

— Annual Report
2022





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COVER: SOLOIST JOSHUA GUILLEMOT-RODGERSON
AND ARTIST SHAE BERNEY IN *CINDERELLA*.
PHOTO BY STEPHEN A'COURT.

INSIDE COVER: ARTIST SAUL NEWPORT IN *I DEEPLY KNOW*.
PHOTO BY ROSS BROWN.

Nau mai, haere mai

Welcome

The stand-out accomplishment for the Royal New Zealand Ballet in 2022 was the beginning of our return to our resident home, the St James Theatre, after three years in temporary accommodation. Our on-stage return was marked mid-year with *Cinderella*, followed by the return of our costume team to their newly refurbished workshop in November. Our dance studios, administration and production office teams return in early 2023. From our Wellington home we will continue to create ballet performances for all New Zealanders and train world-class talent. We will share our facilities with our community and uplift the artform across the nation inspiring future generations of dancers and audiences.

In 2022 we continued to present ballet and dance in all its forms to Aotearoa New Zealand. However, the planned February/March tour of the *Venus Rising* programme of three ballets (*Aurum*, *The Autumn Ball* and *Waterbaby Bagatelles*) was postponed, and the May five-centre national tour of *Swan Lake* cancelled. Like the rest of New Zealand, we at the Royal New Zealand Ballet continued to be tested in our resilience as COVID-19 hindered our ability to reach our audiences.

While we were unable to reach New Zealanders through our live touring programme, our team was determined that our audiences would have access to dance. The company launched *RNZB Screen* presenting existing Royal New Zealand Ballet main-stage performances; and created the new 2022 *Ballet Bites* digital festival. The digital festival created twelve new online dance films, crafted by and for dancers of the Royal New Zealand Ballet including works by Choreographers-in-Residence Shaun James Kelly and Loughlan Prior. These dance pieces were all created especially for the camera and were presented online to ballet lovers across the country and the world. Our digital output continues to thrive.

The cancellations of our touring programme made the year's live highlight, the world premiere

of *Cinderella* on 3 August at the St James. This spectacular event will linger in our memories for years to come. We were particularly proud to bring together once more the dream team of Royal New Zealand Ballet Choreographer-in-Residence, Loughlan Prior, New Zealand composer Claire Cowan with her highly acclaimed original score, and internationally renowned Australian designer Emma Kingsbury. We were so pleased our audience enjoyed our return to the stage.

Commissioning and presenting New Zealand work is a core part of the Royal New Zealand Ballet's ambition. In 2022 on the main-stage we presented New Zealand choreographer Sarah Foster Sproull's *The Autumn Ball*, as well music by the brilliant composer Claire Cowan, and Eden Mulholland (Ngāti Uepohatu). Our education programme saw new work *Tāne and the Kiwi* commissioned from choreographers Nicholas Schultz and Laura McQueen Schultz, with music by Thomas Goss and script by Chris Lam Sam.

A welcome return to our regional homes with Tutus on Tour saw the company travelling in October/November to ten centres with our gala programme of classical and recent works for the smaller stages around the country. This programme highlighted our own Choreographer in Residence Shaun James Kelly's *The Ground Beneath Our Feet*.

COVID-19, however, struck us again with *Venus Rising* in December 2022, Wellington audiences were fortunate to see the full season. Only one performance could be staged in Christchurch before we needed to cancel the remaining performances and the Auckland season due to increasing COVID-19 cases within the company. This was the first-time COVID-19 illness amongst our dancers led to show cancellations.

2022 for the Royal New Zealand Ballet was a year of great lessons and we have become a company that continues to adapt and change and learn to live and perform.

FOCUS ON DANCER TRAINING, EDUCATION AND ACCESS

The Royal New Zealand Ballet is focused on supporting the training and careers of New Zealand dancers. In 2022 the proportion of New Zealand dancers in the company (either citizens, residents or those who have been with the Company for more than 5 years) was 65%, of whom 34% had trained at the New Zealand School of Dance. The Royal New Zealand Ballet and the New Zealand School of Dance work extremely closely together and we continue to strengthen connections with local ballet schools. Our mentor programme offered 25 places in 2022. It provides inspiration and insight into becoming a professional dancer including online and in-person classes.

RNZB Education had a full year creating new connections inspiring people of all ages into a life of dance and movement.

While COVID-19 Alert Levels prevented some of our main stage productions and larger gatherings from happening, activities including workshops in schools, online performances and smaller group presentations were in high demand. The Royal New Zealand Ballet's Education team returned to schools and groups within the community through in-person, video and online workshops, including for prisons, and offering adapted workshops for groups with high needs. We see dance and creativity as an opportunity for everyone.

The 2021 performances of the family ballet *The Ugly Duckling / Te Topatopa Anuanu* at Te Papa and Due Drop Events Centre, Manukau were highly successful. Performances were narrated in English, Te Reo Māori and New Zealand Sign Language. So, in 2022, we developed a teaching resource for schools that reached over 38,000 students. This resource, which was presented alongside the full broadcast quality recording of the performance, provides teachers with video guides and storytelling suggestions for young people to get creative and engaged in the story.



PRINCIPAL KATE KADOW AND SOLOIST JOSHUA GUILLEMOT-RODGERSON IN *AFTER THE RAIN*. PHOTO BY STEPHEN A'COURT.

The Royal New Zealand Ballet's residency programmes have real impact on the lives of young peoples' confidence, communication skills and creative thinking. In 2022 the *DANCEwithME* six-week residency, funded by the Ministry of Education's Creatives in School programme, culminated in 180 students in South Auckland performing *Being Aotearoa, New Zealand Music* at the DueDrop Events Centre. The new 10-week residency programme, with over 70 students drawn from four schools in Kerikeri, told the story of *Kupe and the Giant Wheke's discovery of Aotearoa* using dance. Students created and projected their own artwork through this performance at the *Upsurge Arts Festival*.

PEOPLE AND CULTURE

Our company's lifeblood is performance and taking ballet and dance to our audience. The impacts of COVID-19 and the cancellation of tours were felt keenly by the company and will reach beyond 2022. Our challenge was to present live ballet and tour safely, for our dancers, technicians, administrators and audience members.

We are fortunate in our close relationships with our touring colleagues and venues in New Zealand and in particular The Australian Ballet, who like us, were in a similar position of repeatedly attempting a return to performance after a prolonged period with season cancellations.

ARTISTS LUKE COOPER AND GEORGIA BAXTER IN *AURUM*.
PHOTO BY STEPHEN A'COURT.



Led by our newly appointed Director of People and Culture, Sarah Griffiths, we consulted widely and developed our COVID-19 Safety Plan. This focused on company-wide vaccinations, exclusion periods of limited access for people outside the organisation during a creation or rehearsal period, daily testing in the period before opening night and all through any tours, and mask use on any Royal New Zealand Ballet flight or bus. We worked on a shift in mindset: not “working or dancing through illnesses”. Anyone who was unwell, regardless of what the symptoms were, was asked not to come into work and to remain at home until they were symptom-free.

As a result of COVID-19 the performing arts industry continues to see a shortage in specialist recruitment areas, particularly in technical production.

We continue to see contractors and casual employees move on to pursue opportunities in other sectors and overseas.

RETURN TO THE ST JAMES

With unwavering support of Moller Architects and Maycroft Construction our costume department moved back into the St James in November. This is the first of a three-phase return to our home, with dancers and administration staff returning in early 2023.

We would particularly like to acknowledge RNZB Foundation, Manatū Taonga, Ministry for Culture and Heritage, Wellington City Council, NZCT, Pub Charity Limited, the Adam Foundation, New Zealand Lottery Grants Board, Lion Foundation, the Thomas George Macarthy Trust, Four Winds Foundation, Forsyth Barr and those personal donors who have committed to our vision of creating a worldclass dance centre and office at the St James Theatre.

THANK YOU TO OUR PARTNERS

The Royal New Zealand Ballet is fortunate to receive support from an amazing range of partners that recognise the scope of the company’s work in

creation and delivery of culture to Aotearoa New Zealand. Our partners ensure we are able to reach New Zealanders through our national touring, our education programme, and through RNZB Screen.

Our funding is received from government, sponsors, trusts, funding bodies and personal supporters. Our core funding is from the Crown, administered by Manatū Taonga, Ministry for Culture and Heritage. Without the substantial support received from the Crown, alongside other funders, the Royal New Zealand Ballet would not be able to deliver the extraordinary cultural value for New Zealanders telling: our stories through dance.

The Royal New Zealand Ballet Foundation and supporters of our philanthropy and membership programmes lead our cause in supporting the company and our work. In 2022 the Foundation’s ‘En Pointe’ programme donors supported Ballet in a Box, Musical Moves, a new commission for 2023 Wānaka Festival of Colour, and the enhancement of changing rooms and facilities for the dancers at the St James. These would not otherwise have been possible without this support, and we continue to build up a sustainable fund to support the long-term future of ballet. The Wellington and Auckland ‘En Pointe’ Patron groups have a deep connection with the company and our community. We are incredibly grateful for their continued support and leadership.

FINANCIAL PERFORMANCE

Turnover for the 2022 year decreased to \$12.9m (2021: \$13.5m) due to lower box office revenue, grants and sponsorship funding and commercial revenue.

Box office revenue in 2022 was negatively impacted by cancelled performances due to COVID-19 with the full tour of *Swan Lake* cancelled, and the rescheduled *Venus Rising* partially cancelled. The Royal New Zealand Ballet was very fortunate to receive support provided by the Arts & Culture Event Support Scheme (administered by Manatū Taonga,



KATHERINE SKELTON IN ACT II OF *GISELLE* PERFORMED BY THE ROYAL NEW ZEALAND BALLET, 2021. PHOTO BY STEPHEN A'COURT.

Ministry for Culture and Heritage) at the time *Swan Lake* was cancelled and *Venus Rising* postponed. This support meant that all artists, creatives, production crew and organizations involved in these events received payment in full; and that the Royal New Zealand Ballet was able to honor its contractual arrangements. The Scheme provided vital support for the arts and events industry in New Zealand and was a huge relief to the Royal New Zealand Ballet as we faced major uncertainty navigating through COVID-19.

Grants, sponsorship and philanthropy funding levels continue to be affected by COVID-19. The company recognizes the tremendous support received in challenging times from our supporters. We simply cannot operate without support of the government, major funders, gaming and community trusts and foundations, sponsors and individual donors.

Government support accounted for 57% of total turnover (2021: 52%) with other non-box office revenue accounting for 27% of total turnover (2021: 31%). The company is immensely grateful to have received an increase in Crown funding (through the support of Manatū Taonga, Ministry for Culture and Heritage), effective from mid-2022, to address ongoing significant cost pressures experienced over several years.

Despite the lower turnover for the year, a surplus of \$390,000 was achieved (2021: \$477,000). The Royal New Zealand Ballet finished the year with reserves of \$2.184m (2021: \$1.794m) due to lower expenditure compared with 2021.

Revenue in 2021 included one-off commercial revenue through a contract with Tulsa Ballet to build the set, costumes and props for Tulsa Ballet's new production of *The Nutcracker*. Tulsa Ballet is based in Oklahoma, USA.

THANK YOU AND HAERE RA

Her Majesty the Queen

We paid tribute to Her Majesty the Queen on the occasion of her death on 22 September 2022.

In 1984, almost 40 years ago, Her Majesty, Queen Elizabeth II granted the title 'Royal' to the New Zealand Ballet. The granting of the title 'Royal' is a prerogative of the Crown. To grant the New Zealand Ballet the title 'Royal', was a very high honour and privilege. Her Majesty recognised the important contribution the New Zealand Ballet had made to the cultural life of New Zealand. In the 40 years since, the Royal New Zealand Ballet has continued to lead Aotearoa New Zealand's cultural life. Along with the Commonwealths' other 'Royal' ballet companies - The Royal Ballet, Birmingham Royal Ballet and Royal Winnipeg Ballet, we recognise and respect the special nature of our position.

To celebrate the Royal New Zealand Ballet's history and bright future we are looking forward to celebrating our 70th Anniversary in 2023.

Russel Kerr ONZM, QSM

We pay tribute to Russell Kerr who, after many years of generous service to the arts, passed away on 22 March 2022. As Artistic Director Russell led the New Zealand Ballet from 1962 – 1968. Over four decades he created many productions including *Swan Lake*, *Peter Pan* and *The Nutcracker*, and brought both the rigor and the magic of professional ballet to generations of New Zealand artists and audiences. We are profoundly grateful for the generosity with which he shared his life with us all and we mourn our loss.

Departure of Executive Director, Lester McGrath

The Board is immensely grateful for his tireless and effective work and inspirational leadership over the past four years.

Staff and Dancers

We say a fond haere ra to the following dancers who left the company in 2022. We acknowledge, with aroha, their contributions and wish them well in their new adventures.

We farewelled a three longstanding and highly respected dancers during 2022. Principal **Joseph Skelton** whose highlights with the company include roles as Lysander and Oberon in Liam Scarlett's *A Midsummer Night's Dream* (2015, 2016, 2021), Albrecht in *Giselle* (2016 and 2021) and Romeo in Francesco Ventriglia's *Romeo and Juliet* (2017) retired in June, after ten years with the company.

Soloist **Katherine Skelton** (née Grange) retired in June, after eleven years with the company. Katherine's repertoire has encompassed many memorable classical and contemporary roles, with recent highlights including her debuts as Aurora in Patricia Barker's production of *The Sleeping Beauty* (2020) and Giselle in the production by Ethan Stiefel and Johan Kobborg (2021), the title role in Loughlan Prior's *The Firebird* (2021) and Gretel in his *Hansel & Gretel* (2019).

Katherine and Joseph are now running their own dance school, Hawke's Bay Dance Centre, in Napier.

Principal **Paul Mathews** retired in November after 17 years with the Royal New Zealand Ballet. His highlights with the company include roles as Demetrius in Liam Scarlett's *A Midsummer Night's Dream* (2015), Hilarion in Johan Kobborg and Ethan Stiefel's *Giselle* (2012), the Transformed Witch in Loughlan Prior's *Hansel & Gretel* (2019), Tybalt in Francesco Ventriglia's *Romeo & Juliet* (2017). Following his graduation from Massey University with a Bachelor of Business, Paul has embarked on his MBA and is now working for Contact Energy.

We also farewelled **Maggie Bryan**, who joined the Royal New Zealand Ballet as an apprentice in 2020.

She leaves the stage to travel and hopes to explore new avenues in the humanitarian or not-for-profit sector. **Vincent Fraola**, a graduate of the New Zealand School of Dance who joined the company as an apprentice in 2019. He leaves the company to return to Australia. **Annaliese Macdonald**, who joined the Royal New Zealand Ballet in 2020. She will join the pre-professional year at Sydney Dance company to pursue a contemporary career, as well as being involved in new choreographic opportunities. New Zealand School of Dance graduate **Saul Newport** who joined the company in 2021, returned to Houston Ballet. **Harry Peterson** who joined the Royal New Zealand Ballet during 2020 has returned to the USA. He is performing in his hometown with Los Angeles Ballet. **Christian Renforth**, who joined the Royal New Zealand Ballet during 2020 has returned to the USA and is now performing with Nashville Ballet.

Christian, Harry and Annaliese made their mark as choreographers as well as dancers during their time with the company and we wish them, together with Saul, Vincent and Maggie, every success in their future endeavours – be they onstage, in the rehearsal studio, on the road or in the lecture hall.

During the year we also farewelled Senior Content Producer Jeremy Brick, our connection with Jeremy remains strong as he continues to share his filming expertise with us and work on digital projects. Marketing Executive Emelyn Barrientos, Philanthropy Manager Carleen Ebbs, Assistant Accountant Jude Krautschun, Technical Stage Manager Antony Goodin, Tour Manager Lisa Parkes, Workshop Carpenter Kieran Gunn and Dance Educator Jamie Delmonte also left to pursue new opportunities or further study. We look forward to welcoming Jamie back 2023 when he provides leave cover for Education and Community Engagement Manager

Lauren Byrne in mid-2023. We are very appreciative of their contributions to the company, and we wish them all the best with their future endeavours.

Finally, we would particularly like to thank and acknowledge the Board of Trustees for their stewardship and guidance over the last twelve months. Special thanks to Trish Oakley and Katrina Todd ONZM who both retired during the year after five and a half years' and three and a half years' service respectively. We also warmly welcomed Nuwanthie Samarakone as a Trustee in June 2022 (following a years' internship); and appreciated the involvement of Kase Craig (Intern Trustee).



DAME KERRY PRENDERGAST DNZM CNZM
CHAIR

JOSEPH SKELTON IN *ROMEO AND JULIET*, PERFORMED BY THE ROYAL NEW ZEALAND BALLET, 2017. PHOTO BY STEPHEN A'COURT.



PRINCIPALS MAYU TANIGAITO AND PAUL MATHEWS IN *LE CORSAIRE*.
PHOTO BY STEPHEN A'COURT.





Repertoire & Engagement



THE RYMAN HEALTHCARE SEASON OF

CINDERELLA

3 AUG – 3 SEPT 2022



PUBLICITY IMAGE FOR CINDERELLA. PRINCIPALS MAYU TANIGAITO, SARA GARBOWSKI, KATE KADOW, SOLOISTS JOSHUA GUILLOT-RODGERSON AND KIRBY SELCHOW. PHOTO BY ROSS BROWN. DESIGN BY HOMEGROWN.

Centres: Wellington, Auckland, Napier, Christchurch, Dunedin

Number of Performances: 17

Audience Numbers: 24,069

Choreography: Loughlan Prior

Music: Claire Cowan

Set and costume design: Emma Kingsbury

Lighting design: Jeremy Fern

Orchestras: Orchestra Wellington, Christchurch Symphony Orchestra, Auckland Philharmonia Orchestra

FROM THE CHOREOGRAPHER

Cinderella is the original 'rags to riches' story, a fairytale about magically overcoming adversity and finding happiness by marrying a Prince (the end).

Riches and fancy things are great, but do they really bring true happiness? In my experience, people are much more complex than this cut-and-dried resolution, often the grass isn't always greener on the other side, and not everyone wants to marry a Prince. So, what does 'Happily Ever After' even look like in today's world..?

If you dig below the ornate surface, golden coaches, tutus, tiaras and a pair of shiny shoes, you will find that *Cinderella* is about learning that happiness doesn't come from possessions or titles, but from self-discovery: finding the freedom to live your truth and finding the courage to be yourself. For almost 400 years, the heart of this story has been the young woman who decides to be brave, to take chances and to speak up for herself. Without taking that final step and finding her voice, *Cinderella* would have stayed a disappointed scullery maid, with a single glass slipper and a clutch of fading memories. But she did speak up, and the ending was forever changed.

But what if *Cinderella* wasn't the only one looking to change her stars?

Our story follows both *Cinderella* and Prince Charming as they navigate separate struggles but share a common bond. In a world where fancy titles count for everything, peacocking reigns and 'more is always more', *Cinderella* and Prince Charming feel smothered and silenced, struggling to be heard in a story they don't fit. Only by following their hearts and gathering all their courage are they able to break free and find true love, as their authentic selves.

Cinderella yearns to break free from her dysfunctional family and become her own woman, while the Prince struggles with his identity within royal marital expectations. Both are a little bit lost and lonely but draw on each other's strength and determination to rewrite the story.

In the end, *Cinderella* finds true love with the charming (small 'c') Royal Messenger, and as young 'head over heels' romantics, we see their relationship blossom

TUTUS ON TOUR

7 OCT - 12 NOV 2022



PUBLICITY IMAGE FOR TUTUS ON TOUR. ARTISTS CALUM GRAY AND LARA FLANNERY.
PHOTO BY ROSS BROWN. DESIGN BY HOMEGROWN.

Centres: Wellington, Palmerston North, Napier, Tauranga, Manukau, Takapuna, New Plymouth, Christchurch, Dunedin and Invercargill

Number of Performances: 15

Audience Numbers: 10,379

After The Rain pas de deux

Choreography: Christopher Wheeldon

Staging: Damian Smith

Design: Holly Hynes

Music: Arvo Pärt 'Spiegel im spiegel'

Waltz of the Pōhutukawa Flowers and Grand Pas de Deux from The Nutcracker

Choreography: Val Caniparoli

Staging: Laura McQueen Schultz and Nicholas Schultz

Design: Patricia Barker

Music: Pyotr Ilyich Tchaikovsky

Le Corsaire pas de trois

Choreography: Marius Petipa

Staging: Patricia Barker

Design: Donna Jefferis

Music: Adolphe Adam

The Sofa

Choreography: Olivier Wevers

Staging: Nicholas Schultz

Design: Patricia Barker and Melissa Leitch

Music: W A Mozart

The Ground Beneath Our Feet

Choreography: Shaun James Kelly

Design: Shaun James Kelly

Music: J S Bach, with additional composition / performance by Massimo Margaria

Lighting for Tutus on Tour was designed by Daniel Wilson.

This was the first time we have presented Tutus on Tour in some of our bigger theatres, since 2013. It was an opportunity to share some favourite works – especially in the lead up to Christmas – and to introduce some ballets that audiences mightn't have seen before, and we hoped would be loved. Above all, it was a chance for the dancers to perform to audiences, and they couldn't wait to step onstage.

CRITICAL ACCLAIM

Exhilarating, challenging and passionate - this is a programme of five works that all take the stage with confidence.

THEATRE REVIEW, DEIRDRE TARRANT, 9 OCT 2022

Tutus on Tour is an entertaining and polished programme of works, and with plenty of variety it offers something for everyone.

STUFF, BRIGITTE KNIGHT 9 OCT 2022

The 2022 season of the Royal New Zealand Ballet's Tutus on Tour is arguably its best yet, thanks to careful curation by artistic director Patricia Barker, and including the talents of the Company's choreographer-in-residence Shaun James Kelly.

LUCIRE, JACK YAN 9 OCT 2022

FEEDBACK

"Tutus on Tour was amazing. Fresh, fun and showcased the joyous but phenomenal talent that comes from being inspired but ultimately hard work."

"We attended the performance last night in New Plymouth and the performance was superb, in particular the first half of the show. I especially wanted to thank Kate Kadow and Joshua Guillemot-Rodgerson for their pas de deux After the Rain. It was so tender, controlled and beautiful that I literally had tears running down my face during their performance. It would be one of the most moving performances (ballet, opera, theatre) that I have ever seen and it was a privilege to be in the audience last night. Thank you for continuing to hold Tutus on Tour - we do miss the Wellington Arts Scene and so will always try and support your performances when you come to New Plymouth."



SOLOISTS JOSHUA GUILLEMOT-RODGERSON AND ANA GALLARDO LOBAINA IN THE SOFA. PHOTO BY STEPHEN A'COURT.

VENUS RISING

24 NOV – 10 DEC 2022



PUBLICITY IMAGE FOR VENUS RISING. SOLOISTS KATHERINE SKELTON AND KIRBY SELCHOW.
PHOTO BY ROSS BROWN. DESIGN BY HOMEGROWN.

Centres: Wellington, Christchurch (1 performance only)
Auckland (cancelled due to COVID-19)

Number of Performances: 5

Audience Numbers: 4,035

AURUM

Choreography: Alice Topp

Music: Ludovico Einaudi

Stage and Lighting Design: Jon Buswell

Costume Design: Alice Topp

THE AUTUMN BALL

Choreography: Sarah Foster-Sproull

Music: Edén Mulholland

Costume Design: Donna Jefferis/Sarah Foster-Sproull

Lighting Design: Daniel Wilson

WATERBABY BAGATELLES

Choreography: © Twyla Tharp. World premiere on 30 April 1994, premiered by Boston Ballet at the Wang Center.

Staging: Shelley Washington

Scenic and Costume Design: Santo Loquasto

Lighting Design: Jennifer Tipton

Music: Anton Webern, Astor Piazzolla, John Adams, Kevin Volans, Mickey Hart, David Lang, John Lurie

After four postponements from our original opening scheduled for May 2020, we thought the day of performing on stage would never come.

So, with great excitement we welcomed audiences to *Venus Rising* and thanked everyone from the depths of our souls for being there and supporting live performances, and doing their part to keep the arts alive in New Zealand.

Our performance was danced out of joy for our art form, for the love of our audiences and for the compassion and spirit that we collectively share.

We are grateful to all the creatives who, when our borders were closed and international travel a faraway dream, Zoomed, Skyped, and Facetimed into our studios, working with our dancers from their kitchens, living rooms and all other spaces available. We were honoured by their willingness to embrace new ways of working trans-globally and were appreciative for the late nights and early mornings endured in order to inspire our beautiful artists during New Zealand's daylight

hours. The collective effort from dancers, creatives, ballet masters, and the other individuals that make up the Royal New Zealand Ballet is awe-inspiring and gives testament that as long as we have art and creativity we have purpose, and as long as we have purpose we have humanity.

The ballets presented in our *Venus Rising* programme were created by the best of dance makers across the globe. Alice Topp's *Aurum*, the emotional impact that one feels by simply watching, all the while knowing how it feels to be broken and needing to be made whole again. Sarah Foster-Sproull's *The Autumn Ball*, inspired by the circle and cycle of life and expressed in the most spirited, life-affirming dance, and finally, Twyla Tharp's *Waterbaby Bagatelles*. Twyla is a dance maker who spans decades of dance, breaking boundaries and inspiring generations to follow and forge new footsteps in dance making. We were truly proud to bring her work, for the first time, to the Royal New Zealand Ballet.

We were grateful to our audiences for supporting our performances and for being passionate about dance in New Zealand.

CRITICAL ACCLAIM

After an unenviable four postponements due to Covid-19 Royal New Zealand Ballet's Venus Rising – Three Celestial Ballets finally has its opening night thanks to the Company's determination to bring this triple bill to the stage.
STUFF, BRIGITTE KNIGHT 25 NOVEMBER 2022.

They were absorbing to watch. A winning programme of three female geniuses.

THEATRE REVIEW, MONA WILLIAMS 27 NOVEMBER 2022

FEEDBACK

"It was such a fabulous Triple Bill. Our favourite was Aurum, we were quite stunned with the beauty of movement and the visuals. Wonderful backdrop with the light shining through. We also loved the underwater effect of the Water Bagatelles. Thank you RNZB. It was worth the wait!"

"What an INCREDIBLE show! Absolutely stunning! Well done and very much worth the wait."

"This was amazing – so pleased I finally got to see this. I loved all 3 but I think Autumn Ball was my fave as it was so joyful. World class as always."



PRINCIPALS LAURYNAS VĚJALIS AND MAYU TANIGAITO IN *THE AUTUMN BALL*.
PHOTO BY STEPHEN A'COURT.

RNZB RAW – 2022

1 – 3 JUNE 2022

ARTISTS MAGGIE BRYAN, DANE HEAD AND JAKE GISBY IN KING OF THE CASTLE.



Centres: RNZB Dance Centre, Wellington

Number of Performances: 3

Audience Numbers: 150

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

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

ALBA

Choreography: Shaun James Kelly

Performers: Paul Mathews, Joseph Skelton, Laurynas Vėjalis, Kihiro Kusukami, Christian Renforth, Luke Cooper, Shae Berney, Calum Gray, Saul Newport, Vincent Fraola, Dane Head, Jake Gisby

Music: Talisk

LET'S TALK AGAIN SOON

Choreography: Gretchen Steimle

Performers: Mayu Tanigaito, Ana Gallardo-Lobaina, Katherine Skelton, Katherine Minor, Jemima Scott, Cadence Barrack

Music: Radiohead, Explosions in the Sky & David Wingo, Bibio, Noam Pikelny

AS IT WAS, WAS HOW IT WENT

Choreography: Lauren Byrne

Performers: Teagan Tank, Ella Chambers, Monet Galea-Hewitt (June 1 and 3), Annaliese Macdonald (June 2) Shae Berney, Harry Peterson, Vincent Fraola

Music: Radiohead and Fred Again & The Blessed Madonna

FOR NOW, LET ME DREAM

Choreography: Jamie Delmonte

Performers: Kate Kadow and Calum Gray

Music: Donny Hathaway, The Dreamliners, and Aretha Franklin

THAT YOUR LOVE

Choreography: Levi Teachout

Performers: Kirby Selchow, Saul Newport, Cadence Barrack, Gretchen Steimle, Georgia Baxter, Dane Head, Shae Berney

Music: Joep Beving & Maarten Vos, Johann Johannsson, and Kangding Ray

KING OF THE CASTLE

Choreography: Joshua Guillemot-Rodgerson

Performers: Maggie Bryan, Dane Head, Jake Gisby

Music: Ed GAPS

FIVE DEGREES

Choreography: Harry Peterson

Performers: Kirby Selchow, Callahan Laird, Maggie Bryan, Gretchen Steimle, Ella Chambers

Music: Nine Inch Nails

WATER IS ESSENTIAL

Choreography: Saul Newport

Performers: Ana Gallardo-Lobaina and Levi Teachout

Music: Jonee

BONDS OF HERE AND THERE

Choreography: Ana Gallardo Lobaina

Performers: Mayu Tanigaito, Katherine Skelton, Jemima Scott (June 1 and 3), Maggie Bryan (June 2), Laurynas Vėjalis, Joshua Guillemot-Rodgerson, Luke Copper, Calum Gray

Music: Phillip Glass and Franz Schubert

CAN OF PEACHES

Choreography: Christian Renforth

Performers: Madeleine Graham and Matthew Slattery

Music: Carl Craig

FEEDBACK

"It was such a privilege to see RAW, a wonderful evening."

RNZB SUPPORTER

"Just such lovely dancing though and a real treat."

RNZB SUPPORTER

"Our seats in the Opera House have been centre of the stalls and only a few rows back from the stage, so we have really enjoyed the chance to see the dancers' footwork in the formal productions!! However, RAW gave us fantastic proximity to "the action!! Last night was a real privilege and we thank you for your generous welcome. Let's hope that 2022 sees the corps escape Covid, as much as possible, and that the RNZB can undertake a more "normal" schedule of performances."

RNZB SUPPORTER

RNZB SCREEN BALLET BITES

12 – 29 MAY 2022

SOLOISTS ANA GALLARDO LOBAINA AND JOSHUA GUILLEMOT-RODGERSON IN LIMERENCE.



The curated collection of 12 new dance films crafted by and for dancers of the Royal New Zealand Ballet in collaboration with artistic colleagues from the worlds of visual arts, music and historic places.

SHORTS

Five short works by five choreographers including Royal New Zealand Ballet Choreographers in Residence Loughlan Prior and Shaun James Kelly. Including works filmed at inspiring and unexpected locations around Pōneke and beyond, Shorts was a tantalising cocktail menu of perfectly crafted miniature delights, with drama, humour, romance and intrigue brought to life by the dancers our audiences love, as never seen before.

ULTRA VIOLET

(Filmed in the Exhibition Tiffany Singh: Total Internal Reflection, at Te Papa Wellington)

Choreography: Loughlan Prior

Performers: Katherine Skelton and Laurynas Vėjalis

ALBA

(Filmed at Te Whare Kawana o Whanganui-a-Tara/ Government House Wellington)

Choreography: Shaun James Kelly

Performers: Paul Mathews, Joseph Skelton, Calum Gray, Christian Renforth, Saul Newport, Luke Cooper, Kihiro Kusakami, Shae Berney, Laurynas Vėjalis, Vincent Fraola, Dane Head and Jake Gisby.

KING OF THE CASTLE

Choreography: Joshua Guillemot-Rodgerson

Performers: Maggie Bryan, Jake Gisby and Dane Head

I DEEPLY KNOW

(Directed by Ross Brown and filmed in the Exhibition Heather Straka: Isolation Hotel, at Canterbury Museum, Christchurch)

Choreography: Levi Teachout

Performers: Saul Newport and Calum Gray

LIMERENCE

(Filmed in the Exhibition Janna van Hasselt: Chromaflage, at The Dowse Art Museum, Lower Hutt)

Choreography: Anneliese Macdonald

Performers: Kihiro Kusakami, Joshua Guillemot-Rodgerson, Ana Gallardo Lobaina and Katherine Minor

BONUS WORK

Also featuring 'Ballroom Dancing', choreographed by Loughlan Prior and filmed at QT Hotel, Wellington. Released 7th April.

Performers: Ana Gallardo Lobaina and Joshua Guillemot-Rodgerson.

QUARTET

Four ballets by four choreographers that the RNZB is proud to call family – loved live onstage but never seen onscreen. Re-created for the camera so audiences could see every step and every breath, with the strength and grace of the dancers sculpted by light and shade, music, silence and space. We were delighted to welcome RNZB alumna and Resident Choreographer at The Australian Ballet Alice Topp back to the Royal New Zealand Ballet to create a new ballet especially for this feature-length programme of fabulous dance.

WITHIN WITHOUT

Choreography: Andrea Schermoly
Performers: Jemima Scott, Kate Kadow, Katherine Skelton, Cadence Barrack, Lara Flannery, Joshua Guillemot-Rodgers, Luke Cooper and Shaun James Kelly.

ARTEMIS RISING

Especially commissioned by The Royal New Zealand Ballet for the 2018 season of Strength and Grace
Choreography: Sarah Foster-Sproull
Performers: Calum Grey, Callahan Laird, Luke Cooper, Vincent Fraola, Teagan Tank, Ella Chambers, Lara Flannery and Annaliese McDonald

BERCEUSE

Choreography: Penny Saunders
Performers: Kirby Selchow and Calum Gray

ABSENCE OF LIGHT (PREMIERE)

Choreography: Alice Topp
Performers: Mayu Tanigaito, Levi Teachout, Ana Gallardo Lobaina, Matthew Slattery, Jemima Scott, Joshua Guillemot-Rodgers, Kate Kadow and Shae Berney

CRITICAL ACCLAIM

There's something for everyone here...with some very exciting choreography and talent. Very much a must watch.
THE STUART REVIEW, MAY 2022

KALEIDOSCOPE

As part of Ballet Bites, Patricia Barker was pleased to bring together international works by Loughlan Prior, Andrea Schermoly and Penny Saunders. All three choreographers revelled in the possibilities of film as a medium for dance, playing with colour, perspective, animation and light, offering audiences fresh insights into these gifted choreographers' artistry and inspiration.

SCRIBBLE

(BalletX Beyond, 2020)
Choreography: Loughlan Prior

ALICE

(Seattle Dance Collective, 2020)
Choreography: Penny Saunders

RITE OF SPRING

(Louisville Ballet, 2021)
Choreography: Andrea Schermoly

FROM THE ARTISTIC DIRECTOR

The new RNZB Screen brand followed a two-year period in which our digital work has broken new ground in the arts in Aotearoa. While creating and converting work for the screen largely started as a response to the pandemic, it's become something we have found to be hugely successful and for us creatively, boundary-pushing. It's also a valuable tool for our RNZB Education team, with more than 30,000 school students engaging with our education activities online in the first four months of the year.

FEEDBACK

"I won this as a fantastic prize, through AA New Zealand. I absolutely loved it! Thank you RNZB, and all of your amazing dancers; they are first class athletes! "I Deeply Know", "Artemis Rising" and "Absence of Light", are especially incredible. Awesome!!!"

"An excellent collection of contemporary ballet. The presentations, the dances, dancing and staging providing creative performances I greatly enjoyed. The online purchase that allows repeated watching of the ballets."

"I loved it! I especially loved the diversity of locations - it was a bonus to see other art forms simultaneously e.g. the Dowse. It was a lovely mix of performances. Thank you so much - it made Southland feel less artistically remote, which I really appreciated. I also invited my 82-year-old neighbour over on the final day to enjoy some of the bites with me :) Thank you, NZ Ballet, and all those concerned with putting these Bites together for us."

Education, Community & Access

IN PERSON ACTIVITY

22,341 Participants

242 Total events

105 Number of centres

81 Number of workshops

DIGITAL ENGAGEMENT

40,130 Active online engagement
total of people

14 Videos created

13 Live online events

RNZB's Education, Community and Accessibility programmes spanned the length and breadth of the country, connecting with people from all walks of life in over 100 centres, spread across 16 regions.

In 2022, RNZB Education connected with audiences through in-person workshops and residencies, zoom workshops, pre-recorded video content, live school performances of *Cinderella* and live performances of family ballet *Tāne and the Kiwi*, and much more.



ARTIST LARA FLANNERY AS THE KIWI IN *TĀNE AND KIWI*.
PHOTO BY BLIMEY CHARLIE.

FOR SCHOOLS

INSPIRING AND EXCITING ACTIVITIES TO DEVELOP APPRECIATION AND LOVE OF DANCE

RNZB For Schools connects, inspires and engages with Aotearoa's young people.

RNZB Education released a video tutorial for students' years 1 - 8 inspired by the Royal New Zealand Ballet performance of *The Ugly Duckling/ Te Topatopa Anuanu*. The Royal New Zealand Ballet video tutorial features Dance Educators teaching movement. Alongside the tutorial, schools also were given the opportunity to watch the recording of the full children's ballet. The tutorial reached 38,000 students many in rural, isolated areas. We are so proud to have made this impact on the creative lives of young New Zealanders.

The Royal New Zealand Ballet's residency programmes are in demand. In 2022 a new 10-week residency programme with a group of over 70 years 3 - 8 students from schools in Kerikeri was a highlight. These young people guided by an RNZB Educator and using dance and creating and projecting their own artwork, learned and retold the story of *Kupe and the Giant Wheke's discovery of Aotearoa*. In performance at the *Upsurge Arts Festival* students shared the stage with Royal New Zealand Ballet dancers. Our thanks to *Hari Up* a Creatives in Schools funded project, *Upsurge Arts Festival*, Oromahoe School, Te Kura Kaupapa Māori o Taumarere, Kerikeri Primary School and Bay of Islands International Academy.

This link offers a glimpse of the impact of the residency programme

 **HARi UP**

<https://vimeo.com/752360979/86b49f023f>

The **DANCEwithME** six-week residency gives 180 students across South Auckland the opportunity to work with Dance Educators and learn a dance with the theme '*being Aotearoa, New Zealand music*'. These students perform on a professional stage in front of their peers as well as, whanau and friends – a first for many if not all. This work is undertaken in collaboration with DueDrop Events Centre and Auckland Schools.

Students seeing live professional performances open the world of dance and performance, by providing inspiring, entertaining and memorable experiences. In 2022, the Royal New Zealand Ballet performed three school matinee performances of *Cinderella* to sell out audiences. These are designed with a MC explaining the storyline and introducing characters. Performances are especially impactful for the students who participate in our Creative Dance Workshops, which are linked to the show the students will be seeing.

“I just love that everybody in our class was given the chance to take this opportunity ... we had students that I hadn't expected step up to the challenge and love it. I feel like you have inspired our school to become dancers and start to realise their creative potential”

SOPHIE, TEACHER AT BAY OF ISLANDS ACADEMY

RNZB TE PAPA, JULY 2022. DANCE WORKSHOP WITH RNZB BALLET MASTER LAURA MCQUEEN SCHULTZ. PHOTO BY BLIMEY CHARLIE.



TOUCH TOUR CINDERELLA FOR THE VISUALLY IMPAIRED AT THE ST JAMES THEATRE, AUGUST 2022. PHOTO BY STEPHEN A'COURT.



“I want to say thank you because you have been teaching us and other schools the importance of Kupe and Wheke because our Maori culture means a lot to heaps of people and everyone should care. Our school would like to thank you for showing one of our schools values, Manaakitanga- caring for people in our dance.”

SORAYA, YEAR 5



ARTIST LARA FLANNERY AS THE KIWI IN *TĀNE AND KIWI*.
PHOTO BY BLIMEY CHARLIE.

FOR DANCE TEACHERS AND DANCERS

FOSTERING THE NEXT GENERATIONS OF DANCERS IN AOTEAROA NEW ZEALAND

Our Mentor Programme pairs young ballet students aged 13 years and older with a Royal New Zealand Ballet dancer for a year, supervised by Royal New Zealand Ballet ballet staff. It is enriching for both student and Royal New Zealand Ballet dancer. It provides a platform for young students, serious about dance, to have a connection with their national ballet company through their dancer mentor as well as other benefits including open classes and free tickets to shows. The Royal New Zealand Ballet is supporting young dancers to build an understanding of what life as a professional dancer might look like for them.

“Being immersed in the professional life of the Company has been eye opening, inspiring and overall amazing! I have taken on so much from technical corrections, to the busy schedule time management and the artistry required as a professional. I cannot thank the RNZB enough for offering this opportunity.”

The RNZB’s annual dance teachers’ professional development seminar was again paused for 2022 due to COVID-19, we look forward to resuming this programme in 2023.

“The impact I have had from being in this programme is purely just the inspiration and determination it has given me to work towards dancing professionally!”

FOR EVERYONE

CONNECTING NEW ZEALANDERS WITH THEIR NATIONAL BALLET COMPANY

RNZB Education held pre-performance talks, where creatives involved in our productions spoke about the process, inspiration, history and challenges of the performances. The team also offered Warm Up, Curtain Up, an open theatre where audiences watched dancers warm up on stage prior to the show, and post-show Q & As for any audience members to ask dancers or artistic team about the performance.

There are many ways to experience ballet. Audio description of performances was offered in Wellington, Auckland, Christchurch and Dunedin. This gave visually impaired patrons the chance to experience a live ballet performance, within the atmosphere and music of the theatre, with a live description of what was happening on stage through their headset. To complement this, participants engaged in a ballet-designed touch tour which gave patrons a wider understanding and appreciation of the production. This included mannequins placed in ballet positions and movements, pointe shoes, costumes and props and a backstage tour.

Our partnerships with other cultural organisations enable us to present new New Zealand work.

Tāne and the Kiwi performed with English, Te Reo Māori and New Zealand Sign Language narration made its national debut onstage at Te Papa's Soundings Theatre and went on to Due Drop Events Centre in Manukau. A 30-minute performance, designed for children, was a first for many of them. The South Auckland students have told us these shows were inspiring, they discovered not only a world of dance, but costuming, set design, storytelling and stage management. These performances were enhanced by a Q & A at the end of the performances, where students asked the dancers and stage crew questions. Dance workshops were offered for all students attending.

Working with Ara Poutama Aotearoa Department of Corrections, the Royal New Zealand Ballet was lucky enough to run an 8-week course with men at Rolleston Men's prison in Christchurch. The noticeable improvement in fitness, flexibility, confidence, patience and camaraderie within the group is testament to its positive impact on each participant. When asked if the programme had an impact on their day-to-day life the men said:

"It was certainly one of the weeks highlights, something to really look forward to ."

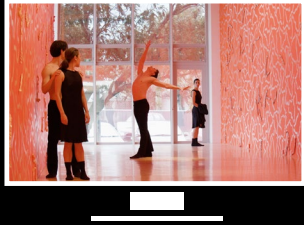
"A comradery in a group of unco guys- on the same journey."

"Being positive about myself and bringing joy into our unit."

"More energy and a boost in emotional level."



Our Digital Year



Online Broadcasts

3 Total Broadcast Performances

513 TikStream Purchases



JAN
66,502



DEC
69,392



Follower growth



Facebook

2,462,671 Total People Reached

100,090 Total Page Engagements



Videos

97,181 minutes viewed
47,633 engagements
(reactions, comments, shares)
53 total videos



Top videos

By minutes viewed: 66,579 Class January 2022

[Facebook Link](#)

By engagements: 5,335 Class January 2022

[Facebook Link](#)



Posts

101
Photos and images shared



Top engagement posts

“Our return to the stage may be delayed due to Venus Rising postponements, but Royal New Zealand Ballet dancers persevere with grace and continue to train at the Dance Centre. We’re also working through new processes to make practising together safer under Red Traffic Light settings. (Class Jan 2022 video)”

5,335 engagements

[Facebook Link](#)

“After 17 years with the Royal New Zealand Ballet, Principal Paul Mathews is retiring from his distinguished career as a dancer. Paul has been a core member of the company for countless performances across the country and around the world; he will be sorely missed as he moves on to a new chapter in his life and career.”

2,036 engagements

[Facebook Link](#)

“Te Rā o Ngā Tamariki | Children’s Day NZ is here to remind us of the importance in celebrating our tamariki thrive through love and support—let kids be kids!”

875 engagements

[Facebook Link](#)



Instagram



JAN
22,703



DEC
24,290



Follower growth



Posts

76

Total number of posts (incl videos)



Top posts

“(REEL) The reviews are in... and the @rymanhealthcarenz season of Cinderella is a hit. The party vibes continue in Napier this weekend & then we head down to the South Island for shows in Christchurch and Dunedin. (Ryman Healthcare season of Cinderella)”

1,959 likes

[Instagram Link](#)

“(STATIC IMAGES) After 17 years with the RNZB, Principal Paul Mathews is retiring from his distinguished career as a dancer. Paul has been a core member of the company for countless performances across the country and around the world; he will be sorely missed as he moves on to a new chapter in his life and his career.”

1,732 likes

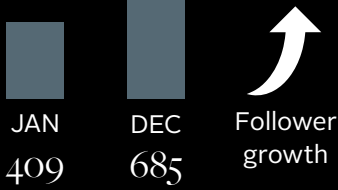
[Instagram Link](#)

“(STATIC IMAGES) WARNING: very cute childhood dance photos ahead. Today we’re celebrating Te Ra o Nga Tamariki | Children’s Day NZ by highlighting some of our RNZB dancers’ and Artistic Team’s journeys from childhood to stage in these adorable images.”

2,939 likes

[Instagram Link](#)

LinkedIn



Posts

66
Total number of posts (incl videos)

Top engagement posts

"That's a wrap, Wellington! We had a phenomenal opening week at the St James Theatre for the Ryman Healthcare Season of Cinderella."

88 engagements
[LinkedIn Link](#)

"Buckle up and get ready to join the ride... We're thrilled to welcome AA New Zealand as official partners of the Royal New Zealand Ballet!"

40 engagements
[LinkedIn Link](#)

TikTok



Posts

3
Total video posts

Top video by views

Meet the dancers: Paul Mathews
2532 Views
[TikTok Link](#)

EDM

335,810 Total monthly enews emails sent

42.64%* Total average unique open rate

*Entertainment/Industry average unique open rate 20%

Twitter



Tweets

96
Total tweets

Top engagement tweets

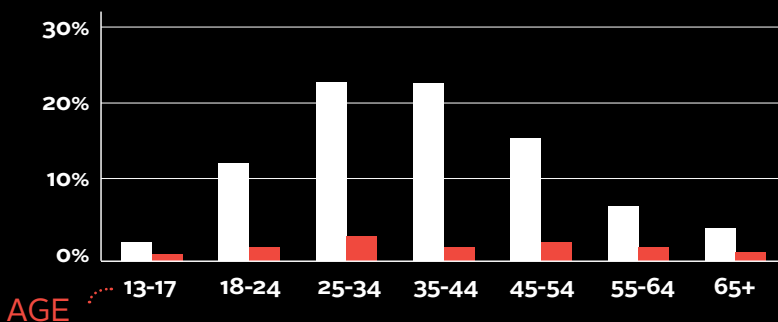
"Opening night at the St James Theatre was a royal success! It was amazing to perform for a live audience and we can't wait to do it all over again tonight. Book Now | <http://rnzb.org.nz/shows/cinderella-2...> Touring Nationally | 3 Aug - 3 Sep 2022 #cinderella #wellingtonnz #ballet #rnzb"

433 engagements
[Twitter Link](#)

USER DEMOGRAPHIC ACROSS DIGITAL PLATFORMS

GENDER

WOMEN 87% MEN 13%



CITIES (TOP 10)

- 14.70% Auckland, New Zealand
- 7.90% Wellington, New Zealand
- 6.50% Christchurch, New Zealand
- 2.10% Dunedin, New Zealand
- 1.80% Melbourne, VIC, Australia
- 1.70% Hamilton, New Zealand
- 1.50% Tauranga, New Zealand
- 1.40% Lower Hutt, New Zealand
- 1.40% Palmerston North, New Zealand
- 1.40% Sydney, NSW, Australia



COUNTRIES

- 59.10% New Zealand
- 8.10% Australia
- 6% United States
- 3% United Kingdom
- 2.70% Mexico
- 2.30% Italy
- 2.10% Brazil

Partnerships & Philanthropy

The many achievements of 2022, on and off the stage, were built on a solid foundation of investment from our wonderful family of supporters. Every sponsorship, grant, donation, membership and legacy made a tangible difference to our work and we are, as always, glad to thank our supporters for their inspiring generosity. There is a story behind every gift, but we would particularly like to acknowledge the supporters below. Their thoughtful investment in our work helped to turn hopes and dreams into reality, for everyone at the Royal New Zealand Ballet but also for everyone who enjoys and values our work onstage and in the community.

Ryman Healthcare undertook a seventh major sponsorship with The Ryman Healthcare Season of *Cinderella* in August. Cheyne Chalmers and the Ryman team embraced every facet of the sparkling rainbow that was *Cinderella*, with the Ryman Foyer Fairy and a team of helpers welcoming audience members at performances in Wellington, Auckland and Christchurch with free cough sweets, spare masks, hand sanitizer and more. It was stylish, practical and made everyone's night at the ballet even better. Alongside *Cinderella*, Ryman's Love to Dance grants helped a diverse range of dance organisations in our community to do more of what they love. We were honoured to be a part of this special project. At the end of 2023 Ryman cemented a new relationship with the Royal New Zealand Ballet, stepping up to become our Principal Partner.

After six years of working together on marketing campaigns, we formalized our partnership with **the AA**, connecting more than 500,000 AA members around Aotearoa with their national ballet company. We also welcomed **Nikko AM** and **Trustees Executors** on board as sponsors.

We were grateful to our exceptional funders, especially **Pub Charity Limited, Foundation North, the Lion Foundation, NZCT, Wellington City Council** and the **Four Winds Foundation** for their ongoing support around national and regional touring, education and accessibility initiatives. Together with the **Royal New Zealand Ballet Foundation, Todd Corporation** and the **Friedlander Foundation** gave substantial support towards the development of young artists within the Company.

As well as offering significant support to artistic and community initiatives, the **Royal New Zealand Ballet Foundation** led the contributions towards our major capital project to redevelop our home at the St James Theatre. Fundraising throughout 2022 secured support from generous individuals and organisations, including **Fran and Ron Dixon, Catherine and Steven Fyfe, the Family of Sir John Todd, the Ministry for Culture and Heritage, Manatū Taonga, Wellington City Council, NZCT, Pub Charity Limited, the Adam Foundation, the New Zealand Lottery Grants Board, the Lion Foundation, the Four Winds Foundation, the T G Macarthy Trust** and **Forsyth Barr**. We look forward to reporting fully on the project and its many supporters as part of our 2023 Annual Report.



























PRINCIPALS MAYU TANIGAITO AND LAURYNAS VĖJALIS IN
THE GROUND BENEATH OUR FEET. PHOTO BY STEPHEN A'COURT.

Supporting Cast

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

Supporters listed here made an invaluable contribution to the RNZB in 2022 and/or have made a commitment for 2023.

SUPPORTED BY	PRINCIPAL PARTNER	NATIONAL TOURING PARTNER
		
NORTHERN PARTNER	ACCESSIBILITY PARTNER	WELLINGTON PARTNER
		
MAJOR SUPPORTERS		EDUCATION PARTNER
		
		
		
SUPPORT FROM TRUSTS AND FOUNDATIONS		
		
		
		
		
		

SPONSORS AND PARTNERS



ST JAMES SUPPORTERS



FOUNDING PATRONS

Fran and Ron Dixon
Catherine and Steven Fyfe
The Family of Sir John Todd

PLATINUM PARTNERS

Anonymous
Dr Rosi Horrocks

GOLD PARTNERS

Lilias and Johnny Bell
Ann-Louise and Campbell Gower
Faith Taylor
van der Boyes Family Trust

SILVER PARTNERS

Mark and Louise Binns
Bruce Rae and Margaret Mabbett

BRONZE PARTNERS

Al Boddy
Martin Lenart and Penney Moir
Jane Meares and Denis Clifford
Richard Stone and Dennis Roberts

SUPPORTING ORGANISATIONS



Our People

BOARD OF TRUSTEES

Dame Kerry Prendergast DNZM CNZM
(Chair)
Mary Slater (Deputy Chair)
John Avery
Toby Behan
Lilias Bell
Dorian Devers
Isaac Hikaka
Louise Marsden
Trish Oakley
(Retired 30 June 2022)
Katrina Todd ONZM
(Retired 30 June 2022)
Nuwanthie Samarakone
Kase Craig (Intern Trustee)

ARTISTIC DIRECTOR

Patricia Barker

EXECUTIVE CHAIR

Dame Kerry Prendergast DNZM CNZM
(from 1 November 2022 to 8 January 2023)

EXECUTIVE DIRECTOR

Lester McGrath
(until 30 October 2022)

LEADERSHIP TEAM

Technical Director

Andrew Lees

Chief Financial Officer

Jan Dunne

Director of People and Culture

Sarah Griffiths

Director of Marketing and Development

Susannah Lees-Jeffries

ARTISTIC

Artistic Planning Manager

Jessica Reese

Ballet Masters

Clytie Campbell

Laura McQueen Schultz

Nicholas Schultz

Company Class Pianist

Nicholas Giles-Palmer

Rehearsal Pianist

Gabriela Glapska

Music Librarian

Christine Pearce MNZM

Intimacy Coordinator / Coach for Cinderella

Lori Leigh

Fight Director

Simon Manns

ARTISTIC HEALTH TEAM

Physiotherapists

Libby Eglinton

Jane Woolley and other contracted staff from CBD Physio

Pilates Instructor

Catherine Eddy

Nutritionist

Becky Jones

Principal Conductor

Hamish McKeich

Assistant Conductor

Brent Stewart

ARTISTS OF THE RNZB

Principals

Sara Garbowski

Kate Kadow

Paul Mathews

Joseph Skelton

Mayu Tanigaito

Laurynas Vėjalis

Soloists

Ana Gallardo Lobaina

Joshua Guillemot-Rodgers

Shaun James Kelly

Kihiro Kusakami

Katherine Minor

Kirby Selchow

Katherine Skelton

Artists

Damen Axtens

Cadence Barrack

Georgia Baxter

Shae Berney

Maggie Bryan

Ella Chambers

Luke Cooper

Catarina Estevez Collins

Lara Flannery

Vincent Fraola

Monet Galea-Hewitt

Madeleine Graham

Calum Gray

Tessa Karle

Callahan Laird

Annaliese Macdonald

Saul Newport

Harry Peterson

Christian Renforth

Matthew Slattery

Gretchen Steimle

Teagan Tank

Levi Teachout

Damani Campbell Williams

Todd Scholar

Dane Head

Friedlander Foundation Scholars

Macy Cook

Jake Gisby

RNZB Foundation Scholar

Jemima Scott

Guests

Emi Takahashi

New Zealand School of Dance students performing with the Company

Emma McWhinnie

Hannah Thomson

Niamh O'Meara

We thank the 88 child extras who participated across all centres for *Cinderella*

PRODUCTION

Tour Manager

Lisa Parkes

Acting Tour Manager

Kelly Kiwha

Production Manager

Paul Thomson

Technical Stage Manager

Antony Goodin

Acting Head Mechanist

Taylor Joynes

Stage Manager

Kirsty Chandler

Deputy Stage Manager

Nicole Alexander

Assistant Stage Manager

Mikayla Heasman

Head of Lighting

Daniel Wilson

Second Lighting

Emma Bennetts

Isaac Kirkwood

Second Mechanist

Taylor Jones

Head of Audio Visual

Whare Moke

Video Technician

Josh Moore

Fly Operator

Connor Leech

Drivers

Henry Hohaia

Paul MacAlister

Production Interns

Caleb Grainger

Samuel Cujes

Workshop Manager

Gavin Underhill

Workshop and Training Coordinator

Steve Chambers

Workshop Carpenter

Kieran Gunn

Taylor Joynes

Workshop Assistant

Matthias Goed

Production Welder

Steve Chambers

Scenic Painter

Tina-Rae Carter

Head of Costume

Donna Jefferis

Costume/Workroom Manager

Emily Barr

Senior Costumier

Hank Cubitt

Costume Assistant

Jessica Taunt

Touring Wardrobe

Ruby Longworth

Hair and Makeup

Amy McLennan

Costume Props

Victoria Gridley

Stitchers

Kerry Robinson

Sharee Roud

Costume Intern

Alexandra McLeod

MARKETING AND DEVELOPMENT

Marketing and Sales Manager

Mink Boyce

Content Producer

Daniel Harris

Marketing Executive

Emelyn Barrientos

Marketing Co-ordinator

Chantelle Scoon

Customer Relationship Manager

Jenna Bramble

Ticketing Coordinator

Tara Evans

Corporate Development

Diane Field

Diane Field

Philanthropy Manager

Carleen Ebbs

Elizabeth Isaacs

Development Coordinator –

Communications and Events

Alex Holden

Publicist

Siobhan Waterhouse

EDUCATION

Education and Community Manager

Pascale Parenteau

Senior Dance Educator

Lauren Byrne

Dance Educator

Jamie Delmonte

FINANCE AND ADMINISTRATION

Assistant Accountant

Jude Krautschun

Tim Robbins

Finance Assistant

Louise McKenzie

Office and Education Administrator

Alyssa Hatton

PEOPLE AND CULTURE

Company Manager

Kelly Kiwha

Interim Company Manager

Nicola Smillie

Executive Assistant/HR

Louise Townsend

ADVISERS

Representing the RNZB

Employees' Union

E tū

Legal

Gibson Sheat

HR

'The Other Emily' HR

Immigration

Malcolm Pacific

Information Technology

LANtech

AUDITORS

BDO

General Purpose Financial Report

FOR THE YEAR ENDED 31 DECEMBER

2022



SOLOIST ANA GALLARDO LOBAINA AS THE STEPMOTHER IN CINDERELLA. PHOTO BY STEPHEN A'COURT.

Independent Auditor's Report

TO THE TRUSTEES OF THE ROYAL NEW ZEALAND BALLET

Report on the Audit of the General Purpose Financial Report

Opinions

We have audited the general purpose financial report of The Royal New Zealand Ballet ("the Trust") which comprise the financial statements, and the service performance information. The complete set of financial statements comprise the statement of financial position as at 31 December 2022, and the statement of comprehensive revenue and expense, statement of changes in net assets/equity and statement of cashflows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

Opinion on the Financial Statements

In our opinion, the accompanying general purpose financial report presents fairly, in all material respects, the financial position of the Trust as at 31 December 2022, and its financial performance and cash flows for the year then ended, in accordance with Public Benefit Entity Standards Reduced Disclosure Regime issued by the New Zealand Accounting Standards Board.

Qualified Opinion on the Service Performance Information

In our opinion, except for the effects of the matter described in the Basis for Qualified Opinion on the Service Performance Information section of our report, the accompanying general purpose financial report presents fairly, in all material respects the service performance of the Trust for the year ended 31 December 2022, in accordance with the Trust's service performance criteria and with Public Benefit Entity Standards Reduced Disclosure Regime issued by the New Zealand Accounting Standards Board.

Basis for Qualified Opinion on the Service Performance Information

The Trust's service performance information includes the following two performance measures reported:

- At least 500 young dancers and other creative artists participate in Royal New Zealand Ballet talent development pathways activities; and
- 20,000 or more attend and participate at RNZB education and community activities annually.

Sufficient independently verifiable evidence was not available to support the number of participants reported for both measures in the 2022 financial year and the 2021 financial year. There were no practicable alternative audit procedures we could apply to obtain satisfactory assurance over these two performance measures and we were therefore unable to confirm whether the Trust's reported figures for these two measures were materially correct for the year ended 31 December 2022 and year ended 31 December 2021.

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

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

Other Information

The Trustees are responsible for the other information. The other information obtained at the date of this auditor's report is information contained in the general purpose financial report, but does not include the service performance information and the financial statements and our auditor's report thereon.

Our opinion on the service performance information and financial statements does not cover the other information and we do not express any form of audit opinion or assurance conclusion thereon.

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

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

Trustees' Responsibilities for the General Purpose Financial Report

The Trustees are responsible on behalf of the Trust for:

- (a) the preparation and fair presentation of the financial statements and service performance information in accordance with Public Benefit Entity Standards Reduced Disclosure Regime issued by the New Zealand Accounting Standards Board; and
- (b) service performance criteria that are suitable in order to prepare service performance information in accordance with Public Benefit Entity Standards Reduced Disclosure Regime; and
- (c) such internal control as those charged with governance determine is necessary to enable the preparation of financial statements and service performance information that are free from material misstatement, whether due to fraud or error.

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

Auditor's Responsibilities for the Audit of the General Purpose Financial Report

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole, and the service performance information are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (NZ) and NZ AS 1 will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the decisions of users taken on the basis of this general purpose financial report.

A further description of our responsibilities for the audit of the general purpose financial report is located at the External Reporting Board's website at:

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

This description forms part of our auditor's report.

Who we Report to

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

BDO Wellington Audit Limited

BDO WELLINGTON AUDIT LIMITED
WELLINGTON
NEW ZEALAND
2 AUGUST 2023



Statement of Service Performance

FOR THE YEAR ENDED 31 DECEMBER 2022

THE ROYAL NEW ZEALAND BALLET'S FOCUS IS ON DELIVERING THESE KEY OUTCOMES FOR NEW ZEALANDERS:

1. CREATING CULTURAL VALUE

People's lives are enriched by high quality arts experiences

SERVICES	PERFORMANCE MEASURES	RESULTS
Live performances in New Zealand	<ul style="list-style-type: none">Audiences of 53,000 are reached by RNZB live performances13 New Zealand centres are reached by live performances26 performances with live music accompaniment	<ul style="list-style-type: none">Audiences of 38,483 reached – <i>affected by COVID – 19</i> (2021: 43,415)11 centres reached by live performances – <i>affected by COVID – 19</i> (2021: 21)14 performances with live music accompaniment – <i>affected by COVID – 19</i> (2021: 12)
Expression of New Zealand's identity	<ul style="list-style-type: none">At least 3 works with NZ artistic content¹ are presented	<ul style="list-style-type: none">5 works presented (2021: 4)
Developing NZ creative talent	<ul style="list-style-type: none">At least 500 young dancers and other creative artists participate in Royal New Zealand Ballet talent development pathways activities	<ul style="list-style-type: none">2,337 young dancers participated in talent development pathways (2021: 4,105)

2. CONNECTING COMMUNITIES

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

SERVICES	PERFORMANCE MEASURES	RESULTS
Education and community engagement	<ul style="list-style-type: none">20,000 or more attend and participate at RNZB education and community activities annually24 New Zealand centres are reached by education, community and outreach activities	<ul style="list-style-type: none">62,471 people attended or participated in RNZB education and community activities (22,341 in person, 40,130 online (2021: 26,810 (24,816 in person, 1994 online))105 centres reached (2021: 43)

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

Statement of Comprehensive Revenue & Expense

FOR THE YEAR ENDED 31 DECEMBER 2022

	Notes	2022 \$000	2021 \$000
REVENUE			
Crown Funding		7,416	6,989
Box Office Revenue		2,081	2,273
Grants, Sponsorships, Donations and Bequests		2,560	2,790
Interest Revenue		45	11
Other Revenue		837	1,449
TOTAL REVENUE	3	12,940	13,512
EXPENDITURE			
Season Productions, Touring and Marketing Expenses	4	4,350	4,277
Personnel Expenses	5	5,901	5,610
Other Expenses	6	2,299	3,148
TOTAL EXPENDITURE		12,550	13,035
NET SURPLUS/(DEFICIT)			
Other Comprehensive Revenue and Expense		-	-
TOTAL COMPREHENSIVE REVENUE AND EXPENSE		390	477

The above statement of comprehensive revenue and expense should be read in conjunction with the notes on pages 42 to 53.

Statement of Changes in Net Assets/Equity

FOR THE YEAR ENDED 31 DECEMBER 2022

	2022	2021
	\$000	\$000
Balance as at 1 January	1,794	1,317
Total Comprehensive Revenue and Expense For The Year	390	477
BALANCE AS AT 31 DECEMBER	2,184	1,794

The above statement of changes in net assets/equity should be read in conjunction with the notes on pages 42 to 53.

Statement of Financial Position

AS AT 31 DECEMBER 2022

	Notes	2022 \$000	2021 \$000
CURRENT ASSETS			
Cash and Cash Equivalents	7	2,623	2,266
Trade and Other Receivables	8	343	81
Work in Progress and Prepayments		134	84
Other Investments	9	1,150	1,150
Inventory		1	2
TOTAL CURRENT ASSETS		4,251	3,583
NON-CURRENT ASSETS			
Property, Plant and Equipment	10	189	218
Property, Plant and Equipment – Work in progress	10	2,217	31
TOTAL NON-CURRENT ASSETS		2,406	249
TOTAL ASSETS		6,657	3,832
CURRENT LIABILITIES			
Trade and Other Payables	11	1,670	617
Revenue Received In Advance		2,803	1,421
TOTAL CURRENT LIABILITIES		4,473	2,038
NET ASSETS/EQUITY		2,184	1,794
Accumulated Comprehensive Revenue and Expense		2,184	1,794
TOTAL NET ASSETS/EQUITY		2,184	1,794

The above statement of financial position should be read in conjunction with the notes on pages 42 to 53.

The Board of Trustees of the Royal New Zealand Ballet authorised these financial statements presented on pages 35 to 53 for issue on 2 August 2023.

For and on behalf of the Board.



DAME KERRY PRENDERGAST, CHAIR
2 AUGUST 2023



ISAAC HIKAKA, AUDIT COMMITTEE CHAIR
2 AUGUST 2023

Statement of Cash Flows

FOR THE YEAR ENDED 31 DECEMBER 2022

	Notes	2022 \$000	2021 \$000
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from the Crown		7,916	6,989
Receipts from Grants, Sponsorships, Donations and Bequests		2,559	2,659
Receipts from Box Office		2,060	2,316
Interest Received		40	11
Other Revenue		690	897
Payments to Suppliers and Employees		(10,656)	(11,825)
NET CASH FLOWS FROM OPERATING ACTIVITIES		2,609	1,047
CASH FLOWS FROM INVESTING ACTIVITIES			
Receipts from expired Term Deposits		0	0
Purchases of Property, Plant and Equipment		(2,252)	(78)
Investment in Term Deposits		-	(500)
NET CASH FLOWS FROM INVESTING ACTIVITIES		(2,252)	(578)
Cash and Cash Equivalents at Beginning of the Year		2,266	1,797
Net Increase/(Decrease) in Cash and Cash Equivalents		357	469
CASH AND CASH EQUIVALENTS AT END OF THE YEAR	7	2,623	2,266

Purchases of Property Plant and Equipment in 2022 includes payments to contractors for refurbishment of the RNZB premises at the St James Theatre.

The above statement of cash flows should be read in conjunction with the notes on pages 42 to 53.

Notes to the Financial Statements

FOR THE YEAR ENDED 31 DECEMBER 2022

1. GENERAL INFORMATION

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

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

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

The RNZB, a not-for-profit entity, is incorporated under the Charitable Trusts Act 1957 and domiciled in New Zealand. The address of its registered office is 77–83 Courtenay Place, Te Aro, Wellington.

The financial statements for the RNZB are for the year ended 31 December 2022 and were approved by the Board of Trustees on 2 August 2023.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Basis of preparation

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

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

(b) Foreign currency translation

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

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

(c) Revenue

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

(i) Government funding

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

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

(ii) Grants received

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

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

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

(iii) Sponsorships, donations and bequests

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

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

Sponsorship revenue is categorised as non-exchange where there is a substantive obligation associated with the funding provided to the RNZB and its value is not considered approximately equal. Sponsorship contracts are negotiated between the RNZB and the Sponsor. The range of services provided to sponsors will differ in type and volume depending on both the amount of sponsorship received and the particular servicing preferences of the sponsor.

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

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

(iv) Box office revenue and production expenses

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

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

(v) Production set & costume revenue

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

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

(vi) Interest revenue

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

(d) Goods and services tax (GST)

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

(e) Income tax

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

(f) Leases

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

(g) Impairment of non-financial assets

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

(h) Cash and cash equivalents

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

(i) Trade and other receivables

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

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

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

(j) Inventories

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

(k) Loans and receivables

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

(l) Fair value estimation

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

(m) Property, plant and equipment

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

Subsequent costs are included in the asset's carrying amount or recognised as a separate asset, as appropriate, only when it is probable that future economic benefits associated with the item will flow to the RNZB and the cost of the item can be measured reliably. All other repairs and maintenance are charged to the statement of comprehensive revenue and expense during the financial period in which they are incurred.

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

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

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

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

(n) Trade and other payables

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

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

These are the only financial liabilities of the RNZB.

(o) Cash flow

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

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

(p) Financial Instruments

(i) Recognition and initial measurement

Trade receivables are initially recognised when they are originated. All other financial assets and financial liabilities are initially recognised when the RNZB becomes a party to the contractual provisions of the instrument.

A financial asset or financial liability is initially measured at fair value plus transaction costs that are directly attributable to its acquisition or issue. At initial recognition, an entity may measure short-term receivables and payables at the original invoice amount if the effect of discounting is immaterial.

The RNZB derecognises a financial asset when the contractual rights to the cash flows from the financial asset expire, or it transfers the rights to receive the contractual cash flows in a transaction in which substantially all of the risks and rewards of ownership of the financial asset are transferred or in which the RNZB neither transfers nor retains substantially all of the risks and rewards of ownership and it does not retain control of the financial asset.

(ii) Classification and subsequent measurement

Financial assets

On initial recognition, all of the RNZB's financial assets are classified and measured at amortised cost.

A financial asset is measured at amortised cost if it meets both of the following conditions:

- it is held within a management model whose objective is to hold assets to collect contractual cash flows; and
- its contractual terms give rise on specified dates to cash flows that are solely payments of principal and interest on the principal amount outstanding.

These assets are subsequently measured at amortised cost using the effective interest method. The amortised cost is reduced by impairment losses. Interest income, foreign exchange gains and losses and impairment are recognised in surplus or deficit. Any gain or loss on derecognition is recognised in surplus or deficit.

Financial liabilities

All of the RNZB's financial liabilities are classified and measured at amortised cost.

Financial liabilities are subsequently measured at amortised cost using the effective interest method. Interest expense and foreign exchange gains and losses are recognised in surplus or deficit. Any gain or loss on derecognition is also recognised in surplus or deficit.

(iii) Impairment of financial assets

The RNZB recognises loss allowances for expected credit losses (ECLs) on financial assets measured at amortised cost.

The RNZB measures loss allowances at an amount equal to lifetime ECLs, except for the following, which are measured at 12-month ECLs:

- bank balances for which credit risk (i.e., the risk of default occurring over the expected life of the financial instrument) has not increased significantly since initial recognition.

Loss allowances for trade receivables are always measured at an amount equal to lifetime ECLs. When determining whether the credit risk of a financial asset has increased significantly since initial recognition and when estimating ECLs, the RNZB considers reasonable and supportable information that is relevant and available without undue cost or effort. This includes both quantitative and qualitative information and analysis, based on the RNZB's historical experience and informed credit assessment and including forward-looking information.

The RNZB assumes that the credit risk on a financial asset has increased significantly if it is more than 30 days past due.

The RNZB considers a financial asset to be in default when the financial asset is more than 90 days past due.

ECLs are a probability-weighted estimate of credit losses. Credit losses are measured as the present value of all cash shortfalls (i.e., the difference between the cash flows due to the entity in accordance with the contract and the cash flows that the RNZB expects to receive). ECLs are discounted at the effective interest rate of the financial.

(q) Changes in Accounting Policies

PBE IPSAS 41 Financial Instruments is effective from 1 January 2022 and was adopted by RNZB on 1 January 2022. PBE IPSAS 41 has had no material impact on RNZB's measurement and recognition of financial instruments.

3. REVENUE

	2022	2021
	\$000	\$000
EXCHANGE REVENUE		
Box Office Revenue	2,081	2,273
Interest Revenue	45	11
Other Revenue	837	1,449
TOTAL EXCHANGE REVENUE	2,964	3,733
NON-EXCHANGE REVENUE		
Crown Funding	7,416	6,989
Grants, Sponsorships, Donations and Bequests	2,560	2,790
TOTAL NON-EXCHANGE REVENUE	9,976	9,779
TOTAL REVENUE	12,940	13,512

Within exchange revenue \$0 is non-cash (2021: \$0), while within non-exchange revenue \$0.918m is non-cash (2021: \$1.055m)

	2022	2021
	\$000	\$000
OTHER REVENUE		
Education	42	63
Merchandising	1	1
Scenic Construction, Hiring and Sale of Equipment, Shows and Studio	794	1,385
TOTAL OTHER REVENUE	837	1,449

4. SEASON PRODUCTIONS, TOURING AND MARKETING EXPENSES

	2022	2021
	\$000	\$000
Direct Production Expenses	1,440	1,516
Direct Touring Expenses	1,492	1,289
Sales and Marketing	1,418	1,472
TOTAL SEASON PRODUCTIONS, TOURING AND MARKETING EXPENSES	4,350	4,277

5. PERSONNEL EXPENSES

	2022	2021
	\$000	\$000
Salaries and Wages	5,581	5,326
Contribution to Superannuation Schemes	320	284
TOTAL PERSONNEL EXPENSES	5,901	5,610

6. OTHER EXPENSES

	2022	2021
	\$000	\$000
Lease Expenses	321	312
Depreciation Expense	96	121
Expenditure for Future Productions	37	59
Other Expenses	1,845	2,656
TOTAL OTHER EXPENSES	2,299	3,148

7. CASH AND CASH EQUIVALENTS

	2022	2021
	\$000	\$000
Cash at Bank and On Hand	2,623	2,266
TOTAL CASH AND CASH EQUIVALENTS	2,623	2,266

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

8. TRADE AND OTHER RECEIVABLES

	2022	2021
	\$000	\$000
RECEIVABLES UNDER EXCHANGE TRANSACTIONS		
Trade Debtors	15	35
TOTAL RECEIVABLES UNDER EXCHANGE TRANSACTIONS	15	35
RECEIVABLES UNDER NON-EXCHANGE TRANSACTIONS		
GST Refund /Receivable	291	32
Sundry Debtors	37	14
TOTAL RECEIVABLES UNDER NON-EXCHANGE TRANSACTIONS	328	46
TOTAL TRADE AND OTHER RECEIVABLES	343	81

9. OTHER INVESTMENTS

	2022	2021
	\$000	\$000
Other Current Assets	1,150	1,150
TOTAL OTHER INVESTMENTS	1,150	1,150

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

10. PROPERTY, PLANT AND EQUIPMENT

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

AS AT 31 DECEMBER 2022	Opening Net Book Value \$000	Additions \$000	Disposals \$000	Annual Depreciation \$000	Closing Net Book Value \$000
Alterations to Leased Premises	11	-	-	(3)	8
Theatrical Plant and Equipment	49	49	-	(15)	83
Computer Hardware and Database	14	13	-	(10)	17
Lighting, Sound and Video Equipment	62	-	-	(47)	15
Manufacturing Equipment	23	3	-	(8)	18
Motor Vehicles	46	-	-	(9)	37
Office Furniture and Equipment	13	1	-	(3)	11
TOTAL PROPERTY, PLANT AND EQUIPMENT	218	66	-	(95)	189

AS AT 31 DECEMBER 2022	Cost \$000	Accumulated Depreciation \$000	Closing Net Book Value \$000
Alterations to Leased Premises	68	(60)	8
Theatrical Plant and Equipment	423	(340)	83
Computer Hardware and Database	136	(119)	17
Lighting, Sound and Video Equipment	522	(507)	15
Manufacturing Equipment	74	(56)	18
Motor Vehicles	117	(80)	37
Office Furniture and Equipment	50	(39)	11
TOTAL PROPERTY, PLANT AND EQUIPMENT	1,390	(1,201)	189

10. PROPERTY, PLANT AND EQUIPMENT – WORK IN PROGRESS

This balance relates entirely to the current cost of work performed to refurbish the St James Theatre, as at year end the amount spent on the project is \$2,217,000. The balance sheet also includes income in advance \$2,114,640 of non-exchange revenue received specifically to complete the refurbishment.

These funds will be recognised as income after year end when the revenue recognition criteria for the refurbishment to be completed, has been met. Staff returned to the St James offices in March 2023. As at year end, as per note 13, there is a \$1,375,429 commitment to contractors for work to complete the refurbishment.

11. TRADE AND OTHER PAYABLES

	2022	2021
	\$000	\$000
PAYABLES UNDER EXCHANGE TRANSACTIONS		
Trade Payables	1,084	211
GST Payable	0	0
Accruals	375	200
Employee Entitlements	212	206
TOTAL PAYABLES UNDER EXCHANGE TRANSACTIONS	1,671	617
TOTAL TRADE AND OTHER PAYABLES	1,671	617

Trade Payables in 2022 includes a significant progress payment invoiced in December 2022 and paid in January 2023

12. FINANCIAL INSTRUMENT CATEGORIES

CLASSIFICATION OF FINANCIAL INSTRUMENTS	Notes	Carrying Amount (\$'000)s		Total
		Financial Assets Amortised Cost	Financial Liabilities Amortised Cost	
Subsequently not measured at fair value				
Receivables	8	343	-	343
Cash and Cash Equivalents (assets)	7	2,623	-	2,623
Term Deposits	9	1,150	-	1,150
Payables	11		(1,459)	(1,459)
TOTAL		4,116	(1,459)	2,658

13. COMMITMENTS AND CONTINGENCIES

	2022	2021
	\$000	\$000
VALUE OF NON-CANCELLABLE RENTAL		
Less Than One Year	287	302
Between One and Five Years	978	979
Greater Than Five Years	245	489
TOTAL NON-CANCELLABLE OPERATING LEASE	1,510	1,770

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

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

At 31 December 2022, RNZB had capital commitments of \$1,375,429 to contractors for the refurbishment of the RNZB offices and studios at the St James Theatre (2021: nil).

There are no known material contingent liabilities as at 31 December 2022 (2021: nil)

14. RELATED PARTIES

The RNZB is related to the RNZB Foundation (formerly Ballet Foundation of New Zealand Trust) and has the right to appoint two Trustees. RNZB received \$10,000 from the RNZB Foundation for limited administration services (2021: \$10,000) and additional funding of \$129,925 in 2022 (2021: \$80,000).

All staff members (including contractors and trustees) are entitled to tickets for shows. Full time permanent and casual employees are entitled to 6 complimentary tickets per year (2 per season) at an average cost of around \$80 per ticket (varying based on the location of the show within New Zealand).

During 2022, RNZB made no donations to the RNZB Foundation (2021: \$1,150,000 for future spending on refurbishment of the RNZB's tenancy of the St James Theatre following earthquake strengthening works).

In 2021, RNZB received funding of \$300,000 from NZCT and \$90,000 in 2022 (\$350,000 part of income in advance for the refurbishment of the St James). Dame Kerry Prendergast is a trustee of NZCT. In 2022, Dame Kerry received \$8,575 in the capacity of Acting Executive Chair for RNZB.

There are no other related party transactions.

15. BOARD OF TRUSTEES AND MANAGEMENT TEAM

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

	2022	2021
COMPENSATION OF KEY MANAGEMENT PERSONNEL		
Number of Personnel (FTEs)	6	6
TOTAL COMPENSATION	\$1,144	\$814

BOARD OF TRUSTEES FOR 2021:

- Dame Kerry Prendergast DNZM CNZM (Chair)
- John Avery
- Toby Behan
- Liliias Bell
- Dorian Devers
- Isaac Hikaka
- Louise Marsden
- Patricia Oakley (retired 30 June 2022)
- Nuwanthie Samarakone
- Mary Slater (Deputy Chair)
- Katrina Todd (retired 30 June 2022)

Trustees receive no remuneration for their services.

16. EVENTS OCCURRING AFTER END OF THE REPORTING PERIOD

COVID-19 AND IMPACT ON GOING CONCERN

There continues to be significant uncertainty about the potential future impacts of COVID-19. In 2022, COVID-19 continued to cause significant disruptions for Company operations, but the Company was able to adapt to respond and maintained the support of its key funders. In planning for 2023 the Company has considered ongoing risks associated with the pandemic and operational plans are in place to continue to operate the Company during elevated levels, where that is permissible.

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





PRINCIPAL SARA GARBOWSKI AND SOLOIST KIRBY SELCHOW AS THE STEPSISTERS IN CINDERELLA. PHOTO BY STEPHEN ACOURT

rnzb
ROYAL NEW ZEALAND BALLET

PRINCIPAL MAYU TANIGAITO AND ARTIST MATTHEW SLATTERY IN AURUM. PHOTO BY STEPHEN A COURT



ROYAL NEW ZEALAND BALLET

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