



NZ OPERA

**Annual Report**  
2023

# Reimagining Opera

## OUR PURPOSE

*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.*

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

## OUR AMBITION

*He ārahi i te puoro whakaari i Aotearoa kia kitea rerekētia ai tēnei tū toj, 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.*

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.

## OUR VALUES

### MANA TOI

**He toi whakairo. He mana tangata.**

*Where there is artistic excellence. There is human dignity.*

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.

### MANAAKITANGA

**Manaakitia ai te katoa e mātou.**

*The best way forward is to look after all.*

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.

### MAHITAHĪ

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

*Success is not the work of one, but the work of many.*

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.

### AUAHATANGA

**Poipoia te kākano kia puāwai.**

*Nurture the seed and it will blossom.*

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.

# New Zealand Opera at a Glance

## TOTAL ATTENDEES

# 31,370

people came to see opera

## TOTAL EVENTS AND ENGAGEMENTS

# 204

opportunities to engage with opera  
in the last year

## MAINSTAGE, CONCERTS AND SITE-SPECIFIC PERFORMANCES

# 62

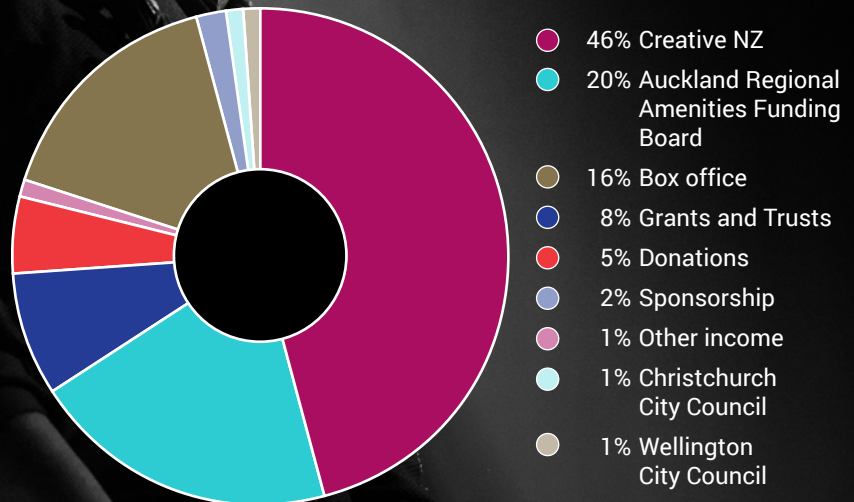
opera performances

## TOTAL PARTICIPANTS

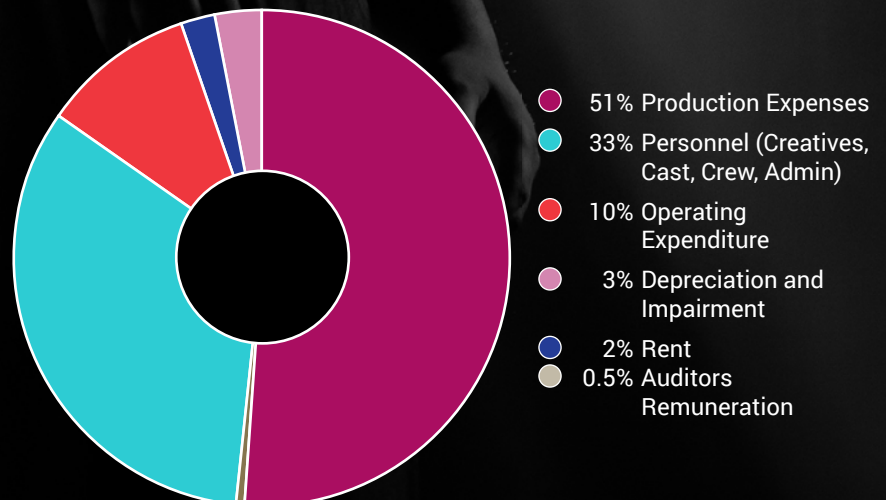
# 532

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

## Income Streams



## Expenditure



# Message from the Chair



The people at NZ Opera are adventurous and curious, and so too are the talented artists and creatives who bring our stories alive through opera on our stages. NZ Opera is committed to exploring what opera can be in Aotearoa, New Zealand, while connecting with our audience.

The impact of our work is highlighted in this Annual Report. Notably, in a year that wasn't affected by pandemic lockdowns, postponements and cancellations, the Company produced more opera than ever before in a year.

We showcased the extensive singing and creative talents who live here and several who perform internationally. They all engaged with existing and new audiences, both behind the scenes and in the theatre.

We've been opening up what opera can be through intimate settings and collaborative pieces. It was with great anticipation that we welcomed audiences to *(m)Orpheus*, our collaboration with Black Grace Dance Company and Director Neil Ieremia. I looked on with heartfelt appreciation, watching singers and dancers share traditions and cultures, as a piece of NZ Opera history played out on stage.

The Board knew that 2023 would be the year of delivery, with a full programme that not only included the touring, main stage production *Così fan tutte*, but also the works postponed due to Covid 19 – *The Unruly Tourists* and *(m)Orpheus*.

It was to be a year that would stretch our team beyond what our Company provided in pre-Covid years, and a programme which would also impact our financial resources. We had accumulated a level of funds over the Covid period and felt that we had an obligation to dip into those funds. Of course these funds are finite, and we now have to reduce our output to a more sustainable level. But at least during 2023, we were able to ensure artists and creatives were well employed providing our audiences with a diverse and excellent series of productions.

The Board is grateful for the support of our treasured Patrons - Helen Clark ONZ SSI PC, Dame Patsy Reddy GNZM CVO QSO DSIJ, Jonathan Fa'afetai Lemalu ONZM and Auckland Deputy Mayor, and Wellington and Christchurch Mayors - who champion our art form.

Thomas de Mallet Burgess departed NZ Opera in June 2023 after five years leading the Company, through what were disrupted and challenging times. I would like to acknowledge the intellectual rigour and artistic treats Thomas programmed, challenging both perspectives and tastes. Of particular joy was Handel's *Semele*, performed in the Holy Trinity Cathedral, directly following the Auckland lockdown of 2020. I would like to thank Thomas for focusing the Company on Aotearoa during his tenure, and wish him well in his new role.

I turn now to welcome Brad Cohen, the Company's newly appointed Tumu Whakarae, General Director. Brad has made an immediate impact with the artists with whom he has connected through extensive international and national auditions, and the warmth he has brought many conversations with benefactors and those curious about opera. Nau mai, haere mai e Brad.

I would like to acknowledge Carol Hirschfeld (Ngāti Porou) and her contribution to the Company as she stepped down from the Board during the year, and welcome Julian Knights AO. Julian brings to the Board great experience and knowledge in philanthropic giving and governance of arts organisations.

While the past year was notable for the works NZ Opera delivered, the audiences we delighted, and the comings and goings of people, all of this was only possible due to the strong and consistent support of our funders. These ranged from those who bought tickets to an opera, to Creative New Zealand, the Auckland Regional Amenities Funding Board, and both the Wellington and Christchurch City Councils.

As we've already noted above, the output delivered over 2023 is not sustainable and the financial challenges are not limited to just the volume of work. Cost pressures not only affect the Company's cost of production but also reduce the ability of people to buy theatre tickets. The funds available to trusts, sponsors and benefactors are also affected similarly. Higher costs and lower revenues are an uncomfortable combination.

The Board and our Tumu Whakarae, General Director, are very focused on improving NZ Opera's income and financial resilience. This is critical if we to present and perform opera nationally, while providing a hub for the opera ecosystem in New Zealand. We also want to deepen our connection with our community through telling our stories through the power of the singing voice. Financial support and sustainability are critical if we are to do this effectively across the country.

NZ Opera both exists for and arises from our communities; community is our heart, audiences are our reason for being, and artist development is our future. With these thoughts in mind, it is with deep gratitude that I extend our appreciation for the support

our benefactors and sponsors give the Company. I personally enjoy the feedback on our various endeavours, and the passion for opera that we all share.

As Board Chair, I would like to thank our independent committee members on Te Reo Ruruku, and Julien Van Mellaerts for speaking to the Board, during the season of *Così fan tutte*, about New Zealand singers' experiences working abroad. I would also like to acknowledge my fellow board members' tireless commitment to NZ Opera; each bring a rich diversity in experience, background and perspective to the table. Their support is critical when leading an arts organisation, one which balances national expectations without true national recognition. It is the desire of the Board and our General Director that we progress that discussion at a higher level. We aspire to provide a range of employment opportunities for our artists, and to entice audiences to build a deeper and more comprehensive connection to opera in Aotearoa New Zealand.

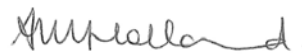
**Ehara taku toa i te toa takitahi, he toa takitini**

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

Your direct involvement is critical, and the Board is truly appreciative of the support you give in bringing opera to the nation.

**Kia māia,**

*Be brave*



**Annabel Holland**

# Message from the Tumu Whakarae, General Director



2023 has seen NZ Opera back to strength with a full range of events, bringing opera to Aotearoa. Challenges remain, of course, but we are grateful that many of our productions cancelled in 2022 were able to be presented to audiences in 2023.

I arrived in June, in the midst of our *Così fan tutte* production. This gave me the perfect opportunity to meet with our industry, community and audiences as part of the tour, and to see firsthand both the standard and the challenges of the work that NZ Opera creates. As we come to the end of the year, it has been a pleasure to see the company's hard work paying off and we all look forward to having a well-deserved break.

Since joining NZ Opera, my focus has been on three main areas of the business: Philanthropy & Fundraising, Operations and Artistic. I have been received with great kindness and generosity by those I have met in Aotearoa, and people's aliveness to our potential for developing and sustaining opera in NZ is heartwarming to encounter. I acknowledge my predecessor, Thomas de Mallet Burgess, for his work in reimagining opera in Aotearoa New Zealand. Thomas provided a variety of opportunities for many to engage with the art form, while successfully navigating the nation's pandemic-affected years.

We began the year with the much-anticipated production of *The Unruly Tourists*. Presented at The Bruce Mason Centre, a stone's throw away from where the real story began, this fun production also provoked questions about what it means to live now in Aotearoa. The blend of opera, music theatre and comedy appealed to a wide range of people and the season sold out.

The serious floods in Tāmaki Makaurau and the subsequent cyclone in the Hawkes Bay had an impact on both our *Music in Parks – Opera in the Park* event and our *Opera in Schools* tour. We were able to move

and shift our activity, but some of the worst-affected schools were unable to host us. We will make sure we are able to visit these schools again in 2024.

June saw our new production of Mozart and da Ponte's *Così fan tutte*. With a formidable cast of New Zealand talent, the production was set in present-day Auckland, bringing this well-known story into today's landscape. Our director, Lindy Hume, leant into the problematic subject matter, asking questions about female empowerment and contemporary relationships. Touring to Auckland, Wellington and Christchurch, with this production we were able to showcase opera at scale, alongside local musicians, singers and artists.

In August we presented our first co-production with NZSO. The Theatre of Sound's (UK) original production of *Bluebeard's Castle* was presented to audiences in Wellington and Christchurch. This production had a profound impact on our audiences and showcased the exceptional artistic quality of both NZSO and NZ Opera in collaboration.

Our final remaining postponed season from 2021, (*m*)*Orpheus* with Black Grace Dance Company, was delivered triumphantly in Auckland and Wellington, to great reviews and near sold-out houses. It was powerful for Pasifika culture and performers to be seen on the operatic stage, in a weaving together of our artforms. A Foundation North community engagement initiative was realised by Frances Moore (Participation Manager; Rangitāne o Wairau) and Kawiti Waetford (Te Reo Ruruku, Ngāti Hine, Ngātiwai, Ngāti Rangi, Ngāpuhi) alongside Black Grace dancers at Ngā Oho Marae (at Ngā Puna o Waiōrea Western Springs College). A masterclass was also held onstage with Deborah Wai Kapohe (Te Ātihaunui-a-Pāpārangī, Te Aitanga-ā-Māhaki) and Claire Caldwell with students from Taradale High School on the closing night of the Wellington season.

We had a successful season launch in November and were thrilled to be able to have in-person benefactor events in Auckland, Wellington & Christchurch, after a hiatus during the pandemic. The response to our 2024 programme has been encouragingly positive, and there seems to be a feeling of excitement amongst our audiences. Alongside our season launches, we held a “Te Rā Tūwhera” public Open Day at The Opera Centre, Parnell. This event is an important outworking of our values, opening our doors and inviting the community to walk alongside us. As part of this offering we had a chorus sing-along which allowed us to trial our soon-to-be-onboarded new surtitle technology. People were able to use their own mobile devices and select how they would like to view the surtitles, which ran alongside the music in real time. It was awesome to see this technology in practice and it is exciting to imagine the benefits it will have for our rehearsals and performances in 2024.

In November, NZ Opera practitioners Awhimai Fraser (Kaihere Ao, Te Reo Ruruku, Waikato, Ngāi Tāmanuhiri, Ngāti Pūkenga, Ngāti Kahungunu), Moana Ete (Ngāi Tahu/Te Hapu o Ngāti Wheke, Samoa) and Taylor Rogers (Ngāti Kahu, Ngāti Kuri, Te Aupōuri, Ngāi

Takato, Te Rarawa) travelled to He Puāwai Teen Parent Centre in Kirikiriroa, Hamilton and Te Āhuru Mōwai Rotorua School for Young Parents to deliver the Carnegie Hall programme – *The Lullaby Project*. This is now our fourth year of delivering this beautiful kaupapa.

November also saw us start rehearsals for *Te Hui Paroro* – a newly commissioned bilingual work for tamariki from creative powerhouse Rutene Spooner (Ngāti Porou, Ngāruahine, Ngāti Kahungunu). This is the first project from our Tū Tamariki space, and will go on tour in 2024.

The company continues to commit to honouring its Te Tiriti o Waitangi obligations, which ensures everyone who is working with the company is on a journey to better understand Te Ao Māori and tikanga Māori. Te Reo Ruruku continues to support the company alongside Pou Matua and Manu Tāiko from external consultancies, ensuring an authentic approach and cultural consciousness is considered through the stories we tell, the communities we engage with, the audiences we attract and the artists we support. We continue to honour the unique and rich cultural identity of Aotearoa, New Zealand.

**Me Mahi Tahi Tatou Mo Te Oranga O Te Katoa**

*We work together for the well-being of everyone*



**Brad Cohen,**  
**Tumu Whakarae**  
**General Director of NZ Opera**

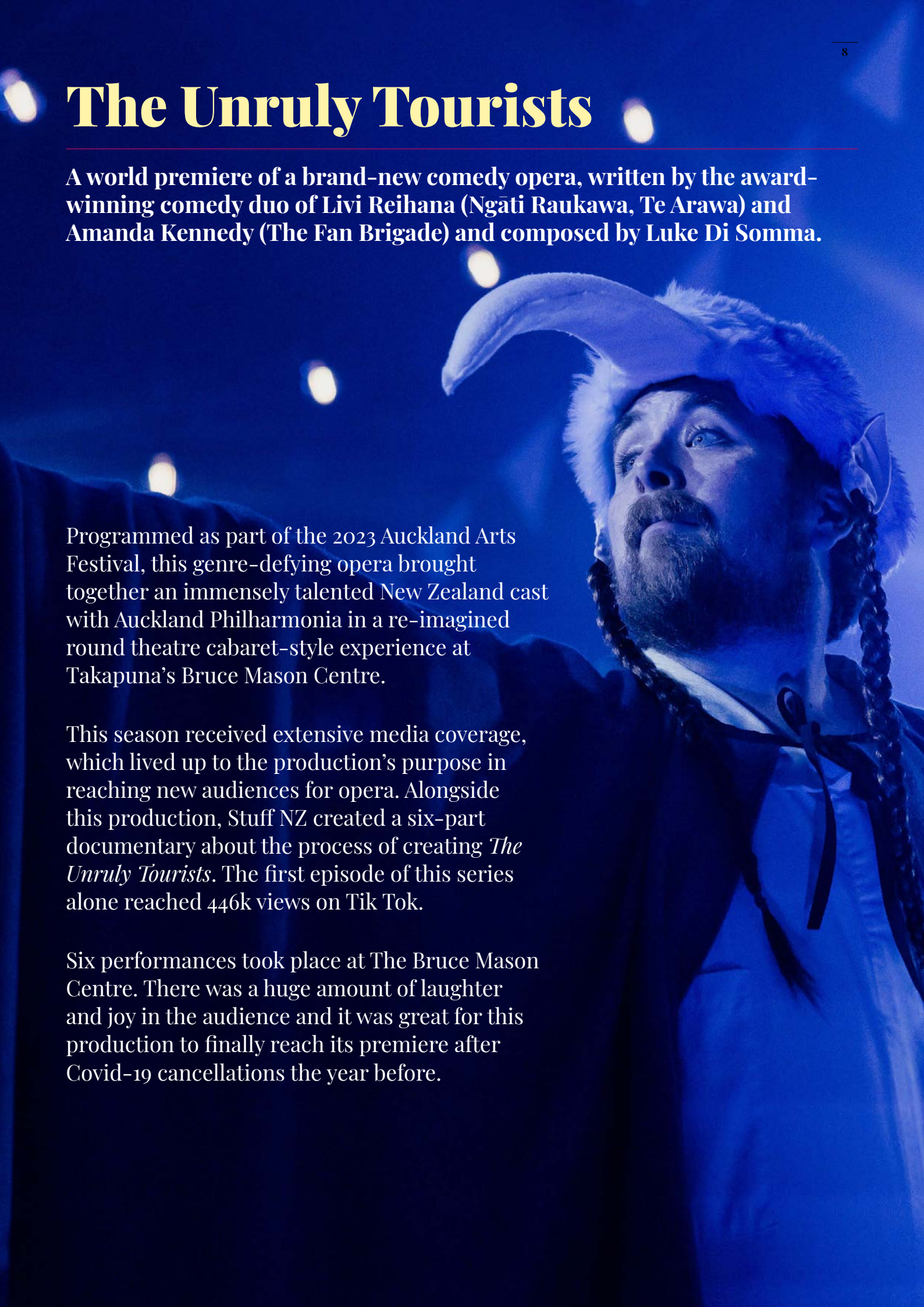
# The Unruly Tourists

A world premiere of a brand-new comedy opera, written by the award-winning comedy duo of Livi Reihana (Ngāti Raukawa, Te Arawa) and Amanda Kennedy (The Fan Brigade) and composed by Luke Di Somma.

Programmed as part of the 2023 Auckland Arts Festival, this genre-defying opera brought together an immensely talented New Zealand cast with Auckland Philharmonia in a re-imagined round theatre cabaret-style experience at Takapuna's Bruce Mason Centre.

This season received extensive media coverage, which lived up to the production's purpose in reaching new audiences for opera. Alongside this production, Stuff NZ created a six-part documentary about the process of creating *The Unruly Tourists*. The first episode of this series alone reached 446k views on Tik Tok.

Six performances took place at The Bruce Mason Centre. There was a huge amount of laughter and joy in the audience and it was great for this production to finally reach its premiere after Covid-19 cancellations the year before.





## Show Statistics

3,126

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

48

creatives, cast, musicians, crew

6

performances

81

students and their teachers joined us for the dress rehearsal

## Culture Counts Highlights

35%

of the respondents are first-time opera goers – the highest percentage of first-timers recorded via a Culture Counts survey so far

74%

were motivated to attend because of this specific production

91.5%

rated the overall experience as Excellent or Good

The Net promoter score (NPS) was 60, with 60% of respondents “extremely likely” to recommend this production to others.

The highest attended age group was 55–64 years, as opposed to the 65–84 age group that NZ Opera normally records as highest attending. It is also worth mentioning that 8% of the respondents are aged between 25–34 years and 11% between 35–44 years – the highest figures recorded via Culture Counts for both age groups.





*The Unruly Tourists*

## Reviews

“Commissioning this piece is by far the smartest thing NZ Opera has done in years. This smart, fresh and outstandingly funny show is bound to bring in new audiences ... and the production values, sharp writing, and gorgeous music and vocals will hopefully convert the crowds from cultural tourists into full-blown natives.

NZ Herald

“A fast-paced show, sparkling with action and irreverent, down-home Kiwi wit

Theatreview

## Audience feedback

“It’s a great night out – laugh-out-loud funny and the chorus sounds beautiful. It’s also a very thoughtful piece that explores the role of the media, the way public outrage gets so quickly out of proportion, and what ‘Kiwi’ values really mean.

“It was amazing, I loved it from start to finish.

“I haven’t been so happy in so long, *The Unruly Tourists* was just outstanding! My cheeks hurt and my heart is full and I am forever grateful for the experience. I’m just blown away.

# Così fan tutte

***Così fan tutte* opened in Tāmaki Makaurau, Auckland on 31 May 2023 to a fantastic and very receptive audience.**

Our predominantly female creative team for this show was led by the formidable Lindy Hume (*The Marriage of Figaro*, *The Barber of Seville*, *Rigoletto*), conducted by Natalie Murray Beale with set and costume design by Tracy Grant Lord. Lighting Designer Matthew Marshall and Assistant Director Matthew Kereama (Ngāti Manomano) rounded out our fine creative team.

The cast consisted of New Zealanders: Emma Pearson, Julien Van Mellaerts, Jonathan Abernethy & Georgia Jamieson Emms, alongside international singers Hanna Hipp and Andrew Foster-Williams, and New Zealand Opera's local chorus. This production travelled to Te Whanganui-a-Tara, Wellington and Ōtautahi, Christchurch at the end of June.





## Show Statistics

**7,886** people attended a performance of *Così fan tutte*

**9** performances across Tāmaki Makaurau, Auckland; Te Whanganui-a-Tara, Wellington; and Ōtautahi, Christchurch

**9** pre-show talks took place with 722 people attending

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

**95** people joined 6 initiatives with our participation tīma

## Culture Counts Highlights

**12%** of the respondents were first-time opera goers

**64%** were motivated to attend because this was an NZ Opera production

**95%** rated the overall experience as Excellent or Good

There was a good range of ethnicities represented with NZ European/Pākehā continuing to show at 85%.



*Così fan tutte*

## Reviews

“Hume’s direction is refreshingly uncomplicated, focusing on the emotional journeys of the principal characters, as they become more and more psychologically lost and untethered from one another through a series of estranging interactions.

**Bachtrack**

“The cast for this production is superb, six great singers and actors in a splendidly balanced ensemble.

**Five Lines**

“Directorial insight and superbly balanced singing delivered with confidence and relish

**Theatreview**

## Audience feedback

“A wonderful performance last night. It truly was a feast for the senses.

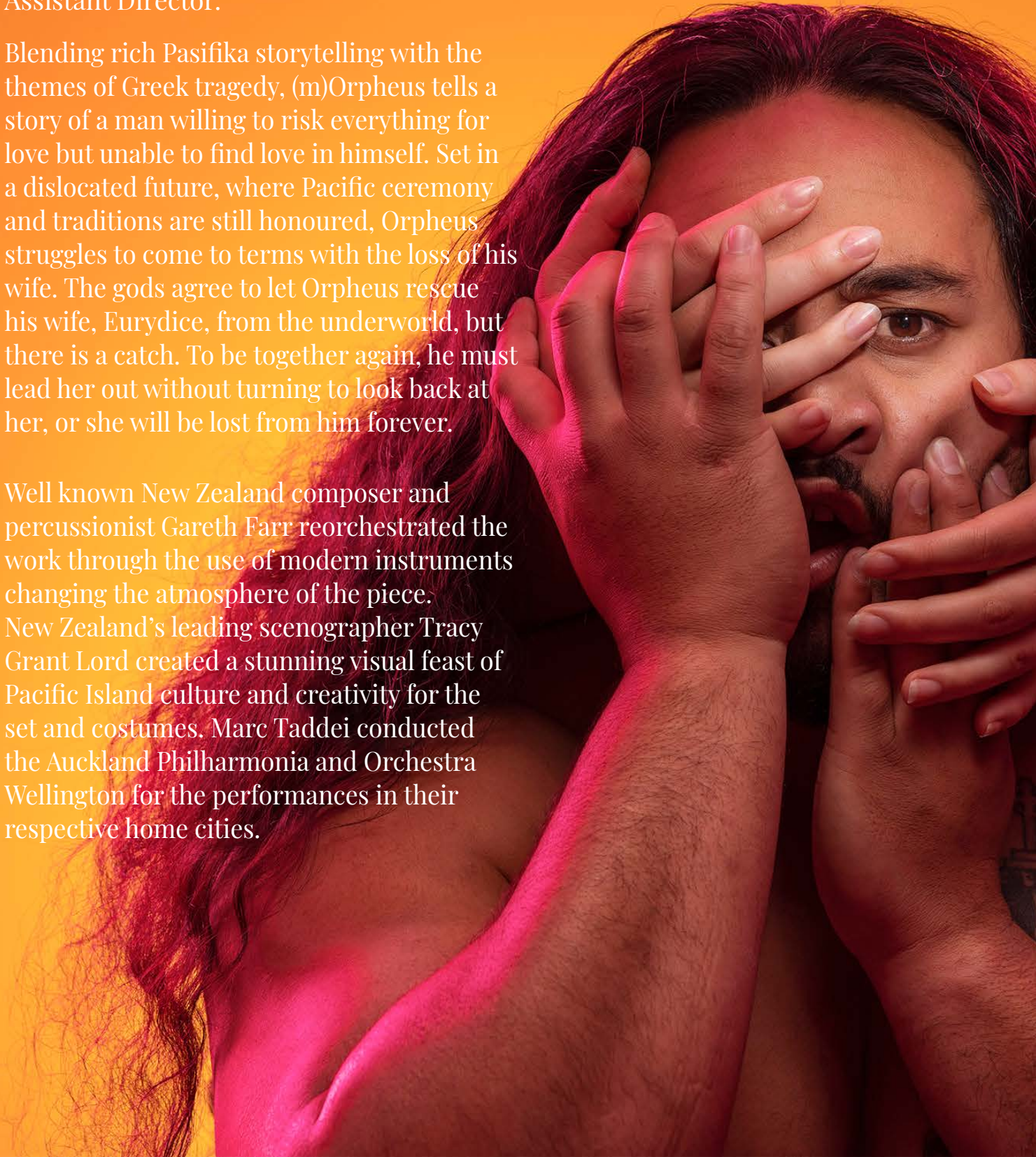
# (m)Orpheus

**In collaboration with dance company Black Grace, New Zealand Opera presented (m)Orpheus in Tāmaki Makaurau, Auckland & Te Whanganui-a-Tara, Wellington in September 2023.**

This reimaging of Christoph Gluck's eighteenth-century masterpiece *Orpheus and Eurydice* was directed by Neil Jeremia, with support from Jacqueline Coats as Assistant Director.

Blending rich Pasifika storytelling with the themes of Greek tragedy, (m)Orpheus tells a story of a man willing to risk everything for love but unable to find love in himself. Set in a dislocated future, where Pacific ceremony and traditions are still honoured, Orpheus struggles to come to terms with the loss of his wife. The gods agree to let Orpheus rescue his wife, Eurydice, from the underworld, but there is a catch. To be together again, he must lead her out without turning to look back at her, or she will be lost from him forever.

Well known New Zealand composer and percussionist Gareth Farr reorchestrated the work through the use of modern instruments changing the atmosphere of the piece. New Zealand's leading scenographer Tracy Grant Lord created a stunning visual feast of Pacific Island culture and creativity for the set and costumes. Marc Taddei conducted the Auckland Philharmonia and Orchestra Wellington for the performances in their respective home cities.





## Show Statistics

**4,342** people attended a performance

**7** performances in Tāmaki Makaurau, Auckland & Te Whanganui-a-Tara, Wellington

**7** pre-show talks attended by 255 people

**100** creatives, cast, musicians, crew

## Culture Counts Highlights

**13%** of the respondents were first-time opera goers

**60%** were motivated to attend because this was an NZ Opera production, followed by 47% attending because of Black Grace's involvement

**95%** rated the overall experience as Excellent or Good

**76%** stated they were "very likely" to attend an NZ Opera event in the future.

Email (43%), Direct Mail (25%) and Word of mouth (21%) raised the most awareness for this production.



(m)Orpheus

## Reviews

“Once again NZ Opera reveals strength, innovation and rising stars while Neil Jeremia continues to astound and amaze.

NZ Arts Review

“Transposing Gluck’s 1762 opera to the present-day South Pacific is a bold move, with a powerful cast of Māori and Pasifika performers and a fairly radical re-working of the original music, crisply conducted by Marc Taddei.

NZ Herald

“This effective and moving reinterpretation, with its piquant instrumentation and affecting dance-work, truly communicates the universal ideas of love and loss.

Bachtrack

## Audience feedback

“Can’t recommend this highly enough. A really moving re-imagining using our wonderful young Maori and Pasifika talent to full advantage. I defy anyone not to be deeply moved by the final chorus (sung in Samoan!) and dance sequence. Go, people!

“Absolutely excellent, wonderful evening – outstanding staging, choreography and Samson Setu steals the show – and then shares the stage!



# Other events and concerts

## Opera in the Park

With the horrific floods in Tāmaki Makaurau on 27 January, our annual *Music in Parks – Opera in the Park* event was postponed and eventually held on 4 March. Our performers included NZO Studio Artists Shiddharth Chand, Tayla Alexander, Ridge Ponini and Rhiannon Cooper. The event also featured a special guest appearance from baritone Edward Laurenson, with fine support from Ben Kubiak as not only accompanist but MC.



## Opera in Concert with APO

On July 8, New Zealand Opera collaborated with Auckland Philharmonia to present *Die tote Stadt* by Erich Korngold. 30 members of the New Zealand Opera Chorus along with the Auckland Philharmonia Orchestra came together to present this powerful and moving work, under the impressive direction of Frances Moore (Participation Manager; Rangitāne o Wairau).



## *Bluebeard's Castle* in concert with the NZSO

In August we embarked on our first collaborative presentation with the NZSO. *Bluebeard's Castle* was presented to Wellington and Christchurch audiences using the original production by The Theatre of Sound [UK] at the Michael Fowler Centre, as well as the Christchurch Town Hall. Featured artists Susan Bullock and Lester Lynch were conducted by Lawrence Renes. This production had a profound impact on our audiences and showcased the high artistic quality of both NZSO and NZ Opera.



# *Tē Rōpū Whakaurunga* Participation overview

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

	2022	2023
Total participants reached	2,794	12,216
Total participation events	20	87
Contracts issued	42	62
Artists and contractors	33	53
Schools/educational organisations engaged	6	100
Venues hosting participation events	14	56

# Connecting Children

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

## *Opera in Schools*

After two years of Covid cancellations, it was a thrill to resume our *Opera in Schools* tour and re-engage with tamariki. Our *Opera in Schools* tour for 2023 was a 40-minute performance of Respighi's opera *The Sleeping Beauty*, directed by Jacqueline Coats; costume design by Elizabeth Whiting; set design by Jan Ubels; with Music Direction from David Kelly and Claire Caldwell. This project involved touring six young opera singers across Aotearoa: Rhiannon Cooper, Alexandra Francis, Fa'amanu Fonoti-Fuimaono, Erica Paterson, Olivia Pike, and Ridge Ponini. Our *Sleeping Beauty* was a fun re-telling of the story, where it is the prince who falls asleep, and a sparky princess who saves the day.

The start of the OiS Tour was impacted by the devastating floods and impacts of Cyclone Gabrielle with a number of schools having to cancel due to the impact of the flooding. As the cast and crew toured by van, getting to some areas such as Havelock North was challenging due to the number of road closures.

Our Auckland season included a special performance at the Blind and Low Vision school, BLENNZ in Homai, South Auckland. For this performance, we offered a touch tour of the set, props and costumes both before and after the performance.



**10,677** Students and teachers attended a performance

**40** Performances

**33** Schools/education organisations

**11** Towns/cities across Aotearoa

## Letter from Pauline Cornwell – Principal of Papatoetoe Intermediate School

Thank you all for the wonderful experience provided to our students this week.

Most students (and staff) have never sat through a full opera performance, have never heard just what the human voice is capable of and what training can achieve... and have never understood the beauty that can be experienced through an operatic show.

Your generous support has meant that 650 students and 40 staff members had an experience that they might never have had without your show coming to our school and the show being free for them. While many of our students can be described as those who fit easily into the group that is 'impoverished' and 'underprivileged', it is important that all children are provided with similar experiences. This show provided some of that 'equity of experience'.

Ngā mihi,  
Pauline Cornwell

NZ Opera would like to acknowledge the generous support of the FehI Foundation, which enabled us to offer this *Opera in Schools* performance at Papatoetoe Intermediate School.

## Tū Tamariki

Tū Tamariki is a space for works specifically by, with and for Māori.

*Te Hui Paroro* is our first project under Tū Tamariki and is a new bilingual work for tamariki from creative powerhouse Rutene Spooner (Ngāti Porou, Ngāruahine, Ngāti Kahungunu). This work is inspired by the story of Hinewhaitiri and the children of the Weather Gods. This development has been an important opportunity for the company: we are involved in a process steeped in Te Ao Māori, including te reo Māori and Māori Pūrākau as key foundations of a work.

Unfortunately, the performance element of this development stage was interrupted due to cast sickness, and the tour to schools in Auckland to trial the performance was postponed.

## Schools touring the NZ Opera studio

Murrays Bay Intermediate School Visit: On Wednesday 13 September, 40 tauira from Murrays Bay Intermediate School came to our NZ Opera studio in Parnell to explore our space, and learn more about the world of opera. Together we explored our costume and make-up rooms, trying on some fun pieces including the animal masks from our recent production of *Così fan tutte*. It was a fun and informative visit, during which our space and our artform were shared with the next generation.

# Connecting young people

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

## *The Unruly Tourists*

### **Dress Rehearsal**

We were delighted to welcome back schools by opening up our dress rehearsals again (after having to close these to visitors in 2022 in order to keep our cast and crew safe from Covid-19). We were joined by members of Auckland Theatre Company's Youth Company and Youth Associates, as well as a significant student cohort from Te Awamutu College.

## *Così fan tutte*

### **Explore Opera Workshops & Masterclasses**

Across our season of *Così fan tutte*, we offered a range of nine masterclasses and workshops. Three masterclasses were offered with conductor Natalie Murray Beale for students across Auckland University, Waikato University, Victoria University and Christchurch University, as well as members of our NZO Chorus. These masterclasses featured university student-singers, as well as student collaborative pianists. We also offered a masterclass with Hanna Hipp at Waikato University and one with Hanna and Julien Van Mellaerts at Chilton St James School in Lower Hutt. In Ōtautahi, Christchurch, we held two further masterclasses with répétiteur Claire Caldwell and Shiddharth Chand at St Andrew's College.

While our Lighting Designer Matthew Marshall was creating our lighting design, we also held a lighting workshop at the Kiri Te Kanawa Theatre for students from Massey High School and St Mary's High School. While in Te Whanganui-a-Tara, design and costume students were invited for a tour and Q & A session with our Head of Costume Construction, Sophie Ham. In this session, students were able to examine costumes from *Così fan tutte*, while Sophie revealed aspects of the design process, talking about the nature of the relationship between maker and designer, re-using and re-purposing costume elements from previous shows, and techniques used to preserve and protect costumes during a performance season.

### **Dress Rehearsal**

We opened our dress rehearsals to high schools as a part of our Auckland, Wellington and Christchurch seasons.



## *(m)Orpheus*

### **Dress Rehearsal**

For our Tāmaki Makaurau season, we welcomed groups from Howick College, Diocesan School for Girls, Good Shepherd Intermediate School, Manurewa High School and Northcote College to attend our Dress Rehearsal. We also welcomed into this rehearsal young people from the Thriving@Crossroads programme, and youth from Auckland Theatre Company's Youth Company. Following the performance, our cast and members of the creative team met with students in the foyer to take photos, answer questions and even sign programme books!

For our Te Whanganui-a-Tara season, we welcomed groups into our Dress Rehearsal from Mana College, St Orans College, Naenae College, New Zealand School of Music, Toi Whakaari The New Zealand Drama School and the Theatre Department from Victoria University.

### **BLENNZ**

On opening night, we had five taura from the Blind Low Vision Education Network NZ school attend the show. As a part of this, we ran a Touch Tour of the set, including some props and costumes ahead of the performance. The performance was also audio-described by Kevin Keys, with thanks to Audio Described Aotearoa.

## **School Workshops** *Te Whanganui-a-Tara*

Taradale High School brought 17 taura and their kaiako Matthew Pipe to Te Whanganui-a-Tara from the Hawkes Bay to experience a weekend of performing arts. This experience included NZ Opera's *(m)Orpheus* performance. We held a masterclass for this rōpū with soprano Deborah Wai Kapohe (Te Reo Ruruku, Te Ātihaunui-a-Pāpārangī, Te Aitanga-ā-Māhaki) and repetiteur and vocal coach Claire Caldwell. It was powerful for this masterclass to be delivered on the stage of the Wellington Opera House, where emerging singers could experience taking centre stage in one of this country's most storied performing arts venues.

Following the masterclass, this cohort participated in our Touch Tour of the set, props and costumes. There is an added excitement in being able to touch and see up close key set elements, such as the suspended car, and the traditional mats that then play such an important role in the performance itself.

## The Lullaby Project

On 1 November, NZ Opera Kaihere Ao and Lullaby Project practitioner Awhimai Fraser (Waikato, Ngāi Tāmanuhiri, Ngāti Pūkenga, Ngāti Kahungunu), alongside practitioner Moana Ete (Ngāi Tahu/Te Hapu o Ngāti Wheke, Samoa) and kaiāwhina Taylor Rogers (Te Aupōuri, Ngai Takoto, Ngāti Kurī, Ngāti Kahu, Te Rarawa) travelled to He Puāwai Teen Parent Centre in Kirikiriroa, Hamilton, to deliver this programme in collaboration with Carnegie Hall. 12 lullabies were written in collaboration with māmā and pāpā from this teen parent centre and celebrated alongside members of He Puāwai staff and whānau. The team then ventured down to Rotorua where they collaborated with māmā from Te Āhuru Mōwai School for Young Parents. There they wrote 11 lullabies in collaboration with tauira and again, performed these beautiful pieces for members of staff and whānau.

This is now our fourth year delivering this project to tauira around the motu alongside our initial pilot project in 2019.



## Korokī Te Manu

New Zealand Opera, with the support of Foundation North, invited kura from Te Reinga to Tāmaki Makaurau for a specially organised wānanga noho marae. In association with our collaboration with Black Grace Dance Company, tauira were invited to attend a performance of *(m)Orpheus* at the ASB Waterfront Theatre on Saturday 9 September. The following morning, tauira participated in workshops on singing from NZ Opera artists including Kawiti Waetford (Te Reo Ruruku (Ngāti Hine, Ngātiwai, Ngāti Rangī, Ngāpuhi)), Samson Setu and Te Ohore Williams (Ngāti Kahungunu ki Heretaunga, Ngāti Porou, Te Arawa, Ngai Te Rangī, Ngāti Pūkenga); dance workshops from Black Grace Dance Company; and Māori movement & haka theatre, led by artists from Hawaiki Tū.

This wānanga was the first of its kind from NZ Opera, and was a response to previous outreach activities in which tauira from Northland travelled south to experience a matinee performance from NZ Opera, and then return home directly. This offering, devised and led by Kawiti Waetford (Te Reo Ruruku, Ngāti Hine, Ngātiwai, Ngāti Rangī, Ngāpuhi), NZ Opera Participation Manager, Frances Moore (Rangitāne o Wairau) and NZ Opera Kaihere Ao, Awhimai Fraser (Te Reo Ruruku (Waikato, Ngāi Tāmanuhiri, Ngāti Pūkenga)), was created to offer a more in-depth experience: to open up the world of opera to our tauira and build a bridge between opera practice and more familiar kapa haka practices and to fulfil our vision: for NZ Opera to be a company which belongs to our communities.

“We are still on cloud 9 after our incredible weekend. Honestly, things just don't get any better. How lucky were we?”

“Kawiti and Frances, we are extremely grateful to you both for giving us the opportunity to be part of a dynamic and powerful wananga. A huge thank you and acknowledgement to New Zealand Opera and Foundation North for inviting us and supporting this brilliant initiative for our tauira.”

# 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.



## *The Unruly Tourists*

### **Accessibility**

**Audio described performances:** We were able to offer an audio described performance, attended by 10 people from the blind/low vision community, who enjoyed the unique experience of *The Unruly Tourists*, particularly getting to put the show's elf ears on their guide dogs!

## *Così fan tutte*

### **Preshow talks**

Our pre-show talks were a huge hit for *Così fan tutte*, with almost double our predicted numbers in each city. These conversations were held with our international Conductor, Natalie Murray Beale and Assistant Director, Matthew Kereama (Ngāti Manomano).

### **Accessibility**

**Audio described performances:** As with most of our productions, we worked with Audiodescribed Aotearoa to deliver audio-described performances of *Così fan tutte* in each city. This was accompanied by a touch tour of our set, props and costumes.

### **TANZOS Residency**

In collaboration with the newly established The Aotearoa NZ Opera Studio (TANZOS) programme at Waikato University, NZO hosted students from this programme across two weeks. Throughout this residency, students were able to closely observe rehearsals as well as the final technical rehearsals in the Kiri Te Kanawa Theatre, ahead of our opening night. Students covered roles in the opera and were able to work with the artists performing as a part of this invaluable role preparation.





## *Bluebeard's Castle*

### **Therapeutic Music Sessions**

In association with our performances of Bartok's *Bluebeard's Castle*, and in collaboration with the NZSO, we offered two Music and Dementia Workshops. These were led by Principal Harpist Carolyn Mills, who has trained as a specialist in this area, and delivered alongside soprano Barbara Graham and violinist and NZSO Education and Community Senior Manager Pascale Parenteau.

### **Accessibility**

Audio described performances: NZO and NZSO offered Touch Tours and Audio Descriptions for both performances. We were fortunate to have NZSO Principal Percussionist Lenny Sakofsky participate in the touch tours, guiding patrons through the different percussion instruments involved in the Bartok score. Kevin Keys from Audio Described Aotearoa delivered the audio description.

### **Preshow talks**

We offered pre-performance talks ahead of our performances in Te Whanganui-a-Tara, Wellington and Ōtautahi, Christchurch. Both talks were structured as a conversation between re-staging director Stevie Higgins (Theatre of Sound) and NZ-based experts in the field of dementia.

“We would like to take a moment to express our deepest gratitude for the absolutely enchanting orchestra and opera performance you arranged for our residents living with dementia. The event was truly a gift that touched our hearts and left a lasting impact!”

“Kevin Keys did his usual highly skilled Audio Description that balanced description of performers' movements in relation to each other, their movements through the orchestra itself, to props and lighting changes, while leaving room for the full orchestral finesse. This was a one-hour performance offering a fully immersive experience for me as a deafblind person!”



## *(m)Orpheus*

### **Pre-concert talks**

For our season of *(m)Orpheus*, each performance was preceded by a twenty-minute discussion with members of the singing ensemble. These conversations spoke to the experience of working in a Pasifika-led creative environment, the importance and challenges in this re-interpretation of Gluck's original opera into a distinctly Pasifika context, and each singer's journey into the world of opera and performance.

### **Accessibility**

**Audio described performances:** As a part of our Sunday matinee on 10 September, NZ Opera gave a Touch Tour of the set, some props and costumes ahead of the performance. The performance was audio-described by Kevin Keys from Audio Described Aotearoa.

Our closing-night performance in Te Whanganui-a-Tara was also audio described by Kevin Keys. Ahead of this performance, we also held a Touch Tour of the set, some props and costumes.

We would like to acknowledge the support of our assistant directors and stage management teams in the delivery of our Touch Tours across our 2023 season.

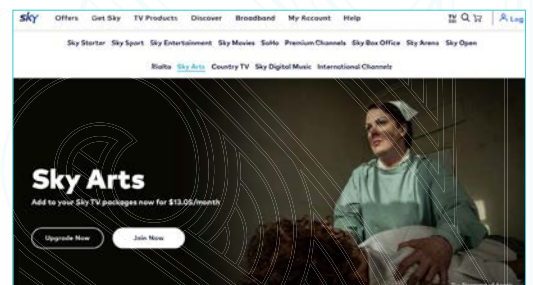


# Opera online and on screen



## *The Strangest of Angels* film

In 2022 we filmed *The Strangest of Angels*, directed by Rebecca Tansley. The film was presented in Auckland, Wellington, Christchurch and Dunedin as part of the New Zealand International Film Festival. A market screening took place at IMZ's Avant-Première market in Berlin in the presence of the New Zealand Ambassador, who is now assisting with contacts for NZ Opera projects, and it is also being presented at international film markets by Rebecca Tansley. In addition, this film played across the Sky Arts channel in the second half of this year. We were also thrilled that the film won a Special Mention for Extraordinary Artistic Achievement at the 60th Golden Prague International Television Festival; Rebecca Tansley was in attendance to accept the award. This shows the reach and success of our digital film offerings, in collaboration with Minerva Productions.



# Artist Development Programme

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

Our studio artists for 2023 were Ridge Ponini, Shiddharth Chand, Tayla Alexander and Rhiannon Cooper.

This programme was designed to offer emerging opera singers an introduction to development, and employment working within a professional opera company.

The programme enables Studio Artists to attend the New Zealand Opera School, held in Whanganui from 8–22 January 2023. The teaching roster included international tutors Sharolyn Kimmorley, Emma Pearson, Professor Russel Smythe, Professor Richard Jackson and the teaching faculty of Professor Terence Dennis (Accompanist & Vocal Coach), Bruce Greenfield (Accompanist & Vocal Coach), David Kelly (Accompanist & Vocal Coach), Somi Kim (Pianist & Accompanist), Francis Cowan (Accompanist & Organist), Dr. Luca Manghi (Vocal & Language Coach), Mark Wigglesworth (Intern Accompanist), Jacqueline Coats (Stage Craft Director, Movement and Acting) and Michael Vinten (Conductor).

A significant portion of our Studio Artist programme involves performances in our scheduled operas. Shiddharth Chand and Tayla Alexander were cast as ensemble members for *The Unruly Tourists*, while Rhiannon Cooper and Ridge Ponini were cast in our six-week national *Opera in Schools* tour, performing for almost 10,000 tamariki. Ridge Ponini workshopped the role of Omid in the *Du'a (prayer) for a Broken Shelter* workshop, held at the Auckland Theatre Company's rehearsal studio on Dominion Road. Shiddharth Chand, Tayla Alexander and Rhiannon Cooper were offered role understudies, as well as being contracted members of the NZO chorus for our mainstage tour of *Così fan tutte*.

Our Studio Artists are also the central feature of our annual and beloved Opera in the Park concert, as



a part of Auckland Council's Music in Parks series. While this event was impacted by the Auckland floods in January, we were delighted to re-schedule this event at Glover Park on March 4, with an estimated audience of more than 3,000.

As a part of this programme, our Studio Artists have also taken part in masterclasses with guest artists Phillip Rhodes (Ngāti Awa and Ngāti Kahungunu), Natalie Murray Beale, Hanna Hipp and Jonathan Abernethy. They have also undertaken workshops in many different disciplines central to a performance career, including Feldenkreis Technique, stagecraft, acting, role preparation, languages, BodyFit training, script preparation and voice physiotherapy.

## New Zealand Opera Chorus

*Così fan tutte* was NZ Opera's touring production of the year in May/June. This chorus consisted of 24 singers in Tāmaki Makaurau, Auckland and 24 in Ōtautahi, Christchurch led by chorus director Claire Caldwell, and 24 in Te Whanganui-a-Tara, Wellington led by chorus director Michael Vinten.



In July, 30 of our Auckland chorus had the opportunity to perform in *Die tote Stadt* with the Auckland Philharmonia, guided by chorus director Claire Caldwell.

For the first time since 2021, we held chorus auditions, hearing 166 singers across Wellington, Auckland, and Christchurch in October.

Our panel this year consisted of Tumu Whakarae, General Director Brad Cohen in all cities, chorus director Michael Vinten in Wellington, director of artistic planning and participation Joanne Cole in Auckland, and Mark Dorrell (former Head of Music) in Christchurch. This audition process resulted in over 130 contract offers between the centres for the 2024 season.

To wrap up the year with our Auckland chorus we held our annual Open Day. One of the activities of the day included a chorus sing-along, where 20 of our chorus members led the public attendees in an open singing rehearsal conducted by Brad Cohen.

## New Zealand Opera Conference

Our annual Opera Conference is a way to support and nurture the sector and bring forward important conversations. In 2023, the Opera Conference focused on how opera producing companies can better support one another and therefore strengthen the opera sector in Aotearoa. Companies in attendance included Toi Toi Opera, Opera Otago, Festival Opera, Wanderlust Opera and TANZOS. In the afternoon, we opened up the conference to the wider opera community where we had 17 people join us online. This gave people the opportunity to hear about the conversations that had taken place and ask any questions or provide responses. This day was a real step in the right direction for ensuring the sustainability of the opera sector as a whole and we look forward to continued discussions in this area.

## Internships

We brought in two interns for *The Unruly Tourists* – Vanessa Immink (Ngāti Hāua, Ngā Wairiki Ngāti Apa) as a directing intern, and Blake Scanlan as music intern. Vanessa Immink's internship was initiated through the first iteration of the company's newly founded initiative, Te Toi Hāpai-o-Muri, under the directorship of past tumu whakarae, Thomas de Mallet Burgess for *The Unruly Tourists*. This engagement took form as an observation of the rehearsal process through to performance of *The Unruly Tourists*, and provided an introduction to an artform this practitioner had not yet encountered in her professional practice.

We hosted three interns for our season of *Così fan tutte* across Aotearoa. This included conducting intern Nathaniel Griffiths for our Auckland season, mech intern Caleb Grainger for our Te Whanganui-a-Tara season, and arts management intern Joseph McAllum while we were in Ōtautahi. We received positive feedback from our interns, especially in terms of gaining experience in opera at such a significant scale. Our mentors also gave glowing feedback on our interns, valuing their contribution to our production.

# Ngā whenu Māori

## Ka mua, ka muri

*E ū ana a Puoro Whakaari Aotearoa kia tū hei hoa pūmau ki te Tiriti i runga i te ngākau pono, i raro hoki i ngā mātāpono o Te Tiriti o Waitangi, ka mutu e whai wāhi ai te iwi Māori ki ngā tukanga whakataua kia tika ai tāna whakakanohinga ake me tana pupuri i ana matatika, mā reira rawa e whakapai ai te ahurea kauawhi o tēnei tōpūtanga, ngā pāhekoheko, ngā hononga hoki me te iwi Māori.*

Under the new leadership of Tumu Whakarae, Brad Cohen, NZ Opera continues its commitment to its bi-cultural haerenga and the importance of standing as a Te Tiriti o Waitangi partner, within the arts landscape of Aotearoa.

*The Unruly Tourists* required the company to engage with Te Ao Māori Advisor, Mikaere Paki (Ngāti Apa, Ngā Wairiki, Tūwharetoa, Irish, Ngāti Kauwhata, Ngāti Raukawa, Ngāti Porou, Ngāi Tahu, Tūmatakōkiri, Ngāti Poua, Welsh) for tikanga and cultural support for the production in March 2023. This support was invaluable, creating cultural safety for the entire process, production and creative team.

This production also required support from an independent Māori consultant, Tiare Tito (Tūwharetoa, Ngāti Whātua, Ngāti Manawa, Tainui, Raukawa ki te Tonga) for the company's leading character Manaia, a wahine Māori. This support was based around mātauranga Māori for elements such as karanga, pao, ā-ringa and karakia, alongside intentional incorporation and execution of te reo Māori. Tiare's experience, understanding and implementation of mātauranga Māori for multiple kaupapa plays a huge part in creating cultural safety for the company.

A newly established relationship with Tātaki Auckland Unlimited has been forming since January this year. Helen Te Hira (Ngāti Whātua ki Kaipara, Te Rarawa, Te Aupouri, Ngāti Kahu and Ngāpuhi) has been a key contact with this organisation, providing invaluable insight to connecting with kaupapa steeped in mātauranga Māori such as Te Matatini and M9, "Taku Ihi, Taku Wehi, Taku Wana".

The company spoke alongside Helen at an arts sector hui around engagement with Māori in August 2023, and were supported by Wairangi Jones (Te Arawa, Ngāti Tūwharetoa, Ngāti Raukawa ki te Tonga, Ngāti Maniapoto), Pou Matua of Tira NZ (formerly known as Tūtira Mai NZ) in delivery of this kōrero and kaupapa.

Another form of collaboration has been alongside the company's Te Reo Ruruku committee, which has been a crucial source of support for this haerenga and the change of general directorship. It was put forward by this committee to organise a joint celebration for both outgoing and incoming Tumu Whakarae, aptly named "Ka mua, ka muri". Tikanga Māori led this celebration in pōwhiri, reminding the company and all in attendance the crucial role that Te Ao Māori plays in the ecosystem of opera in Aotearoa. Te Reo Ruruku continues to play an important part in influencing and guiding the company's overall Strategic Agenda. This relationship is an on-going and evolving one.

'He Mahere Kaiaka Māori, Mahi Tahī hoki,' is an ongoing Māori engagement strategy and plan that the company previously engaged Lynette Amoroa (Tūhoe) Principal at Te Amokura Consultancy, to devise when in its initial steps of engagement with Māori. The company is internally devising its next 'He Mahere Kaiaka Māori, Mahi Tahī hoki 2024 – 2026 plan'. Elements within this plan include knowledge and skills, environment, relationships and recruitment.

In October, all staff participated in a full day staff Marae Wānanga at Te Mahurehure Marae in Auckland. Wairangi Jones (Tira NZ, (Te Arawa, Ngāti Tūwharetoa, Ngāti Raukawa ki te Tonga, Ngāti Maniapoto)) facilitated the day and structured the learning in an accessible, meaningful, and enjoyable way for the different competency levels of our staff. This all-day wānanga consisted of te reo Māori, learning how best to embody the company's core values of Mana Toi, Manaakitanga, Mahitahi and Auahatanga within the workplace, and also looked at the whakapapa and



core functions of Te Tiriti o Waitangi. The investment in cultural competency amongst staff is crucial for learning how best to support Māori within the Arts, giving voice and space to tangata whenua.

Alongside presenting with Wairangi Jones at the sector-wide hui in Auckland, NZ Opera continues to grow their relationship with Tira NZ, most recently taking part in a case study amongst their clients, profiling businesses and companies that have undertaken a companywide journey to better understand and support Te Ao Māori in non-Māori led organisations.

**Nāu te rourou, nāku te rourou, ka ora ai te iwi**

With your contribution and my contribution, the community will prosper

In recent months, we have redesigned our website in line with our season launch. Part of that process has been ensuring that a reflection of the company's journey is present and felt throughout the site.

New Zealand Opera is committed to operating as a sincere Te Tiriti partner, adhering to the principles of Te Tiriti o Waitangi by involving Māori in decision-making processes and representing their interests and rights, all while fostering a cultural shift within the organisation towards authentic engagement and partnership with Māori.

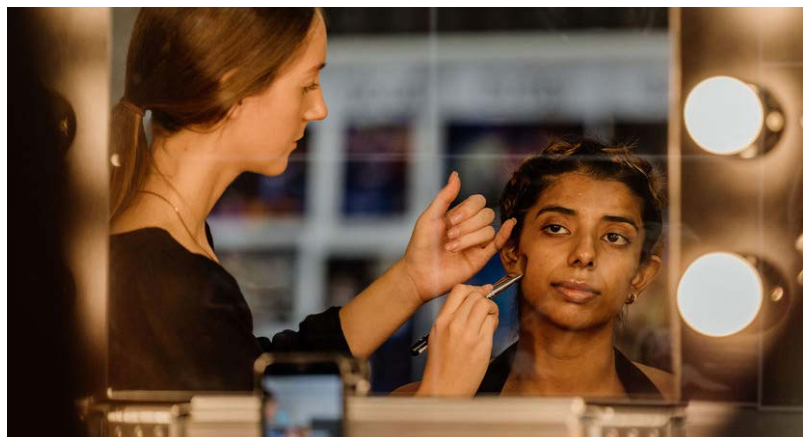




# The Opera Centre

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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 prop and costume collections. The music room and studio serve as rehearsal coaching and performance spaces for New Zealand Opera and other arts organisations as required when available – organisations who have used our space include Auckland Theatre Company, G & T Productions, Auckland Choral Society and the Auckland Philharmonia Orchestra.





# Rā Tūwhera | Open Day



On Saturday, 11 November, we were delighted to open our roller door and welcome the public into our studio space for the NZ Opera Open Day.

Throughout the day we were able to share a rich variety of all the artistry involved in creating large-scale opera. Costumes from NZ Opera productions including *Tosca*, *Xerxes*, *Macbeth*, *The Unruly Tourists*, and *Così fan tutte* were all on display, while members of the public particularly had fun trying on costumes from our wardrobe store as well as our *Così* animal helmets.

In the studio, we had our design team from *Te Hui Paroro*, Izzy Ptak and Tash Hoyland, demonstrating some of the puppet maquettes, and a vocal masterclass was held with Te Ohore Williams (Ngāti Kahungunu ki Heretaunga, Ngāti Porou, Te Arawa, Ngai Te Rangī, Ngāti Pūkenga), Tayla Alexander, Emma Qiu and Brad Cohen.

To conclude our Open Day, members of the public were invited to join our NZ Opera Chorus to sing through Verdi's '*Va, pensiero*' from *Nabucco*. With more than 150 members of the public coming through our space for this event, this was a wonderful and affirming way to celebrate what was a very busy 2023 artistic year!



# *Ngā Kaimahi me te Poari o NŌ Opera*

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*E mihi ana a NZ Opera ki ngā rōpū e whai ake nei i tā rātou tautoko me tā rātou manaaki mai*

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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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**SILVER**

Anonymous 2  
 Jocelyn Afford & Stephen Kós  
 Richard & Heather Armishaw  
 Linda Ashley  
 Bettina Brown  
 Richard & Kate Burt  
 Christina & David Clee\*  
 Michael & Creena Gibbons\*  
 Anthony Grigg & Paul Williamson  
 Mr Timothy Hawley\*  
 Patricia's Opera Tours – Patricia Hurley  
 Lesley Jones  
 Peter Jones & Liz Walters  
 Rosemary Langham  
 Dr T Lau\*  
 Francey Lewis  
 Iaim & Helen Loan  
 John Meads & Anne Marie Moorhead\*  
 Arend Merrie  
 Audrey J Moss & Mark Werman  
 Matthew Muir & James Peters\*  
 Denise & Robert Murfitt  
 Josephine Ogle  
 Shona & Barry Old  
 Angela Ricker & Don Bartkowiak  
 John & Anne Roche\*  
 Gelu and Silvia Rosioru  
 John & Vanessa Stephens\*  
 Dr Alastair & Mrs Susan Stokes  
 Brian & Bea Stokes  
 Donald Trott\*  
 Grant & Lynda Walter\*  
 Vivienne & Barry Wilson  
 S Young & S Turner

**BRONZE**

Anonymous 9  
 Jane Aim\*

Odetta Alleyne & Alan Evans  
 Karen Aw Yong  
 Mrs Sally Barton  
 Dame Margaret Bazley  
 Wendy Bridson  
 Alissa Burn  
 Philip & Pamela Butler  
 Mrs Anne Caldwell  
 Bernard & Kay Card  
 Jocelyn Colton  
 Jenny and John Culliford  
 Terri Cumiskey  
 Bronya Dean  
 Anne Denton  
 Anthony Edhouse  
 Craig Garner  
 Sir Roger Hall  
 Eric & Mary Hamilton  
 Harry J Harper  
 Rob Hay & Terrie Gray  
 Dr Paul Herrick  
 Nick & Christine Hurley  
 Judy Jordan & Trevor Bayly  
 Max Kerr & Jenny Robertson  
 Heather Kinsey  
 Guenter Lasser  
 Peter Ledingham  
 Libby Limbrick  
 Dougal & Diana McIntosh  
 Diane & Geoffrey McWilliams  
 Mrs Barbara Mahon  
 M A Malaghan  
 Glen Marshall & Una Callanan  
 Maxwell C Morris & Raylene Ramsay  
 Robert Narev ONZM & Freda Narev QSM\*  
 Mary Nixon  
 Petanth Partners\*  
 David Phillipps  
 Jenny Pinney  
 John & Anne Priestley\*  
 John Reseigh  
 Shona Roberts  
 Mr David & Mrs Yvonne Robinson  
 Rodney Ruddick  
 Dr Catherine Smalberger  
 Carol & Paul Stigley  
 John & Katherine Strevens  
 Bryan & Carol Taylor  
 Christine Turner  
 Eda van Rossum  
 Belinda Vernon\*  
 Douglas & Anne Webb  
 Bernadette Webster & Glenis Allen  
 Dame Fran Wilde, DNZM QSO  
 Kathryn Young

# NZ OPERA

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[youtube.com/nzopera](https://youtube.com/nzopera)  
[Instagram.com/nz\\_opera](https://Instagram.com/nz_opera)

# NZ OPERA

**NEW ZEALAND OPERA LIMITED (trading as New Zealand Opera)**

## **FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 31 DECEMBER 2023**

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## NEW ZEALAND OPERA LIMITED (trading as New Zealand Opera)

### Statement of Service Performance

#### For the year ended 31 December 2023

New Zealand Opera is focused on enriching the cultural life of Aotearoa. Along with a new General Director (Brad Cohen) and a new Senior Leadership Team in 2023 New Zealand Opera has a refreshed strategy to re-imagine opera; singing the rich stories of Aotearoa and modelling a vibrant future for the artform. This will be done by engaging the community through relevant programming that is accessible to our audiences. We can not achieve this on our own, we need to grow our support from benefactors, trusts and government organisations. NZ Opera will build on partnerships already established with other arts organisations across Aotearoa, such as regional orchestras.

The previous strategy was built on three key goals:

- Leading opera from Aotearoa
- Enabling and encouraging participation
- Building resilience and assuring sustainability

Changing strategy happens as organisations adapt to be relevant for the future. As with many organisations the new General Director brings a fresh expression to the NZ Opera strategy.

The refreshed strategy re-aligns the Statement of Service Performance outputs and outcomes into four key objectives:

#### Connecting with our community

<u>Output</u>	<u>Performance Measures</u>	<u>Results</u>
Local participation in opera programmes**	Target: 14,561 people to attend a participation event	Approximately 15,331. The largest event was the Opera in Schools tour. Note: It is not possible to measure un-ticketed events precisely* (previous year: only approximately 2,500 participated due to Covid-19 restrictions and related cancellations)
Engaging with iwi	Kanohi ki kanihi kōrero (face to face dialogue) with iwi in main centres	An internal kōrero was held in November 2023 between Te Reo Ruruku representatives and NZ Opera staff. Additionally, kura (children) from the far North attended (m)Orpheus wānanga workshops while staying in Tāmaki Makaurau Auckland. Representatives from Ngāti Whatua Ōrākei had kōrero with these tauira (students) and also engaged with NZ Opera tangata (people). (previous year: not measured)
Accessible mainstage productions	Audio descriptions offered for 4 main productions	Audio descriptions were offered in 2 shows: The Unruly Tourists (Auckland) and Così fan tutte (Auckland, Wellington and Christchurch). (previous year: Macbeth offered audio descriptions in the three main centres)



## Presenting and performing opera to the nation

<u>Output</u>	<u>Performance Measures</u>	<u>Results</u>
Quality live performances in Aotearoa	Ticket sales target: 18,197***	Ticket sales: 12,512 this year (previous year: 9,031)
	65% of people rate the overall production experience as excellent or good	91% based on 1,876 responses in Culture Count surveys (previous year: 85%)
Regional centres outside the three main cities are visited	Target: 6 regional centres are visited	8 centres: Kirikiriroa Hamilton, Rotorua, Heretaunga Hastings, Hemo-a-Te Atonga Havelock North, Whanganui, Papaioea Palmerston North, Whakatu Nelson and Te Waiharakeke Blenheim (previous year: 2 regional locations were visited (Hamilton and Dunedin), plus there were bookings for 4 additional locations that were cancelled due to Covid-19 restrictions)

## Connecting our industry ecosystem

<u>Output</u>	<u>Performance Measures</u>	<u>Results</u>
Develop the NZ Opera Chorus	2 mainstage productions involving the NZ Opera Chorus. This was not a target in 2023 but is part of the new strategy from 2024.	The NZ Opera Chorus was part of the <i>Così fan tutte</i> mainstage opera in 2023. (previous year: the chorus was part of <i>Macbeth</i> )
Strengthen relationships with other opera organisations in Aotearoa (such as regional operas, NZ Opera School)	Collaboration with at least one other opera organisation.	NZ Opera hosted an Opera conference; this was attended by 6 key organisations. (previous year: <i>Ihitai 'Avei'a</i> , was a collaboration with the Orpheus and Signature choirs to produce this new opera)
Collaborative relationships in Aotearoa and abroad	Having a new collaborative relationship event	NZ Opera is in a ticketing system consortium with the NZSO and RNZB. Joanne Cole, Director of Artistic Planning and Participation, was part of a panel discussion at the Opera Europa Conference. (previous year: <i>Semele</i> was produced digitally in conjunction with Greenstone productions)

## Sustaining our future

<u>Output</u>	<u>Performance Measures</u>	<u>Results</u>
Artists developed through an Artists Development Programme	Sponsoring 5 artists	4 were sponsored in 2023: Sid Chand, Tayla Alexander, Ridge Ponini and Rhiannon Cooper (previous year: 3 artists were sponsored Hannah Ashford-Beck, Katherine Winitana, Emmanuel Fonoti-Fuimaono).
Trusts and Foundations are a major pillar of support	2023 target: \$742,000 of Trust and Foundation revenue	\$375,836. In 2023, there were a number of key personnel changes in the organisation that had a significant effect on the fundraising activities. (previous year: \$743,194)

The refreshed strategy has also simplified/removed the recording of several KPI's that were included in the Statement of Service Performance for the year ended 2022.

<b>Removed KPI</b>	<b>Reason</b>
Percentage of first time attendees	Not considered a key KPI. We still measure overall participation and ticket sales.
Develop new commissioning works	This is not a specific goal in the new strategy, we are focused on connecting with our communities and eco systems.
Increased diversity	Not considered a Key KPI. Connecting with our communities is a key objective.
Building Resilience and assuring sustainability (11 financial KPI's)	This has been replaced with the Sustaining our future objective. There were 11 individual KPI's in this goal that were all financial in nature, the impact of these is shown in Statement of Financial Position and Statement of Financial Performance.

\* Where possible numbers are independently collected by a third party. For example, Opera in Schools numbers come from information provided by the school. Opera in Parks in Auckland, the numbers come for the Music in Parks team, at Auckland Council.

\*\* Participation events include youth and community events, they also can include attendance at dress rehearsals to the main scale operas. The purpose is to educate and increase the reach of opera into the wider community.

\*\*\* Ticket sales to the main scale performances. (This does not include tickets sold for participation events.)

**NEW ZEALAND OPERA LIMITED (trading as New Zealand Opera)**  
**STATEMENT OF COMPREHENSIVE INCOME**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

	Note	<b>2023</b>	<b>2022 *</b>
		\$	\$
<b>INCOME</b>			
<b>Revenue from Exchange Transactions:</b>			
Box Office		1,038,793	657,957
Sponsors		140,813	207,554
Other Income		89,803	94,229
<b>Revenue from Non-Exchange Transactions:</b>			
Donations and Benefactions		308,603	241,502
Grant - Creative New Zealand		2,906,592	2,740,000
Grant - Auckland Regional Amenities Funding		1,260,000	1,295,000
Grant - Wellington City Council		72,599	70,897
Grant - Christchurch City Council		60,000	70,000
Grant - Ministry for Culture and Heritage		0	1,304,762
Grants - Trusts and Foundations		510,837	743,194
<b>Total Revenue</b>		<b><u>6,388,040</u></b>	<b><u>7,425,095</u></b>
<b>EXPENDITURE</b>			
Auditor's Remuneration	2	40,000	40,000
Production Expenditure *	3	4,693,112	4,410,610
Rental Expenditure		224,182	216,662
Depreciation *	8	256,787	371,597
Salaries & Wages	4	1,509,137	1,530,420
Operating Expenditure	5	950,693	746,069
<b>Total Expenses</b>		<b><u>7,673,911</u></b>	<b><u>7,315,358</u></b>
<b>NET FINANCE INCOME</b>			
Finance Income		41,565	17,015
Finance Expenses		0	(50)
<b>Net Finance Income</b>		<b><u>41,565</u></b>	<b><u>16,965</u></b>
<b>Surplus/(deficit)</b>		<b><u>(1,244,306)</u></b>	<b><u>126,702</u></b>

\* Certain prior year balances have been reclassified to conform with current period presentation

**NEW ZEALAND OPERA LIMITED (trading as New Zealand Opera)**  
**STATEMENT OF CHANGES IN EQUITY**  
**AS AT 31 DECEMBER 2023**

	<b>2023</b>	<b>2022</b>
	<u>\$</u>	<u>\$</u>
<b>ACCUMULATED FUNDS</b>		
Opening Balance	2,244,003	2,117,301
Total Comprehensive Surplus/(Deficit) for the year	(1,244,306)	126,702
<b>Closing Balance</b>	<b><u>999,697</u></b>	<b><u>2,244,003</u></b>

**NEW ZEALAND OPERA LIMITED (trading as New Zealand Opera)**  
**STATEMENT OF FINANCIAL POSITION**  
**AS AT 31 DECEMBER 2023**

	Note	2023	2022
		\$	\$
<b>EQUITY</b>	6	<u>999,697</u>	<u>2,244,003</u>
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	7	945,504	2,665,353
Receivables (from exchange transactions)		25,974	25,904
Prepayments		19,084	11,575
Production prepayments and work in progress		90,426	87,812
<b>TOTAL CURRENT ASSETS</b>		<u>1,080,988</u>	<u>2,790,644</u>
<b>PROPERTY, PLANT AND EQUIPMENT</b>	8	<u>250,914</u>	<u>246,278</u>
<b>TOTAL ASSETS</b>		<u>1,331,902</u>	<u>3,036,922</u>
<b>LESS CURRENT LIABILITIES</b>			
Accounts Payable (from exchange transactions)	9	105,773	473,065
Funds in Advance (from exchange transactions)	10	136,370	134,896
Funds in Advance (from non exchange transactions)	10	90,062	184,958
<b>TOTAL CURRENT LIABILITIES</b>		<u>332,205</u>	<u>792,919</u>
<b>NET ASSETS</b>		<u>999,697</u>	<u>2,244,003</u>

Signed on Behalf of the NZO Board by:



.....  
 Annabel Holland  
 Chair

Dated: 14 May 2024



.....  
 Leo Foliaki  
 Chair Audit & Finance Committee

Dated: 14 May 2024

**NEW ZEALAND OPERA LIMITED (trading as New Zealand Opera)**  
**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

	Note	<b>2023</b>	<b>2022 *</b>
		\$	\$
<b>Operating Activities</b>			
Surplus/(deficit) for the year		(1,244,306)	126,702
Adjustments for:			
Depreciation *	8	256,787	371,597
Loss on disposal of property, plant and equipment	8	6,822	0
Payments for purchase of costumes sets and staging*	8	(212,805)	(327,392)
Movements in Working Capital:			
(Increase) / decrease in trade & other receivables		(70)	54,360
(Increase) / decrease in production prepayments & WIP		(10,123)	22,121
Increase / (decrease) in trade & other payables		(367,292)	286,253
Increase / (decrease) in income in advance		(93,422)	(131,553)
<b>Net Cash Inflow/(Outflow) from Operating Activities</b>		<b>(1,664,409)</b>	<b>402,088</b>
<b>Investing Activities</b>			
Payments for purchase of property, plant & equipment *	8	(55,440)	(7,323)
<b>Net Cash Inflow/(Outflow) from Investing Activities</b>		<b>(55,440)</b>	<b>(7,323)</b>
<b>Net Increase/(Decrease) in Cash &amp; Cash Equivalents</b>		<b>(1,719,849)</b>	<b>394,765</b>
Cash and Cash Equivalents at the Beginning of Year		2,665,353	2,270,588
<b>Cash and Cash Equivalents at the End of Year</b>	7	<b>945,504</b>	<b>2,665,353</b>

\* Certain prior year balances have been reclassified to conform with current period presentation

**NEW ZEALAND OPERA LIMITED (trading as New Zealand Opera)**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

**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.

All accounting policies adopted in these financial statements are consistent with those of the previous financial year. There were no accounting standards issued in the year ending 31 December 2023 that were not yet effective.

**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 2023 and 2022 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 confirmed 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.

***Production prepayments and work in progress***

Payments made in advance for future events not pertaining to the current financial year have been recognised 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 recognised in the Statement of Comprehensive Income 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:

Costumes, sets and staging	100% in year of purchase
Leasehold improvements	8%-21% SL
Musical Instruments	7%-18% DV, 7% SL
Office Furniture & Equipment	9%-50% DV, 12%-33% SL
Plant & Equipment	10%-25% SL

The assets' residual values, useful lives and depreciation methods are reviewed, and adjusted if appropriate, at each financial year end. The depreciation rates have been removed for older assets that have been disposed.

**NEW ZEALAND OPERA LIMITED (trading as New Zealand Opera)**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

**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 (Exchange Transactions), 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 and the sale and hire of opera sets and costumes. This revenue income is recognised as it is earned in the Statement of Comprehensive Income 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 acknowledge all trusts, foundations, benefactors and sponsors for their much appreciated 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.



**NEW ZEALAND OPERA LIMITED (trading as New Zealand Opera)**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

**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.

**Financial Liabilities**

New Zealand Opera's financial liabilities include trade and other payables (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. 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.

		2023	2022
		\$	\$
<b>NOTE 2</b>	<b>Auditor's Remuneration</b>		
	Auditor Remuneration (monetary)	20,000	20,000
	Auditor Remuneration (in kind)	20,000	20,000
		<b>40,000</b>	<b>40,000</b>
<b>NOTE 3</b>	<b>Production Expenditure</b>		
	Creative Team	342,418	464,021
	Principals	679,546	447,349
	Chorus, Dancers etc	115,622	343,007
	Accommodation	394,905	197,684
	Technical Staff	408,717	325,942
	Orchestra	379,820	486,583
	Venue Rental	324,262	166,388
	Technical Costs *	1,161,906	1,185,045
	Marketing, Website & Launch	419,463	381,407
	Other	466,452	413,185
		<b>4,693,112</b>	<b>4,410,610</b>
		<b>1,509,137</b>	<b>1,530,420</b>
<b>NOTE 4</b>	<b>Salaries &amp; Wages</b>		
	Average FTE	14.78	17.84
	Average Head count	16.24	20.25
<b>NOTE 5</b>	<b>Operating Expenditure</b>		
	Consultants/Contractors/Casuals	157,050	74,227
	Insurance	46,485	33,955
	Vehicle Expenses	49,858	41,571
	Communications	11,912	56,807
	OPEX - Opera Auckland Office	61,076	53,576
	Storage Operations & Facilities	64,823	53,277
	Other	559,489	432,657
		<b>950,693</b>	<b>746,069</b>

\* Certain prior year balances have been reclassified to conform with current period presentation

**NEW ZEALAND OPERA LIMITED (trading as New Zealand Opera)**

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2023**

<b>NOTE 6</b>	<b>Equity</b>	<b>2023</b>	<b>2022</b>
		\$	\$
	Share Capital	50,000	50,000
	Accumulated Comprehensive Income	949,697	2,194,003
		<b>999,697</b>	<b>2,244,003</b>

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>2023</b>	<b>2022</b>
	Cash on Hand	439	334
	Current Cash at Bank	945,065	2,665,019
		<b>945,504</b>	<b>2,665,353</b>

Included in current cash at bank is a term deposit of \$31,988 (2022: \$31,988) being held as a rental bond.

There is an overdraft facility with Westpac of \$200,000 (2022: \$200,000). This is an on demand facility with floating interest at the prime lending rate plus 1.55% margin. (2022: 1.55%)

**NOTE 8 Property, plant and equipment**

	Cost	Accumulated Depreciation	Book Value 2023	Book Value 2022
	\$	\$	\$	\$
Costumes, sets and staging	1,615,698	1,615,698	-	-
Leasehold improvements	409,993	226,600	183,393	179,162
Musical Instruments	71,045	36,345	34,700	44,389
Office Furniture & Equipment	137,614	108,724	28,890	19,722
Plant & Equipment	155,966	152,035	3,931	3,005
	<b>2,390,316</b>	<b>2,139,402</b>	<b>250,914</b>	<b>246,278</b>

	Book Value 2022	Depreciation	Impairment	Additions	Disposals	Book Value 2023
	\$	\$	\$	\$	\$	\$
Costumes, sets and staging	-	212,805	-	212,805	-	-
Leasehold improvements	179,162	29,992	-	34,222	-	183,392
Musical Instruments	44,389	4,232	-	1,364	6,822	34,699
Office Furniture & Equipment	19,722	8,489	-	17,659	-	28,892
Plant & Equipment	3,005	1,269	-	2,195	-	3,931
	<b>246,278</b>	<b>43,982</b>	<b>-</b>	<b>55,440</b>	<b>6,822</b>	<b>250,914</b>
	<b>246,278</b>	<b>256,787</b>	<b>-</b>	<b>268,245</b>	<b>6,822</b>	<b>250,914</b>

<b>NOTE 9</b>	<b>Accounts Payable</b>	<b>2023</b>	<b>2022</b>
		\$	\$
	Accounts Payable (from Exchange Transactions)	32,016	343,553
	Other Payables (from Exchange Transactions)	67,557	129,512
		<b>99,573</b>	<b>473,065</b>

<b>NOTE 10</b>	<b>Funds in Advance</b>	<b>2023</b>	<b>2022</b>
	<i>Exchange Transactions</i>		
	Funds in advance from advance ticket sales	136,370	134,896
	<i>Non-Exchange Transactions</i>		
	Funds in advance from gift vouchers and grants from foundations	90,062	184,958
		<b>226,432</b>	<b>319,854</b>

**NEW ZEALAND OPERA LIMITED (trading as New Zealand Opera)**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

<b>NOTE 11</b>	<b>Commitments and Contingencies</b>	<b>2023</b>	<b>2022</b>
		\$	\$
	As at 31 December 2023 there were the following lease commitments:		
	Not later than one year	256,284	227,286
	Between one and two years	252,150	214,646
	Between two and five years	729,493	636,496
	More than five years	76,730	-
		<b><u>1,314,657</u></b>	<b><u>1,078,428</u></b>

New Zealand Opera signed a six year lease for the Opera Studio at 5/69 St Georges Bay Road, Parnell in 2017. The lease was renewed for a further six years in 2022 and now expires on 30 April 2029. Lease payments for the 2023 year were \$224,182 (2022: \$204,909).

New Zealand Opera also has three leases for computer equipment; one for four years to May 2024 and two for five years to March 2027 and August 2028. Lease payments for the computer equipment leases in 2023 were \$31,681 (2022: \$29,230).

There were no contingent liabilities outstanding as at 31 December 2023 (31 December 2022: Nil).

There were no capital commitments entered into as 31 December 2023 (31 December 2022: Nil).

**NOTE 12**    **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 (2023: 3.34FTE, 2022: 4.0FTE) were remunerated \$577,623 (2022: \$585,946) during the year.

Some of the Directors of New Zealand Opera were benefactors to the company under the benefaction programme donating \$12,241 in 2023 (2022: \$5,400). There were no special or unusual terms attached to any of those benefactions.

Timothy Brown (Director) is a Wellington City Councillor, NZ Opera Limited received \$72,599 from the Wellington City Council in 2023.

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

During 2023 two New Zealand Opera Directors were also Trustees of New Zealand Opera Foundation Trust. The Trust contributed a grant to New Zealand Opera in 2023 of \$12,660 (2022 : 2 Directors, \$12,660).

There were no other payments made to members in regard to extra services provided during the 2023 year (2022: Nil).

There was no other related party debt owing or due by New Zealand Opera as at 31 December 2023 (2022: Nil).

**NOTE 13**    **Subsequent events**

There were no subsequent events after balance date that require adjustment of, or disclosure in the financial statements or notes.



# 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 statements of New Zealand Opera Limited (the 'company') on pages 1 to 12 presents fairly, in all material respects:

- i. the company's financial position as at 31 December 2023 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 2023 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 2023;
- the statements of comprehensive income, changes 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 3.



### 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.



### 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.



## 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:

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

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

KPMG

**KPMG**  
Auckland

15 May 2024