapu o Ngāti Wheke, Samoa) and Awhimai Fraser (Waikato, Ngāi Tāmanuhiri, Ngāti Pūkenga), one Kaitautoko mātauranga / Kaimanaaki (advisor and counsellor and Practitioner) Sarah Court and under a new Tuakana Teina initiative, a Kaiāwhina / Kaiwaiata (support and singer) Te Ohore Williams.

A total of 19 Māmā, (taura and kaiāwhina) took part in this year's initiative, aged 14 – 27 years old and from varied ethnic backgrounds including Māmā from Māori, European, Tongan, Samoan, Nuiean, and Columbian heritage.

“I love how the team encouraged us – it boosted my confidence to actually stand up and perform. It was a super supportive environment because it felt safe. Having the team here was just amazing – even that The Lullaby Project thought to come here and write for us. Witnessing it and being part of it has blown my mind. Seeing the smiles on everyone's faces listening to their songs – so much pride, so much mana.

“Magical things can happen when young people (or all people) feel safe and seen and connected. He Puaawai is about ensuring that safe connected space, and your entire kaupapa has embodied those elements for us also. Thank you a thousand times.

# Connecting Communities

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

## *Macbeth*

Despite having to cancel much of our usual participation activity in order to keep our cast and crew safe, we were still able to offer great opportunities for connection and engagement.

### Preshow & Digital Talks

Preshow talks were captured and delivered online for *Macbeth*. 2,156 watched these digital talks across Auckland, Wellington, Christchurch. We also delivered a new offering called *Macbeth Unpacked*, which was an hour-long digital conversation with a Shakespearian expert, Tom Bishop; our conductor, Brad Cohen; and Director/Designer, Netia Jones. Zoom participants were invited to ask questions throughout and it was a great way to engage with our audiences whilst keeping our creative team safe.

### Accessibility

Audio described performances: NZ Opera was pleased to host 16 members of the visually impaired and blind community for our audio described performances of *Macbeth* in Tāmaki Makaurau, Auckland; Pōneke, Wellington; and Ōtautahi, Christchurch. In addition to the audio description, we also offered a Touch Tour of the stage, as well as making available some costumes and props from the show. Walking on the raked stage, and experiencing the steep incline was impactful, and everyone particularly enjoyed posing with the bloody prop knives.



*Macbeth*, photo credit Grant Triplow

### Whakawhiti Kōrero

A pilot initiative *Whakawhiti Kōrero*, was started in Pōneke, Wellington where nine emerging opera practitioners, (singers, directors, stage managers, costumiers, repetiteurs), were invited to attend the Sunday performance of *Macbeth*, and attend a workshop discussion, run by our Participation Manager immediately after the performance. *Whakawhiti Kōrero* is devised as an opportunity to welcome young makers and performers into a forum where they can practice the act of reading opera with their peers, ask questions about the form and consider aspects of the show, (design, performance styles, staging) that will help them grow as artists.



## *The Strangest of Angels*

### **Dress Rehearsal**

Due to the risk of COVID-19, invitations to the dress rehearsal in Christchurch were only issued for 15 tertiary students (University of Canterbury and NASDA).

In Dunedin the dress rehearsal was closed to any audience, to help mitigate the risk of Covid-19.

### **Pre-show talks**

In Christchurch, the pre-show talks were a huge success for this work and many of the audience members said it enhanced their experience of the performance. Director Eleanor Bishop hosted the pre-show talk and discussed the process of bringing this work to life. The talks were well attended with 70 people across both nights achieving the maximum capacity.

In Dunedin, digital content was created by Eleanor Bishop and Georgia Jamieson Emms and arranged by our Participation Manager Frances Moore. The content was shared in the pre-attendance email sent to all ticket holders and 209 people viewed the videos.

## *Ihitai'Avei'a – Star Navigator*

**Pre-concert talks** were delivered once again in person by the creative team including Tim Finn, Tom McLeod, Ena Manuireva, Uwe Grodd and John Davies and facilitated by Frances Moore. This format proved hugely popular with maximum capacity audiences for both talks.

A Panel Discussion was held on Wednesday 7 December with Moana Ete and Sherilee Kahui to a group of creatives including filmmakers, composers, producers, and performers. The discussion centred on Cross Cultural Collaboration and Story Sovereignty within the context of the generation of new opera.

“For someone who had never experienced live Opera before, *Macbeth* was a delight. From the set and tech, to the power of the orchestra and vocalists, I feel as though my bar for live theatre has definitely been raised. It's inspiring to see just how innovatively a classic like *Macbeth* can be reimagined and the experience has definitely made me appreciate opera a lot more.

## **Other Access**

Matthew Kereama and NZ Opera hosted an online ZOOM Masterclass around Matthew's emerging career in the arts and in opera in particular. This Masterclass was attended by six arts practitioners and young people interested in the art form.

A masterclass was held with Amitai Pati at our NZ Opera Studio in Parnell, with University of Auckland students. The Masterclass saw Amitai working directly with six students, working on technique, storytelling, engagement and presentation.

NZ Opera also held a masterclass with Australian soprano Amelia Farrugia at our NZ Opera Studio in Parnell. Amelia worked with five of our 2022 and 2023 Studio Artists as well as members of the Auckland NZ Opera Chorus. In addition to working with the singers, Amelia held a question and answer session and covered topics including vocal health, theatre etiquette, pre-performance rituals, pathways to an international career, and balancing family life with a singing career.

## **Foundation North Community Engagement Initiative**

**Total reach: 200 participants**

As part of our Foundation North engagement, we hosted a group of over 200 secondary taurira, including kura kaupapa students, and community groups at the Sunday matinee performance of *Macbeth* with many students attending an opera for the first time. This year we had a specific focus in engaging with Kura Kaupapa for this initiative, providing opportunities for Māori in the Northland area.

“On behalf of Te Kura Kaupapa Māori o Hokianga, I would like to give a big thank you to you both for inviting us to the *Macbeth* Opera last Sunday and for all the hard work you put in making it a great day for us. It was an excellent opportunity for us coming from a small place, Hokianga to the big city and see an opera.

# Opera in Development

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

## *The Unruly Tourists*

The arrival of Omicron and resulting government restrictions led to the postponement of this new commission until 2023. While the landscape was evolving, 'red traffic light' H&S systems were devised and implemented so that a development workshop of the opera might take place in The Opera Centre during what would have been the first week of rehearsals. Two days of music calls were held, and four days of workshop on the material proved a valuable and enriching experience that will strengthen the work when it finally meets its audience in 2023.



## **Tū Tamariki**

Tū Tamariki is a new concept created to allow space for Māori driven works, reflecting and embodying Māori uara and tikanga (values and principles) and delivered to Kura Kaupapa and Bilingual Units in Aotearoa. Tū Tamariki means to 'uplift and encourage our children to stand strong in the space they're in'. June 2022 saw Rutene Spooner (Ngāti Porou and Ngaruahine) and Bianca Seinafo hold a one-week workshop in our studio with the result of presenting an outstanding treatment of what the company's first bilingual work could look like, feel like and sound like, created for Māori, by Māori. The company has contracted Rutene Spooner to further develop his show now called *Te Hui Pararo* – a bilingual 35–40-minute show initially for presentation to tamariki in Tāmaki Makaurau, Auckland (with a further aim of eventually touring this work around the motu). Our hope in creating and realising this concept is to reach all tamariki and connect to their kare-ā-roto (emotions) through storytelling and voice.



# Opera Online and on Screen

## Semele Film

The film of NZ Opera's site-specific production of Handel's *Semele* at the Holy Trinity Cathedral in Auckland, continued to reach more audiences in 2022. It has been running on *Marquee TV* the whole year and will continue into 2023. The Naxos / Opus Arte label has taken up worldwide DVD/BluRay production rights. Our international distributor Poorhouse International has secured another deal for *Semele*: YLE Finland National Broadcast Television has confirmed a two-year deal for *Semele*, which commenced in September.



In October, the film of our site-specific production of Handel's *Semele* won a 2022 New Zealand Television Award for Best Entertainment Programme at the awards ceremony hosted by TVNZ at Shed 10. It is a great win for opera and the arts in general to be acknowledged next to longstanding television entertainment programmes and reinforced the exciting potential for future film projects with Greenstone.

## The Strangest of Angels Film

Our 2022 film project *The Strangest of Angels* completed all filming and sound recording at the end of September, with filming having taken place on location at Kingseat (a former asylum). It is now in post-production, and we are looking into distribution plans for a 2023 New Zealand release. Poorhouse International has committed to representing *The Strangest of Angels* in the international film and television market, and SkyArts has agreed to screen it upon release.



# Artist Development Programme



## Dame Malvina Major Foundation Studio Artists

**Studio artists 2022: Hannah Ashford-Beck (Soprano), Katherine Winitana (Soprano) undertaking a second year, and Emmanuel Fonoti-Fuimaono (Tenor).**

The start of the New Year began well – seeing the Studio Artists thrive during a successful NZ Opera School in Whanganui. The programme then suffered with the impact of Omicron resulting in the cancellation of *The Magic Flute* with Festival Opera (all three were residing there and covering/learning roles). The Opera in Schools tour was also cancelled. The Company accommodated the artists in Auckland during the period they would have been on tour and acting Head of Music, Mark Dorrell, revised the programme for more training and development at that time. Coaches included: David Harper, David Kelly, Kristin Darragh, Ben Kubiak, and Madeleine Pierard. Feldenkrais sessions continued with Alistair Greenwood. Professional development was also arranged with visiting UK Director, John Wilkie.

From June 7, the Studio Artists joined Wellington Opera's season of *La Traviata*. Emmanuel was cast as Gastone (covering Alfredo); however, due to COVID-19 he stepped in and sang the lead for opening night and the second performance. Katherine performed the role of Annina and performed in the Chorus; and Hannah covered the role of Flora and performed in the Chorus. Like Emmanuel, she ended up performing the role she was understudying due to COVID affecting the principal cast.



2022 Studio Artists completed their year with their own Opera Scenes presentation at the Opera Centre to about 50 benefactors and friends & family. It was an impressive concert given the disrupted year. All three studio artists were fabulous in the *Macbeth* chorus and Emmanuel played the role of Malcolm. "Emmanuel Fonoti-Fuimaono gives us a strong Malcolm who returns and is crowned as King of Scotland" – Malcolm Calder, NZ Arts Review. Emmanuel also joined the cast as Tupaia in *Ihitai'Avei'a – Star Navigator* (Wellington season).



**Dame  
Malvina  
Major  
Foundation**





## *Te Ara Whakawhanake Kaiwaiata o New Zealand Opera |* **New Zealand Opera Artist Development Programme**



The rounding-off of activity for these artists will conclude the much-valued, long-standing named sponsorship of the Dame Malvina Major Foundation Studio Artist Programme. Auditions took place on

Sunday 3 July for the 2023 Studio Artist intake for the newly titled Te Ara Whakawhanake Kaiwaiata o New Zealand Opera – New Zealand Opera Artist Development Programme. The panel comprised Dame Kiri Te Kanawa, Joanne Cole, Thomas de Mallet Burgess and Robert Wiremu. NZ Opera received the largest number of applications for the Artist Development Programme in its history and competition was fierce. Four young performers were contracted for a place for 2023: Tayla Alexander, Sid Chand, Rhiannon Cooper and Ridge Ponini. Each young artist will have a bespoke programme of development and training work including roles and covers in NZ Opera projects in 2023.



### **Friedlander Foundation Associate Artist**

Artist Ben Kubiak was selected as the Friedlander Foundation Associate Artist. Ben is an exciting young repetiteur looking to further develop his skills through a tailored programme of activity.

## New Zealand Opera Chorus

Auckland Philharmonia Orchestra's *Il trovatore* and *Requiem* saw a significant number of the Auckland NZ Opera Chorus performing in the concert with 58 singers contracted for *Il trovatore*, and 68 for *Requiem*.



For our production of *Macbeth*, the chorus consisted of 46 kawaiata (singers) in Tāmaki Makaurau, Auckland led by our Chorus Director Claire Caldwell, 42 in Pōneke, Wellington led by Chorus Director Michael Vinten and 36 in Ōtautahi, Christchurch led by a combined effort of Claire and Michael. It was a triumph to have such a strong chorus present on stage and to have a full chorus of singers despite the number of Covid cases at the time.

Our Wellington chorus had the opportunity to perform in the Freemasons Grand Installation at Shed 6 in Wellington on Saturday 12 November 2022. 18 singers were part of this engagement, conducted by Michael Vinten with Thomas Nikora as repetiteur.

## Regional Singers Programme

A grant from the Freemasons Foundation enabled five singers from Ōtepoti, Dunedin to join our chorus to perform in the Christchurch season of *Macbeth*. This has been a successful pilot programme connecting talent in Dunedin with a production in Christchurch.



## New Zealand Opera Conference

Our second annual Opera Conference brought together over 150 people from the opera community to listen, kōrero and ask questions, strengthening connections within our industry. We had an excellent group of key-note speakers including Dame Kiri Te Kanawa, Madeleine Pierard, Catrin Johnsson, Felicity Tomkins, Manase Latu and Samson Setu. This year the focus was on the needs of young and emerging artists and how we as a sector might better collaborate to support them.

## Opera Europa Conference: Integration and Inclusion

Our Director Artistic Planning & Participation, Joanne Cole, attended the Opera Europa conference on Integration and Inclusion in Budapest October. Joanne was invited to join the panel discussion in 'Advocating Opera in the World'. This presented a huge opportunity for the voice of Aotearoa to be highlighted internationally while sharing an understanding of what our artform looks on this whenua (land) compared to other countries around the world, through a lens of integration and inclusion.



# Diversity

## Bicultural Journey

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

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

## *Te Amokura Manu Tāiko* | Consultants and Advisors

Support was received from Lynette Amoroa and Omiha Harris to create bilingual translations for signage around the Opera Centre in Parnell. NZ Opera is undergoing an Iwi mapping plan, where Te Amokura will guide the company in knowing which Iwi whakapapa to all venues the company engages with, in their respective cities.

In June, NZ Opera engaged in a hui with Te Amokura to assist and whakaaro with our GD and the Company to discuss our original Ngā Mahere Kaiaka Māori, Mahi tahi hoki Māori capability plan and how we may be able to expand and grow this plan to cover 2023-2026.

## Mana Whenua

NZ Opera sent an initial email to mana whenua who whakapapa to the land on which our office resides. *Macbeth* in Tāmaki Makaurau saw mana whenua, Te Ahiwaru (represented by Tuini Tuwha) attend opening night after a Kapu Tī kōrero at the NZ Opera offices. Mana whenua, Te Ata Waiohua (represented by Paora Puru) were also set to attend opening night after a Kapu Tī kōrero with the company; however, due to sickness, they could not attend. The company looks forward to continuing kōrero with both Te Ahiwaru and Te Ata Waiohua around how we may best add value and break down barriers for Te Iwi Māori, rangatahi and tamariki.

## Iwi

When preparing for our now postponed concert of *Carousel*, NZ Opera put in place an Iwi engagement plan – to authentically engage with and welcome Iwi into the company through this piece. An observership role, Te Toi Hāpai-o-muri, was also created, providing an opportunity for an arts practitioner to observe/access the workings and ‘behind the scenes’ insights of the skills, relationships and real life setting of an opera director bringing a work from rehearsal room to stage. This engagement plan will now be actioned as part of the 2023 production, with some kōrero already underway.

## Tūtira Mai NZ

In January 2022, NZ Opera staff (13 staff members) again completed Tūtira Mai NZ’s cultural assessment survey, originally completed in January 2021. The purpose of this survey was to identify the Company’s overall cultural understanding of Te Ao Māori and tikanga Māori within the workspace. The growth in results between the two surveys was hugely positive, with staff understanding, cultural competency, and confidence noticeably improving.

NZ Opera has set up fortnightly reo Māori classes for all staff with Tūtira Mai NZ. These reo classes are invaluable for not only building cultural capability and competency but also a team spirit towards each kaupapa the company undertakes.

NZ Opera also engaged with Cheri (Panda) Waititi, around our intended bilingual concept Tū Tamariki, to ask for tautoko and assistance for our writer Rutene Spooner.

## Kaihere Ao Position

Kaihere Ao continues to tautoko the company through its haerenga Māori. Some of the most recent mahi undertaken by Kaihere Ao include:

- Working closely with both consultancies (Tūtira Mai NZ and Te Amokura) to move various kaupapa forward in a spirit of collaboration and a strong focus on kaupapa and relationship building.
- Ongoing support to General Director Thomas de Mallet Burgess with building space for relationships with Māori arts practitioners and Māori Manu Tāiko (consultants) as well as provide tautoko for mihi and te reo Māori when/as needed.
- Ongoing support to staff with basic reo Māori, tikanga and assistance where needed. Further support has been extended to the Marketing tīma as they work to incorporate reo Māori translations in the upcoming programmes.
- Collaborating with General Director and Director Artistic Planning to further support upcoming and future kaupapa specifically around tikanga, reo Māori and supporting authentic and meaningful relationships between the company and Māori practitioners (Kapu tī kōrero).
- Kaihere Ao has also brought the development of new relationships, including with mana whenua Te Ahiwaru Marae and Te Ata Waiohua and also Helen Te Hira (Director Māori Outcomes) from Auckland Unlimited, with whom we look forward to sharing conversation with over a Kapu tī in 2023.
- Kaihere Ao alongside the Participation team, supported the communications and tikanga around bringing three Kura Kaupapa Māori from Northland down to attend *Macbeth* – an initiative funded through the generous support of Foundation North.

## *Te Reo Ruruku* | The Binding Voices Committee

Our newly named 'Te Reo Ruruku' committee (name gifted by Thomas Te Whanake Tumai) supports the company on its bicultural Haerenga/journey. Robert Wīremu (Ngāti Kahungunu, Ngāti Porou, Ngāti Tūwharetoa), Deborah Wai Kapohe (Te Ātihaunui-a-Pāpārangī, Te Aitanga-ā-Māhaki), Kawiti Waetford (Ngāti Hine, Ngātiwai, Ngāti Rangi, Ngāpuhi) and Cheri Waititi (Ngāti Porou, Te Whanau-A-Apanui) are part of this committee alongside board members Annabel Holland, Te Oti Rakena (Ngāpuhi, Ngāti Ruanui, Kāi Tahu), Joanna Heslop (Ngāti Haumia (Taranaki Whānui)) and Carol Hirschfeld (Ngāti Porou) and key staff, Thomas de Mallet Burgess, Joanne Cole and Awhimai Fraser (Waikato, Ngāti Pūkenga, Ngāi Tāmanuhiri. The purpose of this committee is to further support Kaihere Ao and the Company, as well as provide outside perspective, wisdom, and support regarding opera, Te Ao Māori and tikanga Māori. Exciting and important kōrero took place in 2022 with more whakaaro to be had especially around the group's kaupapa.





# The Opera Centre

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The Opera Centre in Parnell is the base for New Zealand Opera's administration and artistic activities, and is the national hub for opera in Aotearoa. It houses our wigs, makeup, and costume departments, and some of our props and costume collection. The music room and studio serve as a rehearsal, coaching and performance spaces for New Zealand Opera and other arts organisations as required when available (Auckland Theatre Company, G & T Productions, Auckland Choral Society, and the Auckland Philharmonia Orchestra, to name a few.



# *Ngā Kaimahi me te Poari o NŌ Opera* **New Zealand Opera Staff and Board**

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# *Ngā Kaitautoko*

## **Benefactors**

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

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

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# Independent Auditor's Report

To the shareholder of New Zealand Opera Limited

## Report on the audit of the financial report

### Opinion

In our opinion, the financial report of New Zealand Opera Limited (the 'company') on pages 1 to 17 presents fairly, in all material respects:

- i. the company's financial position as at 31 December 2022 and its financial performance and cash flows for the year ended on that date; and
- ii. the service performance for the year ended 31 December 2022 in accordance with the company's service performance criteria;

in accordance with Public Benefit Entity Standards Reduced Disclosure Regime (Not For Profit) issued by the New Zealand Accounting Standards Board.

We have audited the accompanying financial report which comprises:

- the statement of financial position as at 31 December 2022;
- the statements of financial performance, movements in equity and cash flows for the year then ended;
- notes, including a summary of significant accounting policies; and
- the statement of service performance on pages 1 to 8.

### Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (New Zealand) ('ISAs (NZ)'), and the audit of the statement of service performance, in accordance with the New Zealand Auditing Standard 1 *The Audit of Service Performance Information* ('NZ AS 1'). We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

We are independent of the company in accordance with Professional and Ethical Standard 1 *International Code of Ethics for Assurance Practitioners (Including International Independence Standards) (New Zealand)* issued by the New Zealand Auditing and Assurance Standards Board and the International Ethics Standards Board for Accountants' *International Code of Ethics for Professional Accountants (including International Independence Standards)* ('IESBA Code'), and we have fulfilled our other ethical responsibilities in accordance with these requirements and the IESBA Code.

Our responsibilities under ISAs (NZ) and NZ AS 1 are further described in the *Auditor's responsibilities for the audit of the financial report* section of our report.

Subject to certain restrictions, partners and employees of our firm may also deal with the company on normal terms within the ordinary course of trading activities of the business of the company. These matters have not impaired our independence as auditor of the company. The firm has no other relationship with, or interest in, the company.



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## Other information

The Directors, on behalf of the company, are responsible for the other information included in the entity's Annual Report. Our opinion on the financial report does not cover any other information and we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report, or our knowledge obtained in the audit or otherwise appears materially misstated. If, based on the work we have performed, 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.

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## Other matter

The statement of service performance for the year ended 31 December 2021, was not audited.

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## Use of this independent auditor's report

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

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## Responsibilities of the Directors for the financial report

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

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



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## Auditor's responsibilities for the audit of the financial report

Our objective is:

- to obtain reasonable assurance about whether the financial statements as a whole and the statement of service performance is free from material misstatement, whether due to fraud or error; and
- to issue an independent auditor's report that includes our opinion.

Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs NZ and NZ AS 1 will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error. They are considered material if, individually or in the aggregate and collectively, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

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

<http://www.xrb.govt.nz/standards-for-assurance-practitioners/auditors-responsibilities/audit-report-14/>

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

KPMG

KPMG  
Auckland

31 March 2023



# Performance Reporting

## For the year ending 31 December 2022

### Performance Reporting

**Key Strategy 1: Leading opera from Aotearoa**

Collaborating with the arts community to co-create distinctive, innovative and exciting programmes that embrace the diversity and richness of our culture, build an international presence, and reimagine the experience of opera in New Zealand.

		2022				2021 (Unaudited)			
	Key initiatives	Success Measures	2022 target	Position	Traffic Light	Success Measures	2021 target	Position	Traffic Light
Critical acclaim, peer reviews and audience and community feedback confirm the authenticity, quality and diversity of our programmes and applaud our contribution to local and international opera	Create a high-quality season with a balanced programme that aligns with quality measures	Box Office Ticket Sales	Total of 18,603 tickets to sell across 25 performances.	9,031  With the cancellation of <i>Opera on the Harbour</i> and <i>The Unruly Tourists</i> due New Zealand being in the Covid-19 Protection Framework at the red traffic light level, we were unable to meet our targeted ticket sales.  We were able to continue with our season of <i>Macbeth</i> which went ahead in September with a total number of 6897 tickets		Box Office Ticket Sales	Total of 11,775 tickets to sell across 19 performances.	9,543  The Sold out season of <i>The Marriage of Figaro</i> in Auckland and Christchurch contributed to nearly meeting our target. However, with the cancelation of our performance in Wellington due to the city going into a snap alert level 4 – lockdown as well as cancellation of	

				sold. However, we were 15% off our required target.			(m)Orpheus due to Covid-19 alert level 4 - lockdown, we were unable to meet our target.	
		Increase the percentage of first-time attendees by using the survey tool, Culture Counts, to collect audience data through an online survey sent out post show to all audience members who have provided their email address at the time of booking.	Achieve more than benchmark – 9.4%	Culture Counts survey saw an average of 18.42% for first time attendees, across our 2022 shows of <i>The Strangest of Angels</i> , <i>Macbeth</i> and <i>Ihitai'Avei'a</i> .			Culture Counts survey for <i>The Marriage of Figaro</i> saw 16% (Auckland) and 17% (Christchurch) first time.	
		Increase the percentage of audiences that rate the quality of productions as excellent or good by using the survey tool, Culture Counts, to collect audience data through an online survey sent out post show to all audience members who have provided their email address at the time of booking.	Achieve more than benchmark – 65%	Culture Counts survey saw an average of 84.91% of excellent or good across our 2022 shows of <i>The Strangest of Angels</i> , <i>Macbeth</i> and <i>Ihitai'Avei'a</i> .			Culture Counts survey for <i>The Marriage of Figaro</i> = 91.24% (Auckland) & 94.11% (Christchurch) rated their experience as Excellent or Good.	
	Successful co-productions	Develop new works through commissioning	In development: 2	<i>The Unruly Tourists</i> / <i>Auckland Arts</i>			<i>The Unruly Tourists</i> in progress.	

	<p>and co-presentations affirm our effective collaboration within the wider arts community</p>		<p>Festival season was cancelled but the newly commissioned opera was further developed with cast and creative team in February 2022. Will be included in the <i>Auckland Arts Festival</i> in March 2023.</p> <p><i>Du'a (Prayer) for Broken Shelter</i>: timeline pushed back owing to Covid-19 impact on 2022 budgets/timeline for delivery. Workshop 2023; production 2024.</p> <p><i>The Strangest of Angels</i> developed by New Zealand Opera and presented in Christchurch in May and Dunedin in September.</p> <p><i>Ihitai 'Avei'a - Star Navigator</i> Performed in Porirua in December 2022.</p>				<p><i>Ihitai 'Avei'a - Star Navigator</i> opened in March 2021 in Manukau, Auckland.</p> <p><i>The Strangest of Angels</i> in development (for presentation in 2022)</p> <p><i>Du'a (Prayer) for Broken Shelter</i> workshopped in April 2021 for Act I of the piece, to be further developed in 2022, 2023 (workshop Act II) and for production in 2024.</p>	
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**Key Strategy 2: Enabling and encouraging participation:**

Creating more opportunities for our socially and culturally diverse communities to experience opera in a way that empowers reflection on our human condition

		2022				2021 (Unaudited)			
	Key initiatives	Success Measures	2022 target	Position	Traffic Light	Success Measures	2021 target	Position	Traffic Light
Programme engagement and audience demographics confirm increasing levels of community participation	Increase diversity of audiences	Increase Māori, Pasifika and under 35 audiences.  Note: We are unable to include/reflect diversity of schools audiences.  We will conduct an online survey through the survey tool, Culture Counts, to collect audience data which will be sent out post show to all audience members who have provided their email address at the time of booking.	Achieve more than benchmark – 3.44% (Māori) 5.29% (Pasifika) 6.19% (Under 35)	Reference 2021 <i>The Marriage of Figaro</i> : (Māori) 3.65% (Pasifika) 8.33% (Under 35) 3.68%  2022 <i>The Strangest of Angels</i> , Christchurch: (Māori) 7.07% (Pasifika) 9.09% (Under 35) 7.07%  <i>Macbeth</i> : (Māori) 3.24% (Pasifika) 10.13% (Under 35) 3.76%  <i>Ihitai'Avei'a</i> : (Māori) 2.44% (Pasifika) 14.03% (Under 35) 4.25%		Increase Māori, Pasifika and under 35 audiences  Note: unable to include/reflect diversity of schools audiences.  We will conduct an online survey through the survey tool, Culture Counts, to collect audience data which will be sent out post show to all audience members who have provided their email address at the time of booking.	N/A – measure not currently in place for 2021.	N/A	
	Accessibility initiatives for blind and low vision patrons included each year	Audio described performances offered for the mainscale production	One Audio Described performance in each of three centres.	<i>Macbeth</i> – 3 centres completed; <i>The Unruly Tourists</i> Audio described performance cancelled due to Covid-19 restrictions.		Audio described performances offered for the mainscale production	One Audio Described performance in each of three centres.	<i>The Marriage of Figaro</i> – Auckland completed: 15 patrons; Wellington 16 patrons however the season was	

							cancelled due to Covid-19 Level 4 lockdown; Christchurch 21 (highest number to date)		
	Develop connection with the regions (outside the three main cities) including the Participation Programme	Number of regions visited	Minimum 6 outside 3 main centres.	<p><i>Opera in Schools</i> cancelled due to Covid-19 restrictions (Nelson, Blenheim, Whanganui, Hastings bookings); Hamilton concert cancelled due to Covid-19 restrictions.</p> <p><i>The Strangest of Angels</i>, Dunedin season successful (October); Lullaby Project taken to Hamilton (October).</p> <p><i>Ihitai'Avei'a</i>, Porirua season successful (December).</p>		Number of regions visited	Minimum of 9 outside 3 main centres.	<p><i>Opera in Schools</i> tour: exceeded as 8 centres achieved (Raglan, Taupō, Tauranga, Rotorua, Nelson, Hamilton, Whanganui, Blenheim).</p> <p><i>Human Voice</i>, Dunedin; Hamilton, Hamilton Gardens Arts Festival; Whitehaven Concert, Blenheim; Semele (Bay of Plenty, Taranaki, Nelson-Tasman Bays, Otago, Manawatu-Wanganui,</p>	

	<p>Maintain levels of engagement through participation programme</p>	<p>15,000 total reach</p>	<p>15,000</p>	<p>Opera in Schools, <i>Carousel</i> &amp; <i>The Unruly Tourists</i> activity cancelled due to Covid-19 restrictions.</p> <p>Much of the <i>Macbeth</i>, <i>The Strangest of Angels</i> and <i>Ihitai'Avei'a</i> participation activity had to be changed or cancelled to keep the cast and crew of the production safe due to Covid-19 restrictions.</p> <p>Over 2,500 people engaged in the participation programme this year.</p>		<p>15,000 total reach</p>	<p>15,000</p>	<p>Gisborne, Waikato)</p> <p>20,028 [<i>Ihitai 'Avei'a</i>, <i>Opera in Schools</i> tour, <i>Music in Parks</i>; <i>The Marriage of Figaro</i>: dress x3 centres, preshow talks (Auckland/Christchurch only), Uni talks (Auckland &amp; Wellington), Open Day, Masterclasses x3, Foundation North community engagement (Auckland) delivered. RED! at Michael Fowler Centre.]</p>	
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**Key Strategy 3: Building resilience and assuring sustainability:**

Strengthening our fiscal capacity and developing our organisational capacity and capability to enable and sustain a strong national and regional presence for opera in Aotearoa

	Key initiatives	2022				2021 (Unaudited)			
		Success Measures	2022 target	Position	Traffic Light	Success Measures	2021 target	Position	Traffic Light
	Box office as % of production costs	Result ≥ budget	Box office ≥ 25% costs	The cancelled productions of <i>Opera on the Harbour</i> , <i>The Unruly Tourists</i> and <i>Ihita'i 'Aveia' Star Navigator</i> has meant that our box office as a % of production costs reached 13.89% in 2022.		Result ≥ budget	Box office ≥ 25% costs	December actual 22.21%	
	Net operating result	Result ≥ budget	\$101,209	\$126,702		Result ≥ budget	(\$329,673)	\$513,898	
	Cash balance at least 3 months overheads forecasted at year end	Cash ≥ 3 months overheads	\$700,496	\$2,665,353		Cash ≥ 3 months overheads	\$705,766	\$2,270,588	
	Equity cover at least 3 months overheads forecasted at year end	Equity ≥ 3 months overheads	\$700,496	\$2,244,522		Equity ≥ 3 months overheads	\$705,766	\$2,117,301	
	Actual Production costs vs budget	Costs 2% over or 5% under budget	\$4,258,790	11.25% over budget. Due to expenses paid to artists, creatives and crew for cancelled performances.		Costs 2% over or 5% under budget	\$3,689,792	13.07% under budget. Due to covid cancellations.	

	Actual admin/overhead vs budget
	Minimise loss of benefaction and fundraising revenue
Financial reserves are strengthened by the continuing growth in earned and contributed income and effective cost management	Minimise loss of Trusts & Grants revenue
	Minimise loss of Sponsorship revenue/contract
	Minimise loss of contribution from Councils
	Minimise loss of contribution from rental of Parnell

Costs at or 10% under budget	\$2,800,085	7.95% under budget	
Revenue at or exceeds budget	\$375,000	\$224,369 40.17% under budget	
Revenue at or exceeds budget	\$727,000	\$743,194 2.23% over budget.	
Revenue at or exceeds budget	\$293,000	\$207,554 29.16% under budget	
Revenue at or exceeds budget	\$1,575,000 Auckland Regional Amenities Funding Board \$84,000 Christchurch City Council \$65,000 Wellington City Council	\$1,295,000 Auckland Regional Amenities Funding Board \$70,000 Christchurch City Council \$70,897 Wellington City Council	
Revenue at or exceeds budget	\$20,000	Blue Sky & Four Winds grants secured against rental cost.	

Costs at or 10% under budget	\$2,823,066	9.66% under budget	
Revenue at or exceeds budget	\$475,000 Revised target \$350,000	\$305,755 12.64% under revised target	
Revenue at or exceeds budget	\$566,500	\$654,071 15.45% over budget	
Revenue at or exceeds budget	\$313,000	\$208,700 33.32% under budget	
Revenue at or exceeds budget	\$1,175,000 Auckland Regional Amenities Funding Board \$77,641 Christchurch City Council \$65,000 Wellington City Council	\$1,100,000 Auckland Regional Amenities Funding Board \$70,000 Christchurch City Council \$69,235 Wellington City Council	
Revenue at or exceeds budget	\$20,000	Dec 21 Actual \$15,739	

**NEW ZEALAND OPERA LIMITED**  
**STATEMENT OF FINANCIAL PERFORMANCE**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

	Note	2022 \$	2021 \$
<b>INCOME</b>			
<b>Revenue from Exchange Transactions:</b>			
Box Office		657,957	712,352
Sponsors		207,554	208,700
Other Income		94,229	356,215
<b>Revenue from Non-Exchange Transactions:</b>			
Donations		241,502	335,910
Grant - Creative New Zealand		2,740,000	2,763,920
Grant - Auckland Regional Funding Authority		1,295,000	1,100,000
Grant - Wellington City Council		70,897	69,235
Grant - Christchurch City Council		70,000	70,000
Grant - Pub Charity		100,000	100,000
Grant - Foundation North		22,661	22,661
Other Grants		620,533	531,410
Other Grants (MCH)		1,304,762	0
<b>Total Revenue</b>		<b>7,425,095</b>	<b>6,270,403</b>
<b>EXPENDITURE</b>			
Auditor's Remuneration	2	(40,000)	(40,000)
Production Expenditure		(4,738,002)	(3,207,559)
Rental Expenditure		(216,662)	(185,845)
Depreciation		(44,205)	(50,500)
Salaries & Wages	4	(1,530,420)	(1,653,580)
Operating Expenditure	5	(746,069)	(616,604)
<b>Total Expenses</b>		<b>(7,315,358)</b>	<b>(5,754,089)</b>
<b>NET FINANCE COSTS</b>			
Finance Income		17,015	1,543
Finance Costs		(50)	(3,959)
<b>Net Finance Costs</b>		<b>16,965</b>	<b>(2,416)</b>
<b>Net Surplus and Total Comprehensive revenue and expense for the year</b>		<b>126,702</b>	<b>513,898</b>



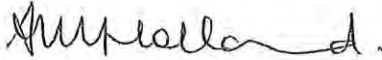
**NEW ZEALAND OPERA LIMITED**  
**STATEMENT OF MOVEMENTS IN EQUITY**  
**AS AT 31 DECEMBER 2022**

	2022	2021
	\$	\$
<b>ACCUMULATED FUNDS/(DEFICIT)</b>		
Opening Balance	2,117,301	1,603,403
Total Comprehensive revenue and expense for the year	<u>126,702</u>	<u>513,898</u>
<b>Closing Balance</b>	<b><u>2,244,003</u></b>	<b><u>2,117,301</u></b>

**NEW ZEALAND OPERA LIMITED**  
**STATEMENT OF FINANCIAL POSITION**  
**AS AT 31 DECEMBER 2022**

	Note	2022 \$	2021 \$
<b>EQUITY</b>	6	<u>2,244,003</u>	<u>2,117,301</u>
<b>CURRENT ASSETS</b>			
Cash and Cash Equivalents	7	2,665,353	2,270,588
Receivables (from exchange Transactions)		25,904	80,264
Prepayments		11,575	7,717
Inventory (work in progress)		<u>87,812</u>	<u>113,791</u>
<b>TOTAL CURRENT ASSETS</b>		<b>2,790,644</b>	<b>2,472,360</b>
Property, plant and equipment	8	<u>246,278</u>	<u>283,160</u>
<b>TOTAL ASSETS</b>		<b>3,036,922</b>	<b>2,755,520</b>
<b>LESS CURRENT LIABILITIES</b>			
Accounts Payable (From exchange transactions)	9	473,065	186,812
Funds in Advance (from exchange transactions)	10	134,896	276,865
Funds in Advance (from non exchange transactions)	10	184,958	174,542
<b>TOTAL CURRENT LIABILITIES</b>		<u>792,920</u>	<u>638,219</u>
Loan	12	<u>0</u>	<u>0</u>
<b>TOTAL LIABILITIES</b>		<b>792,920</b>	<b>638,219</b>
<b>NET ASSETS</b>	6	<u>2,244,003</u>	<u>2,117,301</u>

Signed on Behalf of the NZO Board by:



.....  
Annabel Holland  
Chair NZ Opera

Dated: 31 March 2023



.....  
Tim Brown  
Chair Audit & Finance Committee

Dated: 31 March 2023

**NEW ZEALAND OPERA LIMITED**  
**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

	Note	2022 \$	2021 \$
<b>Operating Activities</b>			
Profit / (Loss) for the Year		126,702	513,898
Adjustments for:			
Depreciation	8	44,205	50,500
Movements in Working Capital:			
(Increase) / decrease in trade & other receivables		54,360	(75,682)
(Increase) / decrease in inventory (Work in Progress)		22,121	17,692
Increase / (decrease) in trade & other payables		286,253	(54,868)
Increase / (decrease) in income in advance		(131,552)	102,640
		-	-
<b>Net Cash Inflow/(Outflow) from Operating Activities</b>		<b>402,089</b>	<b>554,180</b>
<b>Investing Activities</b>			
Payments for Purchase of Property, Plant & Equipment	8	(7,323)	0
<b>Net Cash Inflow/(Outflow) from Investing Activities</b>		<b>(7,323)</b>	<b>0</b>
<b>Financing Activities</b>			
Payments of Loan Principal		-	(128,634)
<b>Net Cash Inflow/(Outflow) from Financing Activities</b>		<b>0</b>	<b>(128,634)</b>
Net Increase/(Decrease) in Cash & Cash Equivalents		394,766	425,545
Cash and Cash Equivalents at the Beginning of Year		2,270,588	1,845,042
<b>Cash and Cash Equivalents at the End of Year</b>	7	<b>2,665,353</b>	<b>2,270,588</b>

At year end New Zealand Opera Limited has an overdraft facility with maximum credit available of \$200,000 on the Westpac General Account. This is an on demand facility with an interest payable at the base lending rate of 1.7%



**NEW ZEALAND OPERA LIMITED**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

**NOTE 1 STATEMENT OF ACCOUNTING POLICIES**

The financial statements have been prepared in accordance with the Charities Act 2005, which requires compliance with generally accepted accounting practice in New Zealand (NZ GAAP). For the purpose of complying with NZ GAAP New Zealand Opera Limited (New Zealand Opera) is a Public Benefit Entity (PBE).

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

The accounting policies adopted in these financial statements include PBE FRS 48 Service Performance Reporting which is effective for periods beginning after 1 January 2022. All other accounting policies adopted in these financial statements are consistent with those of the previous financial year.

**BASIS OF PREPARATION**

The financial statements have been prepared on a going concern basis. New Zealand Opera is dependent upon the continued financial support from Creative New Zealand, the Auckland Regional Amenities Fund and any other sources at similar levels of contribution as received in the 2022 and 2021 financial years.

Funding from Creative New Zealand is confirmed for the period to 31 December 2025 and the Auckland Regional Amenities Fund's contribution is due to be confirmed through 30 June 2024, however a draft funding plan has been set which allows \$1,260,000 to New Zealand Opera for period through to 30 June 2024. Creative New Zealand and Auckland Regional Amenities Fund have been long term funders of New Zealand Opera and the Company expects that the current level of funding will continue for the foreseeable future. If New Zealand Opera is unable to maintain the current level of funding, New Zealand Opera will respond by scaling operations to ensure it operates within any new funding parameters.

***Measurement basis***

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

***Work in Progress for Future Shows***

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

***Property, Plant and Equipment***

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

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

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

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

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

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

**NEW ZEALAND OPERA LIMITED**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

**Revenue from Exchange Transactions**

**Box Office**

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

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

**Sponsors**

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

**Other Income**

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

**Revenue from Non-Exchange Transactions**

**Grants and Donations**

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

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

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

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

We also acknowledge Rata Foundation, Four Winds Foundation, Farina Thompson Charitable Trust, and all benefactors and sponsors for their continued support.

**Goods and Services Tax**

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

**Taxation**

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

**Foreign Currency Transactions**

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

**Financial Instruments**

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

**Financial Assets**

All financial assets are recognised initially at fair value plus, in the case of financial assets not recorded at fair value through surplus or deficit, transaction costs that are attributable to the acquisition of the financial assets.

New Zealand Opera's financial assets include: cash and short term deposits, trade and other receivables. Cash and Cash Equivalents comprise term deposits, cash-at-bank, cash-in-hand and highly liquid investments.

**NEW ZEALAND OPERA LIMITED**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

**Financial Liabilities**

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

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

**Payables and Accruals**

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

<b>NOTE 2</b>	<b>AUDIT EXPENSES</b>	<b>2022</b>	<b>2021</b>
		\$	\$
	Auditor Remuneration (monetary)	20,000	20,000
	Auditor Remuneration (in kind)	20,000	20,000
	<b>TOTAL</b>	<b>40,000</b>	<b>40,000</b>
<b>NOTE 3</b>	<b>PRODUCTION EXPENDITURE</b>	<b>2022</b>	<b>2021</b>
		\$	\$
	Creative Team	464,021	270,301
	Principals	447,349	441,261
	Chorus, Dancers etc	343,007	165,744
	Accommodation	197,684	242,485
	Technical Staff	325,942	210,148
	Orchestra	486,583	337,326
	Venue Rental	166,388	183,062
	Technical Costs	1,512,437	632,121
	Marketing, Website & Launch	381,407	349,781
	Other	413,185	375,331
	<b>TOTAL</b>	<b>4,738,002</b>	<b>3,207,559</b>
<b>NOTE 4</b>	<b>WAGES AND SALARIES</b>	<b>2022</b>	<b>2021</b>
		\$	\$
	Salaries & Wages	<b>(1,530,420)</b>	<b>(1,653,580)</b>
	Opening FTE	17.75	17.75
	Opening Head count	20.00	20.00
	Closing FTE	17.20	17.75
	Closing Head count	18.00	20.00
	Average FTE	17.84	17.84
	Average Head count	20.25	20.25
	New Zealand Opera reacted during the pandemic in 2021/2022 to consolidate roles within the organisation which is where you see the FTE count decreasing. Roles that were consolidated where the Director Artistic Operations and Director Participation to now be Director Artistic Planning and Participation as well as our Box Office Manager and CRM Manager to now be Box Office and CRM Manager.		
<b>NOTE 5</b>	<b>OPERATING EXPENSES</b>	<b>2022</b>	<b>2021</b>
		\$	\$
	Consultants/Contractors/Casuals	74,227	63,724
	Insurance	33,955	37,586
	Vehicle Expenses	41,571	42,556
	Communications	56,807	48,603
	OPEX - Opera Auckland Office	53,576	47,143
	Storage Operations & Facilities	53,277	50,506
	Other	432,657	326,487
	<b>TOTAL</b>	<b>746,069</b>	<b>616,604</b>



**NEW ZEALAND OPERA LIMITED**  
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**FOR THE YEAR ENDED 31 DECEMBER 2022**

<b>NOTE 6</b>	<b>EQUITY</b>	<b>2022</b>	<b>2021</b>
		\$	\$
	Share Capital	50,000	50,000
	Accumulated comprehensive revenue and expense	2,194,003	2,067,301
		<u>2,244,003</u>	<u>2,117,301</u>

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

<b>NOTE 7</b>	<b>CASH AND CASH EQUIVALENTS</b>	<b>2022</b>	<b>2021</b>
		\$	\$
	Cash on Hand	334	500
	Current Cash at Bank	2,665,019	2,270,088
		<u>2,665,353</u>	<u>2,270,588</u>

<b>NOTE 8</b>	<b>PROPERTY, PLANT AND EQUIPMENT</b>				
	Assets	Cost	Accumulated Depreciation	Book Value 2022	Book Value 2021
		\$	\$	\$	\$
	Costumes	1,416,599	1,416,599	-	-
	Buildings & Leasehold	388,191	209,029	179,162	208,092
	Musical Instruments	100,896	56,506	44,390	45,603
	Office Furniture & Equipment	393,642	374,402	19,240	25,290
	Plant & Equipment	155,965	152,960	3,005	4,175
		<u>2,455,293</u>	<u>2,209,496</u>	<u>245,797</u>	<u>283,160</u>

**Reconciliation of the Book Value**

	Book Value at 31 December 2021	Depreciation	Impairment	Additions	Disposals	Book Value at 31 December 2022
	\$	\$	\$	\$	\$	\$
	Costumes	-	-	-	-	-
	Buildings & Leasehold	208,092	28,930	-	-	179,162
	Musical Instruments	45,603	4,516	3,302	-	44,389
	Office Furniture & Equipment	25,290	9,589	4,021	-	19,722
	Plant & Equipment	4,175	1,170	-	-	3,005
		<u>283,160</u>	<u>44,205</u>	<u>7,323</u>	<u>-</u>	<u>246,278</u>

<b>NOTE 9</b>	<b>ACCOUNTS PAYABLE</b>	<b>2022</b>	<b>2021</b>
		\$	\$
	Accounts Payable (from Exchange Transactions)	343,553	58,767
	Other Payables (from Exchange Transactions)	129,512	128,045
		<u>473,065</u>	<u>186,812</u>

<b>NOTE 10</b>	<b>FUNDS IN ADVANCE</b>	<b>2022</b>	<b>2021</b>
		\$	\$
	<i>Funds in Advance (from Exchange Transactions)</i>		
	Funds in Advance -Advanced Ticket Sales	134,896	153,857
	<i>Funds in Advance (from Non-Exchange Transactions)</i>		
	Grants in Advance - CNZ, Local Authorities & Other Trusts	184,958	194,910
		<u>319,855</u>	<u>348,767</u>

**NEW ZEALAND OPERA LIMITED**  
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**FOR THE YEAR ENDED 31 DECEMBER 2022**

**NOTE 11 LEASE COMMITMENTS**

As at 31 December 2022 there were the following commitments:

	2022	2021
	\$	\$
Not later than one year	227,286	237,776
Between one and two years	214,646	218,487
Between two and five years	636,496	81,072
More than five years	-	-
	<u>1,078,428</u>	<u>537,335</u>

New Zealand Opera signed a six year lease at 5/69 St Georges Bay Road, Parnell in January 2017, with the right to renew for a further six years which was signed in July 2022. Our lease in how until 1 May 2029. Lease payments for the 2022 year were \$204,909 (2021: \$163,665).

New Zealand Opera also has three IT leases, two computer equipment for four years to July 2023 and April 2024. Lease payments for 2022 were \$29,230 (2021: \$28,249).

**NOTE 12 LOAN AND OVERDRAFT**

At year end New Zealand Opera has an overdraft facility with maximum credit available of \$200,000 (2021: \$200,000) at on the Westpac General Account. This is an on demand facility with a floating interest of the prime lending rate plus 1.55% margin. (2021: 1.7%)

**NOTE 13 CONTINGENCIES**

There were no contingent liabilities outstanding as at 31 December 2022 (31 December 2021: Nil).

**NOTE 14 CAPITAL COMMITMENTS**

There were no capital commitments entered into as 31 December 2022 (31 December 2021: Nil).

**NOTE 15 RELATED PARTY TRANSACTIONS**

Key management personnel of New Zealand Opera include Senior Management and the Board of Directors. For services to the company Senior Management (2022: 4.0FTE, 2021: 5.25FTE )was remunerated \$585,946 (2021: \$646,918) during the year. During 2022 the roles of Director Artistic Operations and Director Participation were combined to be Director Artist Planning and Participation.

Some of the Directors of New Zealand Opera were benefactors to the company under the benefaction programme donating \$5,400 in 2022 (2021: \$15,850). There were no special or unusual terms attached to any of those benefactions.

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

During 2022 two New Zealand Opera Directors were also Trustees of New Zealand Opera Foundation Trust. The Trust contributed a grant to New Zealand Opera in 2022 of \$12,660 (2021 : 2 Directors, Nil).

There were no other payments made to members in regard to extra services provided during the year 2022 (2021: Nil).

There was no other related party debt owing or due by New Zealand Opera as at 31 December 2022 (2021: Nil).

**NOTE 16 APPLICABLE ACCOUNTING STANDARDS ISSUED BUT NOT YET EFFECTIVE**

There were no accounting standards issued in the year ending 31 December 2022 that were not yet effective.

# NZ OPERA

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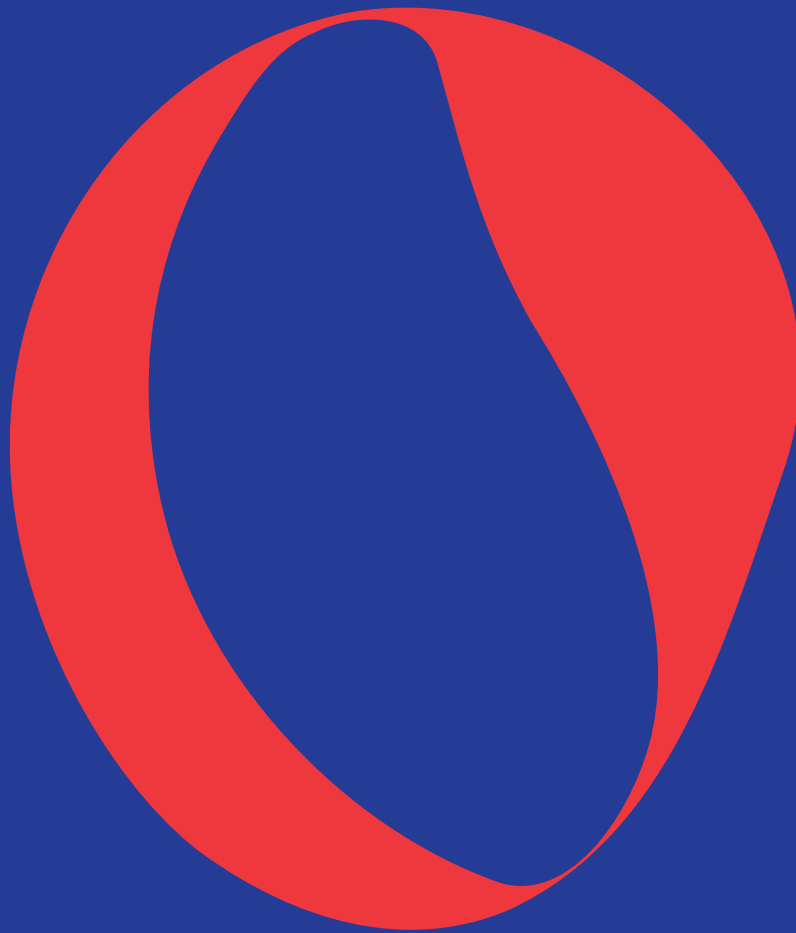
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