

NZOPERA

An abstract digital artwork on a deep magenta background. A large, semi-transparent magenta circle is centered. Three butterflies with iridescent wings in shades of blue, green, and yellow are positioned around the circle. Below the circle, there is a dynamic splash of liquid in vibrant colors: yellow, orange, red, and purple. The liquid appears to be rising and splashing upwards. The overall composition is vibrant and artistic.

Annual Report 2024

Reimagining Opera

MISSION

We are storytellers, advancing our national conversation by making great opera

By telling stories through the power of the human singing voice, New Zealand Opera exists to serve our communities, our artists, and our artform, ensuring a vibrant and sustainable presence for opera in New Zealand.

UARA | VALUES

Mana Toi | Celebrating Aotearoa

We are storytellers, advancing our national conversation by making great opera. We respect and honour NZ artists and stories.

Mahi tahi | Collaborative

We exist for, arise from, and work with our communities: Big Tent Opera | Doors Wide Open.

Manaakitanga | Connected

We are ground-up, not top-down. Community is our heart, audiences are our reason for being, artist development is our future.

Auahatanga | Distinctive

We continually ask ourselves: what can we do at NZO that no-one else is doing or can do?

STRATEGIC OBJECTIVES – our operating drivers

Presenting and performing opera

As the most visible strand in our wide remit, we need to ensure that our opera performances represent the artform at its best.

Sustaining our future

We ensure we plan strategically, to sustain and nourish our artform and community futures.

Connecting with our community

We want to deepen the connection with our community, whether through outreach, introductions to opera, bringing them into our space or sharing content. Our audiences and supporters are not our customers; they are our wellspring, our focus and our purpose.

Connecting our industry ecosystem

NZ Opera is a national hub for our opera ecosystem – and needs to be effective for the ecosystem to thrive. We encourage, support and inspire; we are welcoming, approachable, proactive and co-ordinated. We discourage territoriality and competitiveness in the industry, modelling collaboration and transparency. We think with a long view and a whole-of-life perspective.

Honouring our past

To ensure we can move forward with understanding, we need to know where we've come from – and we make it easy for audiences to understand this lineage too.

New Zealand Opera at a Glance

TOTAL ATTENDEES

25,179

people attended our performances

TOTAL EVENTS AND ENGAGEMENTS

84

opportunities to engage with opera
in the last year

MAINSTAGE, CONCERTS AND SITE-SPECIFIC PERFORMANCES

18

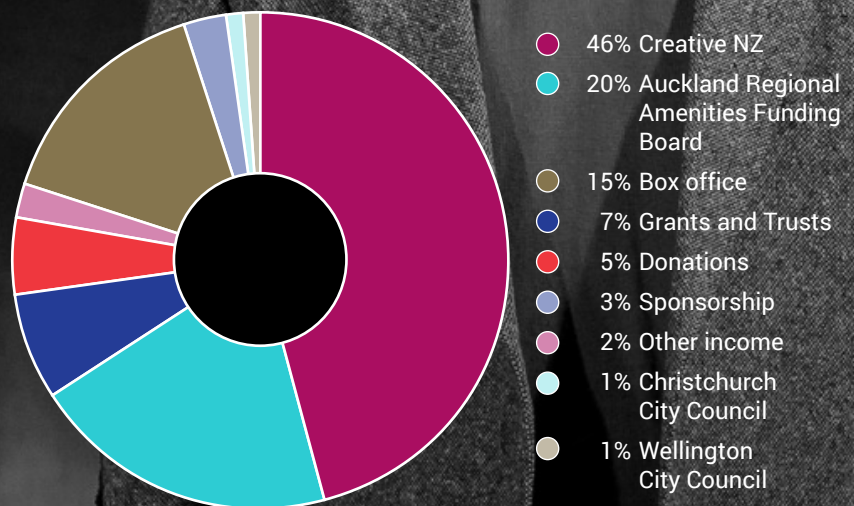
opera performances

TOTAL PARTICIPANTS

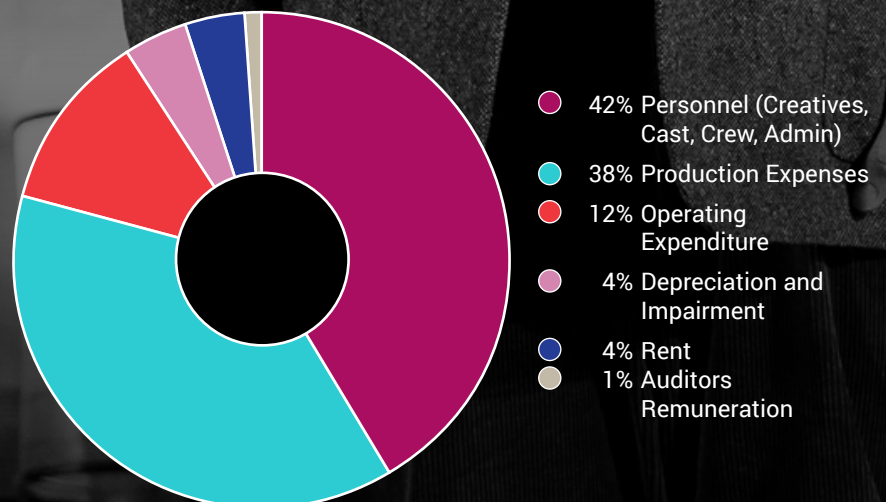
641

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

Income Streams



Expenditure



Message from the Chair | *Te Heamana o te Poari Whakahaere o NZ Opera*



A significant achievement this year was the full houses, for both the site specific, *Mansfield Park*, and the main stage production, *Rigoletto*. The Board would like to acknowledge our General Director, Brad Cohen, in his first full year at the helm. We appreciate the work Brad and his team undertook to realise such success, and the innovations initiated to encourage communities to access opera more easily.

This year I experienced the professionalism of our crew backstage at *Rigoletto*. Opera means to work, and both front and backstage, the precision and artistry of our people as they work to bring opera alive for you, was breathtaking.

I also watched as the Company honoured Dame Kiri Te Kanawa's 80th birthday and heard the audience gasp as she joined the singers on stage. It was a special moment. It has also been delightful working with the Dame Kiri Te Kanawa Foundation trustees in her birthday year. Their Chair, Diana Fenwick, is missed by us all with her sudden passing. I remember her caring demeanour, knowledge of the performing arts, and humour in particular.

Humour is also an attribute Sally Sloman brought every time we met. I have been delving into the history of opera in New Zealand, and while stories of her opera achievements feature regularly, so too does her smile and sense of fun. Sally was another treasured member of our community who passed this year.

As has always been the case, the Company requires careful management to provide opera nationally. Our financial resources have been impacted from previous years' challenges, and our accumulated funds will take time to build up again. The impact is on what, where and when we programme repertoire in a responsible manner. Our priority remains the community, and we were able to ensure artists and creatives were well employed in 2024, providing our audiences with a diverse and excellent series of productions.

While we recognise the ongoing challenges in this year's financial statements, the Company has been vigilant in managing expenses across the business, and with box office successes, has approached the challenges involved with an expensive art form, in tough economic times, with rigour. Indeed, our supporters have also supported us when needed most, and philanthropy has been a priority for us all. My thanks goes to those closely connected to us and their involvement in these times.

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 our Auckland Deputy Mayor, and Wellington and Christchurch Mayors.

I would like to acknowledge and thank all Board members for their work behind the scenes. What opera will be here in the future is often debated in our strategy sessions, and critical assessment is important to sustainability and longevity.

Three board members retired this year, and I would like to acknowledge the support, enthusiasm for the art form, and their expertise in many areas – Annika Streefland, Jim He ONZM, and Dr. Te Oti Rakena (Ngāpuhi, Ngāti Ruanui, Kāi Tahu). Succession planning, existing expertise and a skills framework are key considerations for future appointments. The values our Company uphold also provide a sound foundation for us all.

The 2024 year of opera 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.

In these challenging times, I would like to particularly thank CNZ for the longevity of partnership we have shared as they invest in the Company and our kaupapa. A warm acknowledgement to Stephen Wainwright, whose knowledge of the arts sector has lead the way. As Chair, I have also appreciated his availability and wise counsel. Also, to former Chair Karen Rangi, and incoming Chair, Kent Gardner, our gratitude and

friendship in your leadership and service. The arts needs committed people.

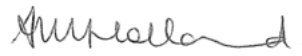
The Auckland Regional Amenities Funding is critical to our Auckland based arts organisation. We have been part of the Auckland music ecosystem, and wider Auckland community, for over twenty years. The funding Board's annual support is a substantial contribution to our on-going commitment to the region. Kia ora e te whanau.

Financial support and sustainability are critical if we are to perform opera effectively across the country. To this end I would like to acknowledge the New Zealand Opera Foundation and the work they do in safeguarding the future of opera in New Zealand.

It is with deep gratitude that I also extend our appreciation for the support our benefactors and sponsors give the Company, and the many trusts and foundations; relationships are integral to the life of opera – ngā mihi nui koutou.

Ehara taku toa i te toa takitahi, he toa takitini
My strength is not as an individual, but as a collective

**Kia māia,
Be brave**



Annabel

Message from the Tumu Whakarae, General Director



If I had one personal sense about New Zealand Opera's 2024 season, it might be that 2024 was the year we regained our Company mojo. Our mission was clear, our identity well-defined and the resulting aura around our work connected consistently with our communities.

Sell-out seasons of both *Mansfield Park* and *Rigoletto* demonstrated that audiences want to experience the kind of work we are producing. We are now working from a more evidence-based approach, creating, then analysing data to understand trends in our environment and where the data suggests we should direct our energies for greatest connection and impact.

Artistic resources are constantly stretched, and so we pride ourselves on our inventiveness and agility, delivering the absolute most we can with the resources at hand. In an uncertain economic and funding environment, we are clear about what we exist to do: to tell stories through the power of the human singing voice. As the only opera company with national reach in Aotearoa, with aspirations to gain national status alongside our colleagues the NZSO, RNZB and Te Matatini, 2024 witnessed a consolidation of our activities in a clearly articulated plan.

We produced accessible contemporary opera (*Mansfield Park*); a great classic in a classic production (*Rigoletto*); and a riotous Kiwi-lensed interpretation of a neglected jewel (*Le comte Ory*), featuring outstanding Kiwi artists and complemented by our opera whānau – the NZ Opera Chorus and our collaborating orchestras, the Auckland Philharmonia, Orchestra Wellington and the Christchurch Symphony Orchestra.

We went to new venues, including Settlers Country Manor in Kumeū and the Public Trust Hall in

Wellington, broadening our geographical reach and diversifying our presentation styles. We toured the motu with our much-loved 'fish shop' production of *L'elisir d'amore* for *Opera in Schools*. We went outdoors for Opera in the Park, supported by Auckland City Council for this important touchpoint with Auckland communities. And we continued to offer traditional theatrical presentations in the Aotea Centre, St James' Theatre Wellington and the Isaac Theatre Royal in Christchurch. This 'mixed platter' of diverse productions mirrors our goal – to reach as many people in Aotearoa as we possibly can, to infuse lives with joy and delight that only opera can provide, and to establish sustainable ways of working to safeguard the future of opera in Aotearoa.

2024 also showcased some exciting technological innovation related to our work. We marked a global first in offering live surtitles to Blind and Low Vision audience members using Braille readers for each of our mainstage productions, along with Chinese language surtitles for the Chinese-speaking community for *Rigoletto*. This groundbreaking accessibility initiative garnered widespread international attention, including in *The Guardian*. We also debuted a minimal latency solution to conductor cameras in performance, in partnership with our friends at Illuminati NZ. This means that when we perform, singers on the stage can see a video image of the conductor with no delay, significantly improving performance confidence and alignment. It's these kinds of solutions which, as a small but imaginative and agile opera company, NZ Opera can offer our peers internationally, and we look forward to continuing conversations around similar initiatives.

Our small but mighty NZ Opera team also instituted welcome BBQs at the conclusion of the first day of rehearsals for each of our 2024 productions. This has quickly become an important part of strengthening our connection with casts and creative teams, and it illustrates just how important human connection and sharing of kai is in an industry that sits on the continuum between corporate activity and artistic imagination. We love these evenings as they enable us to live our value of Manaakitanga and they are a highlight of our team calendar now!

The company continues our commitment to Te Tiriti o Waitangi, ensuring that everyone who works with the company is supported to better understand

Te Ao Māori and tikanga Māori. In 2024 Kawiti Waetford joined New Zealand Opera as Manū Ru Rae | Senior Māori Lead, embedding for the first time in our Company's history a Māori leadership role. The transformative benefits of this appointment are clear: amongst other activity, it manifests our haerenga Māori as a Company, and leads, steers and strengthens connections with iwi across the motu. Te Reo Ruruku continues to support the Company, 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

Mansfield Park

April 2024 saw the presentation of Jonathan Dove and Alasdair Middleton's *Mansfield Park* at the Public Trust Hall in Te Whanganui-a-Tara and Settlers Country Manor in Tāmaki Makaurau.

A detailed illustration of a woman with blonde, wavy hair, wearing a light blue off-the-shoulder dress with a white lace collar and a gold necklace with a circular pendant. She is surrounded by numerous colorful butterflies in shades of blue, purple, yellow, and orange. The background is a bright blue sky with soft white clouds.

Mansfield Park is a site-specific work, originally presented by Waterperry Opera Festival (UK), and based on the novel by Jane Austen. We were thrilled to sell out all performances, including an additional performance in Auckland, which was scheduled in response to high ticket demand. This opera, written in the 21st century, appealed to a wide range of audience members, with 10% being first-time opera goers. Programming this piece also enabled the company to contract an ensemble of ten vibrant kaiwaiata, with two pianists (on one piano) providing the accompaniment. The entire company, bar one, were New Zealand performers, showcasing the depth of talent in Aotearoa New Zealand.





Show Statistics

1,129	people saw a performance of <i>Mansfield Park</i>
31	creatives, cast, musicians, crew
4	performances (all sold out)

Culture Counts Highlights

10%	of the respondents were attending their first opera
63%	were motivated to attend because it was a NZ Opera production
91%	rated the overall experience as Excellent or Good

Reviews

“Proximity to the performers induces intimacy and connection, something hammered home at one point when an audience member becomes part of the action on the stage.

Malcolm Calder, NZ Arts Review

“Mansfield Park gives a great opportunity for ten singers, mostly young, to show off their vocal and dramatic chops. Luckily, New Zealand Opera has gathered such a cast of New Zealand and Australian singers with the strong, characterful voices and acting ability needed to bring off their roles.

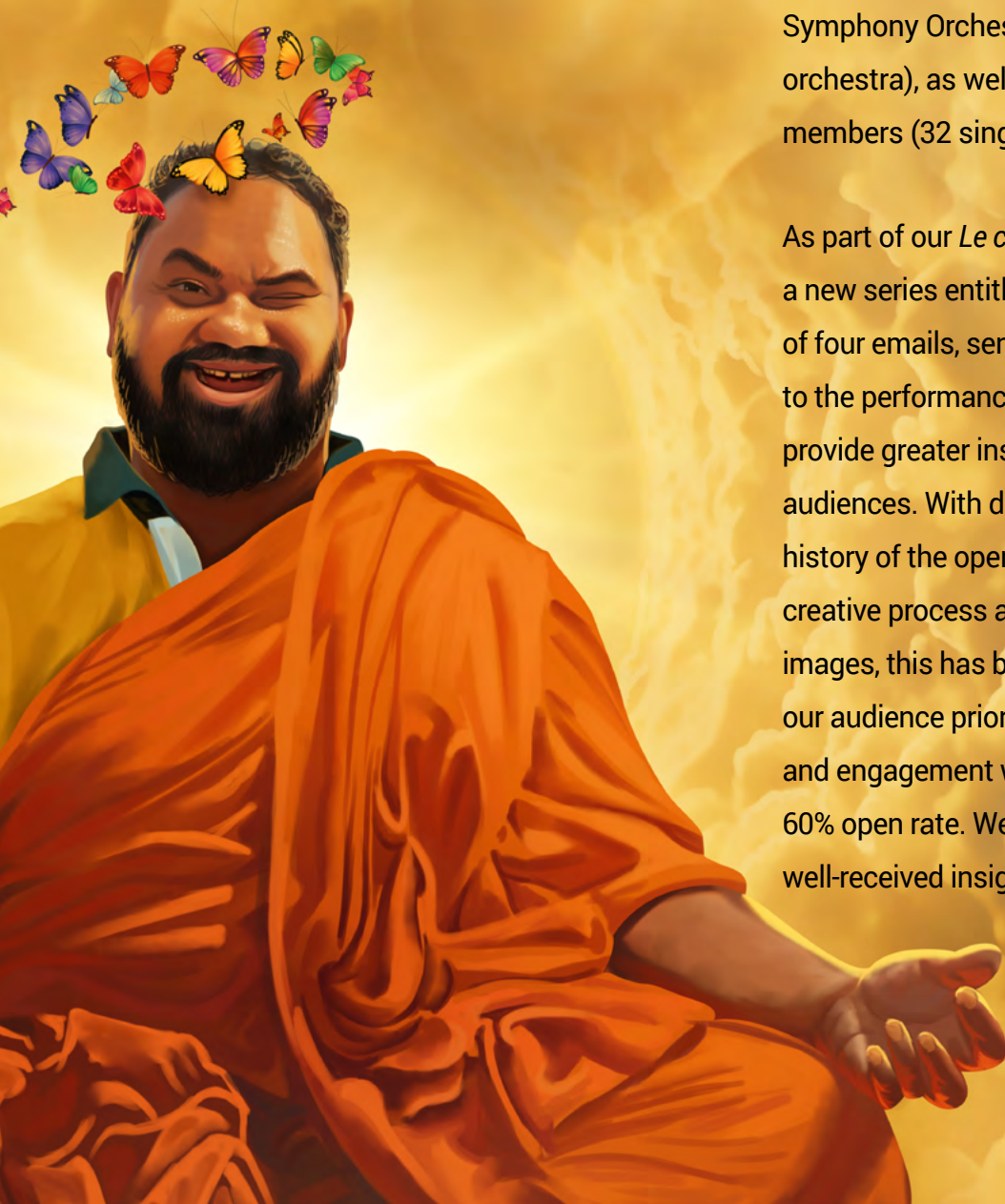
Simon Holden, bachtrack

Le comte Ory

Our mainstage opera for 2024 was Rossini's *Le comte Ory*. This work was a new production, the first of this work in NZ Opera's history, and was directed by New Zealander Simon Phillips. His version of *Le comte Ory* played on our 21st-century humour through witty surtitles and locating the action at a wellness retreat located in the South Island of Aotearoa New Zealand, featuring rival rugby teams instead of medieval crusaders. The stellar cast comprised national and international talent, led by Emma Pearson and Manase Latu. We were thrilled to bring back Manase to Aotearoa for his first lead role in a mainstage opera, as well as welcoming back Moses Mackay.

To achieve this tour, NZ Opera contracted 156 musicians through Auckland Philharmonia, Orchestra Wellington, the Christchurch Symphony Orchestra (52 players from each orchestra), as well as 96 NZ Opera Chorus members (32 singers from each region).

As part of our *Le comte Ory* campaign, we initiated a new series entitled 'Stage Notes'. This series of four emails, sent to our subscribers prior to the performance season, was designed to provide greater insight and understanding for our audiences. With detailed background about the history of the opera, insights into the design and creative process and some behind the scenes images, this has been a great way to connect with our audience prior to them arriving at the theatre, and engagement was high with an average of a 60% open rate. We will continue to offer these well-received insights for our future productions.





Show Statistics

6,142	people saw a performance of <i>Le comte Ory</i>
6	performances across Tāmaki Makaurau, Auckland; Te Whanganui-a-Tara, Wellington; and Ōtautahi, Christchurch
6	pre-show talks with 538 people attending
286	artists, creatives and technicians employed
51	people joined 7 initiatives with our participation tīma

Culture Counts Highlights

67%	were motivated to attend because it was an NZ Opera production
94%	rated the overall experience as Excellent or Good

'Rigour', 'Concept', 'Enthusiasm', and 'Excellence' scored the highest for "strongly agreeing" with the Quality Dimension statements



Le comte Ory

Reviews

“The physical and visual comedy in the show is delightful

Sam Brooks, Dramatic Pause / The Spinoff

“Rossini’s penultimate opera, written for sophisticated Parisian audiences, might have seemed a perilous choice for these times...but it worked splendidly

William Dart, New Zealand Herald

“A major role in this opera is played by the chorus, who deliver full-voiced extrovert singing and entertaining stage movement throughout.

Elizabeth Kerr, Five Lines

Audience feedback

“Absolutely loved it. Please continue with your preshow information emails, they cover everything and the mini synopsis is so helpful. Thanks for a delightful evening!

“It was superb! Loved the humour, the staging in current times, the subtitles which were hilarious and the superb singing and acting. So nothing more needed to improve my experience. We always go to the pre-performance talk which was also excellent. I went home with a smile on my face and am still thinking about how stunning it was! Bravo all!!!

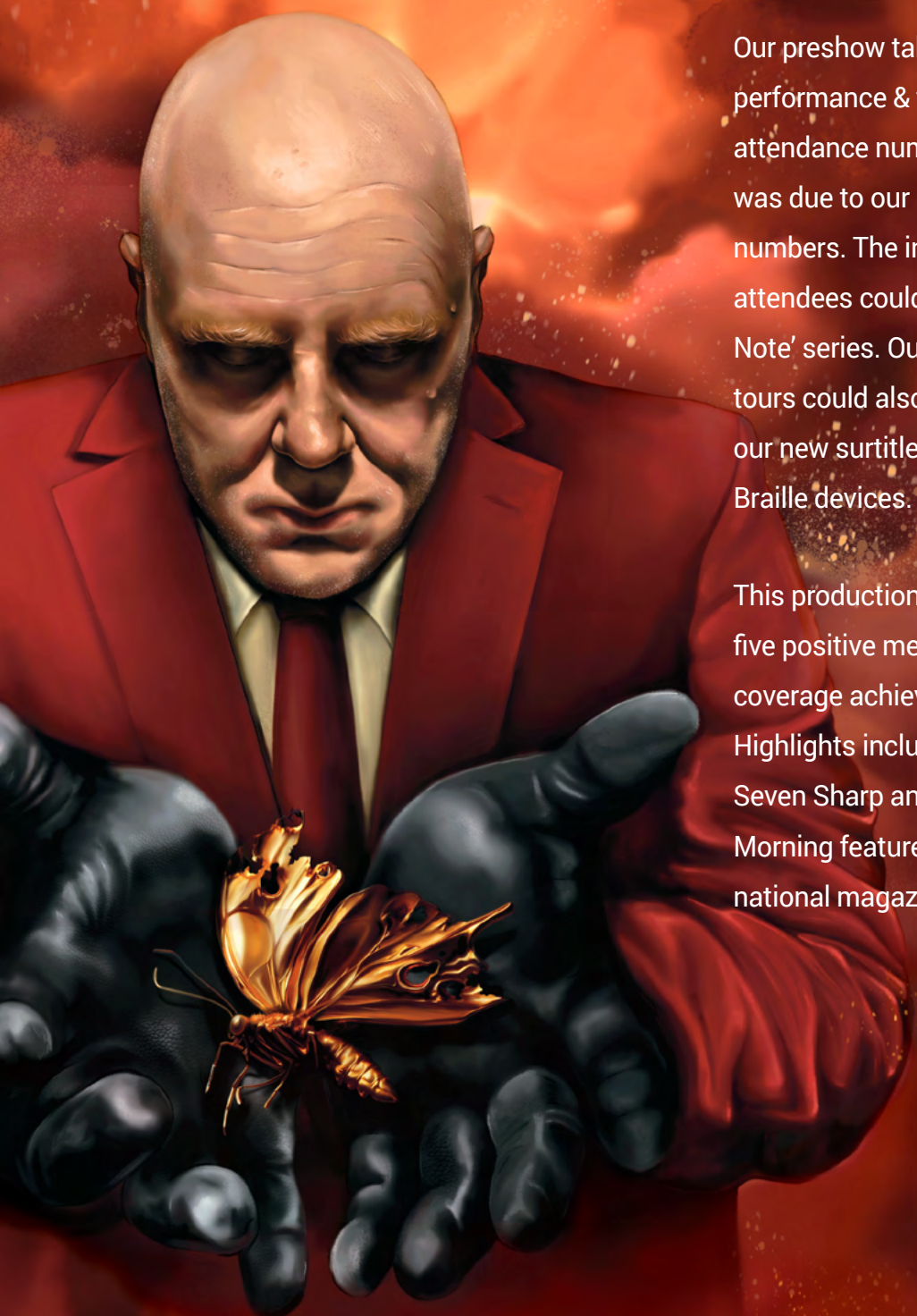
“There was much to praise but building a clever set that also overcame the Aotea’s shortcomings in line of sight and most particularly in acoustics was a winner. Having a ceiling and back on the set projected the singers’ voices and added to the really enjoyable evening.

Rigoletto

Our Auckland-only production for 2024 was Verdi's masterpiece *Rigoletto*. By arrangement with Opera Australia, we presented Elijah Moshinsky's production, which has been entertaining audiences for over three decades with its elaborate set, props and costuming. The Kiri Te Kanawa Theatre was the perfect venue for this mammoth production, and we were delighted with two out of three sold-out performances in September.

Our preshow talks and audio-described performance & touch tour saw our best attendance numbers to date. We believe this was due to our proportionally large audience numbers. The increase in pre-show talk attendees could also be an effect of our 'Stage Note' series. Our increased numbers for touch tours could also be a result of the integration of our new surtitle technology accessible through Braille devices.

This production was extremely well received with five positive media reviews and broad and wide coverage achieved in mostly mainstream media. Highlights included two national TV spots on Seven Sharp and 3News, a prime RNZ Saturday Morning feature radio interview and several national magazine features.



Show Statistics

5,685	people saw a performance of <i>Rigoletto</i>
3	performances at the Kiri Te Kanawa Theatre, Auckland
3	pre-show talks with 530 people attending
136	artists, creatives and technicians employed
18	people and 2 guide dogs joined for our audio described performance and touch tour

Culture Counts Highlights

13%	of the respondents were experiencing their first-ever opera
63%	were drawn to attend specifically because of this production
An impressive 97%	rated their overall experience as either 'Excellent' or 'Good'





Rigoletto

Reviews

“With this production director, designers, soloists, chorus and musicians have brought together a seamless tale of brilliantly rounded characters with vivid emotions and contemporary relevance.

John Daly-Peoples, NZ Arts Review

“Indeed, the entire cast in this production were flawless and strong... The impeccably stylish wardrobe, expertly nuanced lighting and Michael Yeargan’s stunningly sumptuous sets created a beguiling and exquisite foundation for the entire opera. The Auckland Philharmonia under the expert guidance of James Judd brought to life Verdi’s wonderful score.

Andrew Whiteside

“What faultless and irresistible entertainment on an addictive and unrelenting storm of genius! It doesn’t get any better than this!

Theatreview

Audience feedback

“The production was wonderful – retained all of the magic while also having a contemporary feel.

“I loved the surtitles. They really helped me enjoy the opera. The staging was exciting and looked top notch. The singers’ acting and characterisation was very clear and added to the believability of the themes.

“This was the most outstanding live opera production I’ve ever seen. The quality of the interplay between soloists, chorus and orchestra, under expert collaborative musical and theatrical direction, was amazing – creative, sensitive, dramatic, atmospheric, heartfelt and passionate.

Other events and concerts

Red! Summer School

This year we ventured into a new collaboration with the Auckland Philharmonia to present Lucy Mulgan's opera *Red!* as part of their annual Summer School programme. Held 15–19 January 2024, 21 tauira joined us to learn the 50-minute opera, working alongside opera singers Robert Tucker, Catrin Johnsson and Katherine McIndoe and rehearsed by Fiona Wilson. The week culminated in a semi-staged performance at the Auckland Town Hall with 450 in attendance.

Opera in the Park

We held our annual *Opera in the Park* concert as part of Auckland Council's Music in Parks series. This year, we were contracted to deliver two concerts: the first at Glover Park in St Heliers on Saturday, 27 January, and the second at Ambury Farm in Mangere on 4 February. This second offering was unfortunately cancelled just prior to the concert beginning, owing to high winds and unsuitable weather.



Opera in Concert with Auckland Philharmonia

In August, we worked with Auckland Philharmonia to present their annual *Opera in Concert* event. This year's title was *Tristan und Isolde* and was directed by New Zealand Opera's Participation Manager, Frances Moore (Rangitāne o Wairau). Auckland Philharmonia was joined by 32 members of our Auckland Opera Chorus. The concert at the Auckland Town Hall was very well attended, exceeding expected targets with 157%.

Tōiri

As part of our commitment to Māori culture, New Zealand Opera partnered with Te Pou Theatre for the first time to present *Tōiri* as part of Te Pou's Koanga Festival (for Te Wiki o Te Reo Māori). Spearheaded by our Manu Tū Rae (Strategic Māori Lead), Kawiti Waetford (Ngāti Hine, Ngātiwai, Ngāti Rangi, Ngāpuhi), the evening was a concert of opera favourites, translated and sung in te reo Māori, featuring Te Ohorere Williams (Ngāiterangi, Waitaha, Ngāti Pukenga, Ngāti Porou, me Ngāti Kahungunu ki Heretaunga), Majic Paora (Ngāti Whātua ki Tāmaki, Ngāti Whātua ki Kaipara, Ngāpuhi, and Te Aupōuri), Jordan Fonoti-Fuimaono and Tomairangi Henare (Ngāti Kahungunu ki te Wairoa me Tainui). This was a sellout performance.





Tē Rōpū Whakaurunga **Participation overview**

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

	2024
Total participants reached	9,917
Total participation events	28
Regions visited	6
Schools/educational organisations engaged	45

Connecting Children

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

Opera in Schools

On 19 February, we started rehearsals for our annual Opera in Schools Tour – a 45-minute version of Gaetano Donizetti's comedy *The Elixir of Love*. This production was directed by Jacqueline Coats, with David Kelly as Musical Director, a set designed and constructed by Jan Ubels, and costumes designed by Elizabeth Whiting. Our 2024 cast included young emerging artists Sarah Mileham (Adina), Alfred Fonoti-Fuimaono (Belcore), Tomairangi Henare (Ngāti Kahungunu ki Te Wairoa) (Dulcamara), and Taylor Wallbank (Te Whānau-ā-Apanui, Ngāti Kahungunu ki Heretaunga) (Nemorino).

We shared this beautiful production with taura from Auckland, Hamilton and Napier/Hawkes Bay in February/March 2024. Unfortunately, we had a cast member step away from the tour half-way through, necessitating a re-schedule of the second half of our tour. While bookings in Wellington and Christchurch were able to be retained, this rescheduling cost us the Blenheim and Nelson portion of the tour. We will look at visiting these schools during our 2025 tour, where we plan to build on the positive responses received from taura.

Our Auckland season included a special performance at the Blind and Low Vision school, BLENNZ in Homai, South Auckland.



8,836

Students and teachers attended a performance

30

Performances

26

Schools/education organisations

6

Towns/cities across Aotearoa



An important aspect of our Opera in Schools tour is to ensure we are reaching communities who might not have access to arts events, and where the \$5 ticket would be a barrier to access. To this end, we included five complimentary performances throughout our 2024 tour of *The Elixir of Love*, reaching 1,945 taura.

The Deputy Principal from Hastings Intermediate wrote:

What an absolute treat for Hastings Intermediate School to host NZ Opera this morning as they shared the 'Elixir of Love'. From the giggling at the beginning, (because it was so different to anything they had experienced before) to the engrossed expressions as the performance progressed, it was delightful. The story was pitched at just the right level for engagement of our students. Your cast and crew were totally professional, and it was great to see how a couple of boys from Hastings Boys High School (our neighbours) had gone on to chase their dreams. Thank you again for the opportunity to expose our children to this new experience.



Connecting young people

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

Le comte Ory

Dress Rehearsal

Due to the risqué storyline of Rossini's *Le comte Ory*, the suggested age of 16+ for attendance meant smaller school audiences at dress rehearsals. We were pleased, however, to welcome students from all our major drama and music tertiary institutions, with taura studying classical singing, collaborative piano studies and theatre across Auckland University, Unitec, Victoria University of Wellington, the University of Waikato, the University of Auckland and Toi Whakaari among others.

Workshop

Lighting Designer Matthew Marshall led a Lighting Workshop for 18 taura in the Kiri Te Kanawa Theatre. For many of the Papakura High School and Long Bay College participants, this was their first time visiting the central city and the Aotea Centre.

Masterclasses

Collaborative piano students from the New Zealand School of Music – Te Kōkī (NZSM) at Victoria University, played at the Wellington chorus rehearsals for *Le comte Ory* and attended our final piano-stage rehearsals, where they also spoke with Conductor Brad Cohen, Assistant Conductor Luka Venter and répétiteur David Kelly.

We held a masterclass at the University of Waikato led by Manase Latu on 21 May. Students received invaluable one-on-one coaching with Manase. We held a workshop for first-year costume students from Toi Whakaari, where they met with NZ Opera Head of Costume Sophie Ham, to talk through the designs for *Le comte Ory* and the costuming logistics for this opera.

A masterclass was held with visiting mezzosoprano Hanna Hipp at The University of Canterbury, where Hanna worked with six voice students. Hanna's focus was on movement and dramatic delivery as well as the emotional backstory of characters.



Rigoletto

Dress rehearsal

We welcomed tauira from Hillcrest High School, Cambridge High School, Hamilton Girls College, Hamilton Boys College, St John's School, Matamata College, Waikato Diocesan School, Unitec, Auckland University, Takapuna Grammar School, Selwyn College, St Peter's School, and Waikato University.

Voice masterclass

James Clayton, who sang the title role, gave a masterclass to members of our Auckland Chorus. Elena Perroni (Gilda) led a masterclass at Westlake Girls High School.

Piano Masterclass

Our repetiteur David Kelly presented a masterclass for the collaborative piano students at Auckland University.

Internship

An student from Toi Whakaari interned with our costuming team, observing both fitting processes in our studio. They also gained insights into how the costume department operates during productions in the theatre.

Wānanga

We held our Korokī Te Manu Wānanga for 38 tauira from Te Kura Kaupapa Māori o Te Rawhitiroa, Te Kura Taumata o Panguru, Te Kura Kaupapa Māori o Te Raki Paewhenua, and Te Wharekura o Māngere. This initiative empowers Māori youth through workshops, blending operatic art with haka theatre, Māori movement, and toi Māori. With our sincere thanks to Ngāti Whātua Ōrākei, our rōpū stayed at Tumutumuwhenua, participated in waiata and singing workshops (including a haka-theatre workshop with Hawaiki TŪ), and attended a performance of *Rigoletto*.

NZ Opera hosted participants from the Mai Toi Māori Internship programme, where they were able to talk with Participation Manager Frances Moore about the industry and tour our NZ Opera studio.

Kōkako Award

In collaboration with the Auckland Philharmonia and Kiwi Kids Music, the inaugural Kōkako Award for Best Children's Performance was established as part of the NZ Children's Music Awards. 14 entries of original songs were received, and 10-year-old Lydia Clark was announced as the winner at an awards ceremony on 5 May 2024.

The Lullaby Project

In October, New Zealand Opera worked with He Wero School for Young Parents to deliver our ongoing kaupapa, The Lullaby Project in association with Carnegie Hall. Nine lullabies in total were written over the course of four days. On request, a final 10th waiata was created as a waiata tautoko for the school, which was created individually from the kaupapa by Awhimai Fraser (Waikato, Ngāti Pūkenga, Ngāi Tāmanuhuri, Ngāti Kahungunu), Moana Ete (Ngāi Tahu, Ngāti Wheke, Rāpaki and Savai'i Samoa) and Tuakoi Ohia (Ngāti Hine, Mataatua, Tainui, Te Arawa, Te Āti Awa and Ngāi Pākehā) as a koha to the school. A final whānau sharing was held with 40 people attending.

Connecting Communities

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



Surtitle technology

We were delighted to onboard and launch a new breakthrough technology from **contexts.live** for our production of *Le comte Ory*. This technology enabled real-time access to surtitles and description via personal Braille readers, alongside traditional offerings for the Blind and Low Vision community. This has expanded our accessibility and engagement with this community, setting a global precedent for opera productions.

To continue to expand our accessibility, we offered Simplified Chinese language surtitles which could be accessed on personal devices during the performance of *Rigoletto*, again through technology offered by **contexts.live**. For the first time, this enabled us to reach new audiences who have a keen interest in opera but where language has been a barrier to engagement. This was an exciting next step for the company and honours our commitment to supporting inclusion at our performances.

“Thank you so much for making the opera accessible to blind or low vision patrons.

“We had a hearing-impaired person with us. Surtitles loaded onto his tablet was wonderful, your friendly attention to this was very much appreciated. Thank you.

“It was an amazing experience for me, especially with Chinese translators, very easy and helpful for me to understand and explore during the opera. Thank you for your team, it's a genius idea!!!



Le comte Ory

All performances of *Le comte Ory* were preceded by a pre-show talk led by Participation Manager Frances Moore and Assistant Director Matthew Kereama. These 20-minute discussions covered the role of the Assistant Director, the processes behind transposing *Le comte Ory* from 13th-century France to modern-day Aotearoa, the challenges of tackling comedy in opera, and speaking to various musical details within the work.

Rigoletto

We had our highest attendance to date for our touch tour and audio-described performance on Saturday 21 September, with 19 members of the Blind and Low Vision community attending. We also continued to offer Braille surtitles for this community after the success of this initial offering for *Le comte Ory*. Feedback from this community has been very positive, with one Braille user commenting, "I really enjoyed *Rigoletto*! The set was amazing (I explored it on a touch tour) and the singing was amazing! The Braille surtitles just made it extra awesome!".

Our pre-show talks, which are open for all our audiences, were well attended, achieving 212% target.

“We also enjoyed the pre-talk before *Rigoletto* - I think more of these sessions will help provide a better-informed experience at NZ Opera productions, i.e. recognising that there are people who do not have an opera/musical background etc.

New Opera Forum Wānanga

In April, we launched our inaugural New Opera Forum Wānanga. Held at the Gallagher Academy of Performing Arts at Te Whare Wānanga o Waikato, Waikato University, the forum saw music-based and text-based storytellers come together for a week-long series of kōrero around the challenge of creating new and relevant opera.

Led by mentors Kawiti Waetford (Ngāti Hine, Ngātiwai, Ngāti Rangi, Ngāpuhi), Jonathan Dove and Alasdair Middleton, with contributions from Padma Akula and Katie Tearle, the forum covered topics ranging from the technical challenges of writing for opera to the importance of recognising and respecting story sovereignty when creating new works.

This is an exciting and enriching kaupapa for NZ Opera, and one we're excited to carry into the future. We would like to acknowledge the generosity and support of Te Whare Wānanga o Waikato, Waikato University, and their support of this initiative. We were heartened to have participants travel to join us from all over Aotearoa, from Australia, and from the UK.

Associate Artists

Scholarships have been established to support our young and diverse artists to continue to work full-time in our art form, including funding for NZ Opera Friedlander Associate Artist Matthew Kereama, and NZ Opera Freemasons Foundation Company Artists Alfred Fonoti-Fuimaono and Taylor Wallbank. For NZ Opera Freemasons Foundation Company Artists, as well as performance opportunities, we were able to provide support in coaching, role preparation and all other facets involved in making the step from young artist to the professional stage. The Freemasons support in 2024 enabled them to attend masterclasses with world class singers including James Clayton and build professional relationships with artists, conductors and directors by accommodating them in Auckland for NZ Opera projects. This meant they were able to be in the rehearsal room to witness role preparation and rehearsal technique of professional opera performers. They were given performance opportunities, including in NZ Opera's 2024 season of *Rigoletto*. These opportunities for relationship building and witnessing the professional process are invaluable in building their experience, understanding and confidence in their own abilities.



Ngā Whenu Māori

Ka Mua, Ka Muri

New Zealand Opera is committed to being a genuine Te Tiriti partner, upholding the principles of Te Tiriti o Waitangi by ensuring Māori involvement in decision-making and representation. This approach fosters a cultural shift towards authentic engagement and partnership with Māori.

He Mahere Kaiaka Māori, Mahi Tahihoki

NZ Opera's Māori engagement strategy, originally developed by Lynette Amoroa (Tūhoe), is being updated for 2024–2026. It focuses on knowledge, environment, relationships, and recruitment.

Te Reo Ruruku

Te Reo Ruruku guides NZ Opera's kaupapa Māori, offering independent Māori-led advisory support. We acknowledge and thank our members:

Chair: Te Oti Rakena (Ngāpuhi, Ngāti Ruanui, Kāi Tahu)

Members: Cheri Waititi (Ngāti Porou, Te Whānau-Ā-Apanui), Deborah Waikapohe (Te Ātihaunui-A-Pāpārangi, Te Aitanga-Ā-Māhaki), Joanna Heslop (Taranaki), Robert Wiremu (Ngāti Kahungunu, Ngāti Porou, Ngāti Tūwharetoa), Awhimai Fraser (Waikato, Ngāi Tāmanuhiri, Ngāti Pūkenga, Ngāti Kahungunu), Annabel Holland, Brad Cohen, Joanne Cole, and Kawiti Waetford (Ngāti Hine, Ngātiwai, Ngāti Rangi, Ngāpuhi).





Manu Tū Rae

NZ Opera has established Manu Tū Rae | Strategic Māori Lead to embed Māori perspectives across all levels of the company. We welcome Kawiti Waetford (Ngāti Hine, Ngātiwai, Ngāti Rangī, Ngāpuhi) to the Senior Leadership Team in this role. His expertise will strengthen engagement with Māori communities, enhance representation of Māori stories in opera, and integrate tikanga Māori into NZ Opera's practices.

Tira Māori (Manu Tū Rae & Kaihere Ao)

NZ Opera upholds tangata whenua through mihi, visible te reo Māori use, and cultural integration. Manu Tū Rae provides tailored advice across our Auckland, Wellington, and Christchurch sites and ensures internal communications uphold the mana of te reo Māori.

Planning for the 2025/26 season has included internal consultation to embed Māori perspectives from the outset, ensuring culturally appropriate production choices, event planning, and branding.

Cultural Consultation: Pou Matua & Manu Taiko

Tira NZ Consultancy continues to provide cultural guidance. Wairangi Jones (Te Arawa, Ngāti Tūwharetoa, Ngāti Raukawa ki te Tonga, Ngāti Maniapoto), Pou Matua of Tira, played a key role in shaping the Manu Tū Rae position description.

Te Amokura

Te Amokura remains a key partner, supporting the ongoing development of He Mahere Kaiaka Māori, Mahi Tahi Hoki (2024–2026) to ensure cultural safety and strategic alignment. They also provide te reo Māori translations for production programmes and season brochures.

External Initiatives

Korokī Te Manu 2024

NZ Opera's Te Tira Māori worked with the Participation department to host the Korokī Te Manu Wānanga in September 2024. This initiative nurtures Te Taitokerau rangatahi by exploring opera, te ao Māori, and te reo Māori through workshops in singing, contemporary dance, Māori movement, and haka theatre.

The inaugural New Opera Forum was rooted in tikanga Māori, incorporating whakatau, karakia, and poroporoaki. Manu Tū Rae led sessions using taonga tākaro Māori and the human continuum technique, challenging participants' cultural perceptions and fostering open discussions.

Staff Competency & Te Reo Māori Development

NZ Opera continues to build cultural capability through:

- Te reo Māori classes as part of our haerenga Māori
- Professional development in karakia, whakatau, and poroporoaki
- Collaboration with Ngāti Whātua Ōrākei to strengthen te reo Māori learning opportunities

External Partnerships

Building strong relationships within Aotearoa's arts sector is key to Te Tumu Whakarae Brad Cohen's strategy of community-centred engagement.

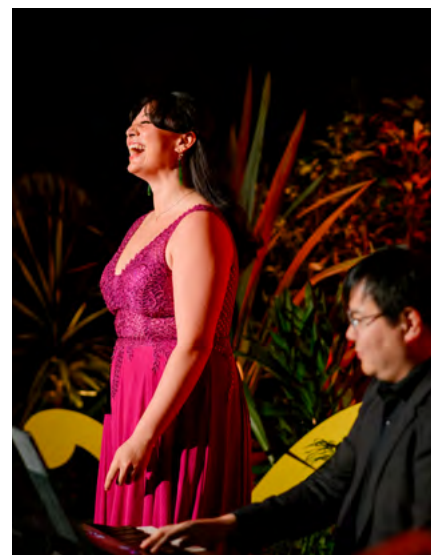
Tōiri – Te Wiki o Te Reo Māori

Our partnership with Te Pou Theatre led to the Tōiri concert on 16 September 2024, celebrating te reo Māori with arias predominantly translated into Māori.

The Lullaby Project

Through this initiative, Awhimai Fraser (Waikato, Ngāti Pūkenga, Ngāi Tāmanuhiri, Ngāti Kahungunu) and Moana Ete (Ngāi Tahu, Ngāti Wheke, Rāpaki, Savai'i Samoa) work with hāpori, rangatahi, and pēpi across the motu. They recently shared their tirohanga Māori approach at Carnegie Hall's Lullaby Project convening in New York.

We extend our gratitude to the Friedlander Foundation for their ongoing support of this kaupapa.



Rā Tūwhera | Open Day

On Saturday, May 11, NZ Opera hosted a successful Open Day, inviting the public into our studio space for an immersive experience around our upcoming season of *Le comte Ory*. Visitors enjoyed exploring opera costumes, getting a glimpse into the transformational processes of our wigs and make up team and observing a rehearsal of *Le comte Ory*. Collective singing was again encouraged, and participants learned and sang 'La donna è mobile' from *Rigoletto*. We enjoyed excellent media overage of this event and were joined by the NZ Herald Canvas, who wrote a feature, and TV3 Newshub who filmed a segment and interviewed some of our creatives and attendees.



The Opera Centre

The **Opera Centre** in Parnell is the base for New Zealand Opera's administration and artistic activities and is a 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 when available – organisations who have used our space include Auckland Theatre Company, G & T Productions, Auckland Choral Society and the Auckland Philharmonia.

Ngā Kaimahi me te Poari o Nē Opera

New Zealand Opera Staff and Board

Te Poari Whakahaere **Board of Directors**

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Joanna Heslop (Taranaki)
Tim Brown
Suzanne Snively ONZM DNZM
Dr Te Oti Rakena (Ngāpuhi, Ngā Ruanui,
Kāi Tahu)
Jim He MNZM
Leo Foliaki

Matthew Tolan (Secretary)

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Ngā Hoa Kaupapa **Staff**

Te Tumu Whakarae | General Director – Brad Cohen
Kaiwhakahaere Toi Whakamahere me te Whai wahi |
Director Artistic Planning & Participation – Joanne Cole
Kaiwhakahaere Putea me te Whakahaere |
Director Finance & Administration – Kent Beasley
Kaiwhakahaere Hokohoko me te Whakawhanaketanga |
Director Marketing & Development – Sally de Normanville Guy
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Kaiwhakahaere whanaketanga | Development Manager –
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Kaiwhakahaere o te whanaungatanga Kiritaki | CRM Manager –
Soumya Venoo
Kairuruku Matahiko me te Hokohoko |
Digital Marketing & Content Co-ordinator – Lynette Gunnion
Kaiawhina Kaute | Assistant Accountant – Ankita Topiwala
Kaihere Ao – Awhimai Fraser (Waikato, Ngāi Tāmanuhiri, Ngāti
Pūkenga, Ngāti Kahungunu)
Kaiwhakahau | Publicist – Vanessa Preston
Kaiāwhina Whakahaere | Executive Assistant – Lea Hunt

Partners

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

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

Government Partners



Gold Partners



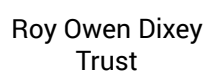
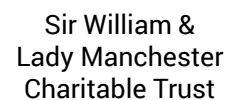
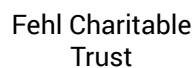
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Bronze Partners



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*Founding supporter

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 Richard & Heather Armishaw
 Linda Ashley
 David & Catherine Boyer
 Richard & Kate Burt
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 Donald Trott*
 Grant & Lynda Walter*
 Vivienne & Barry Wilson
 S Young & S Turner

ENSEMBLE

Our special thanks to all of our Ensemble supporters.
Ngā mihi nui.

NZ OPERA

AUCKLAND

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NZ OPERA

nzopera.com



NEW ZEALAND OPERA LIMITED (trading as New Zealand Opera)

FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2024

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NEW ZEALAND OPERA LIMITED (trading as New Zealand Opera)

STATEMENT OF SERVICE PERFORMANCE

FOR THE YEAR ENDED 31 DECEMBER 2024

We are storytellers, advancing our national conversation by making great opera

By telling stories through the power of the human singing voice, New Zealand Opera exists to serve our communities, our artists, and our artform, ensuring a vibrant and sustainable presence for opera in New Zealand.

This will be done by engaging the community through relevant programming that is accessible to our audiences. We cannot 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 strategy aligns the Statement of Service Performance outputs and outcomes into four key objectives:

Connecting with our community

<u>Output</u>	<u>Performance Measures- 2024</u>	<u>Results -2024</u>	<u>Performance Measures-2023</u>	<u>Results -2023</u>
Participation in opera programmes**	Target: 17,566 people to attend or participate in a participation event	Not Achieved - Approximately 12,196. Results are below target primarily due to the cancellation of our second Opera in Parks event (estimated to bring in 3,000) and our low numbers for the first Opera in Parks event (due to it being a grey, rainy day). Our Opera in Schools season was impacted by cast sickness, reducing our season length and therefore our participation reach. *	Target: 14,561 people to attend a participation event	Achieved - Approximately 15,331. The largest event was the Opera in Schools tour). Note. It is not possible to measure un-ticketed events precisely*
Engagements with iwi	Kanohi ki te Kanohi kōrero (face to face conversations) with iwi	Achieved - Initial meeting with CEO of Ngāti Whātua, Tom Irvine completed. Meetings with Liz Mellish from Nga Huru completed and introductions to iwi made.	Kanohi ki kanihi kōrero (face to face dialogue) with iwi in main centres	Achieved - 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 engaged with NZ Opera tangata (people).
Accessible mainstage productions	Audio description offered for each	Achieved- Successfully delivered touch tours, audio described and pre-show talks for <i>Le comte Ory</i> and <i>Rigoletto</i> . Braille surtitles successfully	Audio descriptions offered for 4 main productions	Not achieved - Audio descriptions were offered in 2 shows: The Unruly Tourists (Auckland) and Così fan tutte (Auckland, Wellington and Christchurch).

	main stage production	implemented from <i>Le comte Ory</i> season onwards; Chinese surtitles successfully implemented in <i>Rigoletto</i> season along with Koroki te Manu.		
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Presenting and performing opera to the nation

<u>Output</u>	<u>Performance Measures- 2024</u>	<u>Results -2024</u>	<u>Performance Measures-2023</u>	<u>Results -2023</u>
Quality live performances in Aotearoa	Exceed box office targets for all mainstage seasons: <i>Mansfield Park</i> (85%), <i>Le comte Ory</i> (65%), <i>Rigoletto</i> (70%)* **	<i>Mansfield Park</i> box office: Achieved -105% of target <i>Le comte Ory</i> box office: Not achieved- 84% of target <i>Rigoletto</i> box office: Achieved-126% of target	Ticket sales target: 18,197***	Not achieved - Ticket sales: 12,512
	65% of people rate the overall production experience as excellent or good	Achieved -94% based on 1,474 responses in Culture Counts surveys	65% of people rate the overall production experience as excellent or good	Achieved - 91% based on 1,876 responses in Culture Count surveys
Regional centres outside the three main cities are visited	Target: 6 regional centres are visited	Not achieved -3 centres: Napier/Hastings, Kirikiriroa Hamilton, Hurunui. Opera in Schools tour was shortened due to cast sickness	Target: 6 regional centres are visited	Achieved - 8 centres: Kirikiriroa Hamilton, Rotorua, Heretaunga Hastings, Hemo-a-Te Atonga Havelock North, Whanganui, Papaioea Palmerston North, Whakatu Nelson and Te Waiharakeke Blenheim

Connecting our industry ecosystem

<u>Output</u>	<u>Performance Measures- 2024</u>	<u>Results -2024</u>	<u>Performance Measures-2023</u>	<u>Results -2023</u>
Develop the NZ Opera Chorus	2 mainstage productions involving the NZ Opera Chorus.	Achieved -The NZ Opera Chorus was part of <i>Le comte Ory</i> mainstage opera and <i>Rigoletto</i> in Auckland.	2 mainstage productions involving the NZ Opera Chorus.	Not achieved - The NZ Opera Chorus was part of the <i>Così fan tutte</i> mainstage opera in 2023.
Strengthen relationships with other opera bodies in Aotearoa (such as regional operas, NZ Opera School)	Collaboration with at least one other opera organisation.	Achieved – 1. Costume Hire to Festival Opera 2. Loan of studio space to ‘The O.G.’s’ (AAF programme).	Collaboration with at least one other opera body	Achieved - NZ Opera hosted an Opera conference; this was attended by 6 key organisations.

Collaborative relationships in Aotearoa and abroad	Three collaborations	Achieved - 1. MOU for shared resources (including tessitura) between NZSO and RNZB. 2. Joanne Cole, Director of Artistic Planning and Participation, invited to present and attend the World Opera Forum in Los Angeles. 3. Collaboration with the University of Waikato and NZ Opera on a New Opera Forum Wānanga. 4. Sustained relationship with the Auckland Philharmonia for <i>Tristan und Isolde</i> .	Having a new collaborative relationship event	Achieved - 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.
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Sustaining our future

<u>Output</u>	<u>Performance Measures- 2024</u>	<u>Results -2024</u>	<u>Performance Measures-2023</u>	<u>Results -2023</u>
Artists developed through an Artists Development Programme	Sponsoring 5 artists	Not achieved -3 artists sponsored: Matthew Kereama, Alfred Fonoti-Fuimaono, Taylor Wallbank	Sponsoring 5 artists	Not achieved - 4 were sponsored in 2023: Sid Chand, Tayla Alexander, Ridge Ponini and Rhiannon Cooper
Increase Trusts and Foundations	2024 target: \$461,000 of Trust and Foundation revenue	Not achieved- \$433,940	2023 target: \$742,000 of Trust and Foundation revenue	Not achieved - \$510,837. In 2023, there were several key personnel changes in the organisation that had a significant effect on the fundraising activities.

* 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. Targets are set, based on the likely popularity of the show title. They also vary based on the performance venue. The targets are set when the season is planned and approved. (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 2024

	Note	2024	2023
		\$	\$
INCOME			
Revenue from Exchange Transactions:			
Box Office		925,361	1,038,793
Sponsors		156,679	140,813
Other Income		122,056	89,803
Revenue from Non-Exchange Transactions:			
Donations and Benefactions		317,709	308,603
Grant - Creative New Zealand		2,850,121	2,906,592
Grant - Auckland Regional Amenities Funding		1,260,000	1,260,000
Grant - Wellington City Council		74,407	72,599
Grant - Christchurch City Council		45,000	60,000
Grants - Trusts and Foundations		433,940	510,837
Total Revenue		6,185,273	6,388,040
EXPENDITURE			
Auditor's Remuneration	2	40,000	40,000
Production Expenditure	3	3,752,301	4,693,112
Rental Expenditure		238,751	224,182
Depreciation	8	293,715	256,787
Salaries & Wages	4	1,601,034	1,509,137
Operating Expenditure	5	801,141	950,693
Total Expenses		6,726,942	7,673,911
NET FINANCE INCOME			
Finance Income		28,520	41,565
Finance Expenses		(454)	0
Net Finance Income		28,066	41,565
Surplus/(deficit)		(513,603)	(1,244,306)

NEW ZEALAND OPERA LIMITED (trading as New Zealand Opera)
STATEMENT OF CHANGES IN EQUITY
AS AT 31 DECEMBER 2024

	2024	2023
	\$	\$
ACCUMULATED FUNDS		
Opening Balance	999,697	2,244,003
Total Comprehensive (Deficit) for the year	(513,603)	(1,244,306)
Closing Balance	486,093	999,697

NEW ZEALAND OPERA LIMITED (trading as New Zealand Opera)
STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2024

	Note	2024	2023
		\$	\$
EQUITY	6	486,093	999,697
CURRENT ASSETS			
Cash and cash equivalents	7	452,094	945,504
Receivables (from exchange transactions)		12,203	25,974
Prepayments		17,331	19,084
Production prepayments and work in progress		100,580	90,426
TOTAL CURRENT ASSETS		582,208	1,080,988
PROPERTY, PLANT AND EQUIPMENT	8	198,642	250,914
TOTAL ASSETS		780,851	1,331,902
LESS CURRENT LIABILITIES			
Accounts Payable (from exchange transactions)	9	145,624	105,773
Funds in Advance (from exchange transactions)	10	99,848	136,370
Funds in Advance (from non exchange transactions)	10	49,285	90,062
TOTAL CURRENT LIABILITIES		294,757	332,205
NET ASSETS		486,093	999,697

Signed on Behalf of the NZO Board by:



Annabel Holland
Chair

Dated: 2 April 2025



Leo Foliaki
Chair Audit & Finance Committee

Dated: 2 April 2025

NEW ZEALAND OPERA LIMITED (trading as New Zealand Opera)
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2024

	Note	2024 \$	2023 \$
Operating Activities			
Surplus/(deficit) for the year		(513,603)	(1,244,306)
Adjustments for:			
Depreciation	8	293,715	256,787
Loss on disposal of property, plant and equipment	8	8,128	6,822
Payments for purchase of costumes sets and staging	8	(247,812)	(212,805)
 Movements in Working Capital:			
Decrease /(increase) in trade & other receivables		13,771	(70)
(Increase) / decrease in production prepayments & WIP		(8,401)	(10,123)
Decrease /(increase) in trade & other payables		39,851	(367,292)
Increase / (decrease) in income in advance		(77,299)	(93,422)
Net Cash Inflow/(Outflow) from Operating Activities		(491,651)	(1,664,409)
Investing Activities			
Payments for purchase of property, plant & equipment	8	(1,759)	(55,440)
Net Cash Inflow/(Outflow) from Investing Activities		(1,759)	(55,440)
Net Increase/(Decrease) in Cash & Cash Equivalents		(493,410)	(1,719,849)
Cash and Cash Equivalents at the Beginning of Year		945,504	2,665,353
Cash and Cash Equivalents at the End of Year	7	452,094	945,504

NEW ZEALAND OPERA LIMITED (trading as New Zealand Opera)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

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 \$5m but less than \$33m.

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 2024 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 2024 and 2023 financial years.

Funding from Creative New Zealand is confirmed for the period to 31 December 2026 and the Auckland Regional Amenities Fund's contribution is confirmed through to 30 June 2025. 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 2024

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 2024

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.

		2024 \$	2023 \$
NOTE 2	Auditor's Remuneration		
	Auditor Remuneration (monetary)	20,000	20,000
	Auditor Remuneration (in kind)	20,000	20,000
		40,000	40,000
NOTE 3	Production Expenditure		
	Creative Team	210,243	342,418
	Principals	458,316	679,546
	Chorus, Dancers etc	247,778	115,622
	Accommodation	302,958	394,905
	Technical Staff	291,998	408,717
	Orchestra	441,228	379,820
	Venue Rental	264,001	324,262
	Technical Costs	906,422	1,161,906
	Marketing, Website & Launch	249,065	419,463
	Other	380,292	466,452
		3,752,301	4,693,112
NOTE 4	Salaries & Wages	1,601,034	1,530,420
	Average FTE	14.82	14.78
	Average Head count	16.11	16.24
NOTE 5	Operating Expenditure		
	Consultants/Contractors/Casuals	177,694	157,050
	Insurance	46,886	46,485
	Vehicle Expenses	43,520	49,858
	Communications	6,496	11,912
	OPEX - Opera Auckland Office	73,697	61,076
	Storage Operations & Facilities	78,467	64,823
	Other	374,382	559,489
		801,141	950,693

NEW ZEALAND OPERA LIMITED (trading as New Zealand Opera)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024**

		2024	2023
		\$	\$
NOTE 6	Equity		
	Share Capital	50,000	50,000
	Accumulated Comprehensive Income	436,093	949,697
		486,093	999,697

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

NOTE 7	Cash and cash equivalents		
	Cash on Hand	714	439
	Current Cash at Bank	451,380	945,065
		452,094	945,504

Included in current cash at bank is a term deposit of \$31,988 (2023: \$31,988) being held as a rental bond.

There is an overdraft facility with Westpac of \$200,000 (2023: \$200,000). This is an on demand facility with floating interest at the prime lending rate plus 1.55% margin. (2023: 1.55%)

NOTE 8 Property, plant and equipment

	Cost	Accumulated Depreciation	Book Value 2024	Book Value 2023
	\$	\$	\$	\$
Costumes, sets and staging	1,337,630	1,337,630	-	-
Leasehold improvements	405,369	253,407	151,962	183,393
Musical Instruments	67,426	36,647	30,779	34,700
Office Furniture & Equipment	73,207	59,616	13,591	28,890
Plant & Equipment	140,102	137,792	2,310	3,931
	2,023,734	1,825,092	198,642	250,914

	Book Value 2023	Depreciation	Impairment	Additions	Disposals	Book Value 2024
	\$	\$	\$	\$	\$	\$
Costumes, sets and staging	-	247,812	-	247,812	-	0
Leasehold improvements	183,392	31,431	-	-	-	151,961
Musical Instruments	34,699	3,365	-	-	555	30,779
Office Furniture & Equipment	28,892	9,485	-	1,759	7,573	13,593
Plant & Equipment	3,931	1,621	-	-	-	2,310
	250,914	45,902	-	1,759	8,128	198,643
	250,914	293,714	-	249,571	8,128	198,643

	2024	2023
	\$	\$
NOTE 9		
Accounts Payable		
Accounts Payable (from Exchange Transactions)	38,355	32,016
Other Payables (from Exchange Transactions)	107,270	67,557
	145,624	99,573

NOTE 10	Funds in Advance		
	<i>Exchange Transactions</i>		
	Funds in advance from advance ticket sales	99,848	136,370
	<i>Non-Exchange Transactions</i>		
	Funds in advance from gift vouchers and grants from foundations	49,285	90,062
		149,133	226,432

NEW ZEALAND OPERA LIMITED (trading as New Zealand Opera)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

NOTE 11 Commitments and Contingencies

	2024	2023
	\$	\$
As at 31 December 2024 there were the following lease commitments:		
Not later than one year	266,728	256,284
Between one and two years	266,728	252,150
Between two and five years	588,090	729,493
More than five years	-	76,730
	<u>1,121,546</u>	<u>1,314,657</u>

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 expires on 30 April 2029. Lease payments for the 2024 year were \$244,769 (2023: \$224,182).

New Zealand Opera also has three leases for computer equipment; one for four years to June 2027 and two for five years to March 2027 and August 2028. Lease payments for the computer equipment leases in 2024 were \$28,924 (2023: \$31,681).

There were no contingent liabilities outstanding as at 31 December 2024 (31 December 2023: Nil).

There were no capital commitments entered into as 31 December 2024 (31 December 2023: 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 (2024: 4FTE, 2023: 3.34FTE) were remunerated \$670,550 (2023: \$577,623) during the year.

Some of the Directors of New Zealand Opera were benefactors to the company under the benefaction programme donating \$12,757 in 2024 (2023: \$12,241). 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 \$74,407 from the Wellington City Council in 2024. (2023: \$72,599)

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

During 2024 two New Zealand Opera Directors were also Trustees of New Zealand Opera Foundation Trust. The Trust did not contribute a grant to New Zealand Opera in 2024 (2023 : 2 Directors, \$12,660).

There were no other payments made to members in regard to extra services provided during the 2024 year (2023: Nil).

There was no other related party debt owing or due by New Zealand Opera as at 31 December 2024 (2023: Nil).

NZ Opera use contexts.live for its new surtitles, \$13,320 was paid for this service in 2024. The General Director Brad Cohen, is a shareholder and director of contexts.live. (2023: 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.